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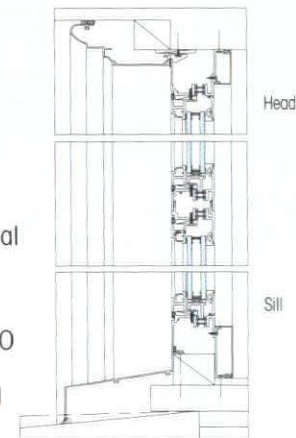
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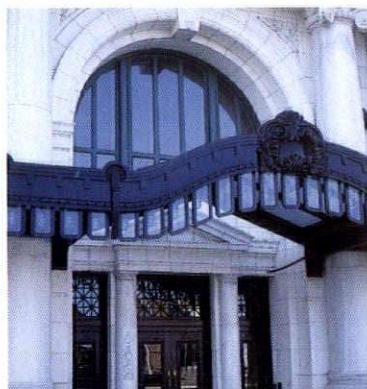
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Architecture Boston

2002: The Year in Review

The Boston Society of Architects' review of the people and places that influenced design in the year 2002



On the cover:
Simmons Hall
Massachusetts
Institute of Technology
Cambridge,
Massachusetts
Architect:
Steven Holl in
collaboration with
Perry Dean Rogers|
Partners Architects
Photos: © Andy Ryan

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January/February 2003



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We invite story ideas that connect architecture to social, cultural, political, economic, or business trends. Editorial guidelines are posted at: www.architects.org

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Letter from the editor

In the three years that *ArchitectureBoston* has produced its annual "Year in Review," I have come to anticipate this issue with a combination of curiosity and dread. Dread, because of the countless opportunities for errors in assembling such a vast collection of award-winning projects. And curiosity, because such a collection can also serve as an oracle, revealing trends and patterns that tell us something about the future of the profession.

So what does this 120-page quivering gizzard have to say this year? More than you might imagine....

We are seeing an emergence of a new architectural vocabulary, one that allows materials and craft to generate new design expression that traverses and occasionally transcends stylistic revivals. The results include new buildings on New England's Georgian campuses that offer fresh and sophisticated interpretations of the tried-and-true. But they also include projects such as the Multi-Faith Spiritual Center by Office dA — the 2002 Harleston Parker Medal winner — which venture into new territory. These are projects that are modern but not Modern; they avoid the now-conventional strategy of trying to look new by making nostalgic reference to what used to be new.

The urge to seek authenticity through materials and craft springs from many sources, many of which are entertainingly documented in David Brook's *Bobos In Paradise*, a socio-economic look at the bohemian-bourgeois culture that defines the new upper-class. But architects are also continually at war with a past of their own making. Who today expresses anything but contempt for the Postmodern excesses of the 1980s? Whatever its roots in literary criticism, Postmodernism in architecture finds the perfect synonym in "faux" — fake expressed with a touch of ironic pretension. Small wonder that when our tolerance for pastiche was finally exhausted and the booming late-'90s economy created a taste for the extravagant, some architects happily turned their backs on historicism, instead finding inspiration in rich palettes of sumptuous materials.

Unfortunately, current economic conditions do not bode well for the New Authenticity. Its practitioners face three choices: pursue a similar design integrity that relies less on exotic materials and skilled craftsmanship and more on inventive uses of common materials and construction methods; limit their client base to the very wealthy; or turn to the rapidly expanding availability of ersatz materials — synthetic roofing slate, stone, wood, and metal. These materials are marvels of engineering that have their uses, but the temptation to turn the New Authenticity into a "look" looms large. Let's hope integrity wins.

Are award juries getting grouchier? Is Richard Fitzgerald, the BSA's award-program impresario, not feeding them enough? In an apparent break from the genteel tradition of polite commentary, several juries this year were forthrightly critical — of trends they

observed, of the body of work, of the nature of the submission presentations. (It is perhaps no coincidence that several of those juries included representatives of the client world.) Those comments are reprinted here in full in the hope that they provoke healthy discussion — and also in the hope that future juries display similar feistiness when appropriate. Fawning, even blandness, might gladden a marketer's heart, but objective criticism will ultimately strengthen the utility and prestige of design awards.

This issue also reflects the coming-of-age of many young firms formed in the last decade. The giveaway? Weird typography. A publication named *ArchitectureBoston*, which features what our art director tells us is an "intercap," obviously has a lenient attitude about names incorporating creative typography, but this trend is a copyeditor's nightmare. Don't be fooled by the cleverness of well-established firms, which are well-established precisely because they are quick to pick up on new ideas. Graybeards that have discovered the goatee, they've figured out how to get with the program by tossing a bit of peculiar punctuation into the letterhead mix. The real giveaway is a combination of punctuation, numerals, and arbitrarily capitalized letters that can do double duty as unhackable computer passwords. They reflect an insouciant attitude about computers and the aspirations of firms that occupy studios rather than offices. Someday these firms, too, will be well-established and struggling to modify their period-piece identities. The profession has seen other attempts to invent itself through its public persona, from the days of three-piece suits and law-firm-like letterhead, to the elbow-patched tweed jackets found in firms with names about collaboration, partnership, or groups. These young firms are already influencing the profession in important ways. But don't even try to find their phone numbers through directory assistance.

The last page of this issue, as in past years, looks at the Harleston Parker Medal winner of 25 years ago. The featured project this year is Quincy Market at Boston's Faneuil Hall Marketplace, the creation of Ben Thompson. Ben died on August 17, leaving a remarkable legacy that literally changed the course of urban history by igniting a great urban renaissance. Many people learned many things from Ben. Though he was extraordinarily gifted in so many ways, even Ben's closest friends would not say that public speaking was one of them; he may have been the most right-brained person ever to walk the earth. And so it is especially poignant that one of the things I remember most about Ben was a public talk in which he spoke about the importance of joy — joy in buildings, in cities, in life itself. Too many of our new buildings and public spaces today are joyless; sadder still to know that some of them are created joylessly. Ben's signature colors, banners, and Marimekko fabrics may fall in and out of fashion, but his message is timeless. Let us long remember a remarkable architect whose work itself was an ode to joy.

Elizabeth S. Padjen FAIA
Editor

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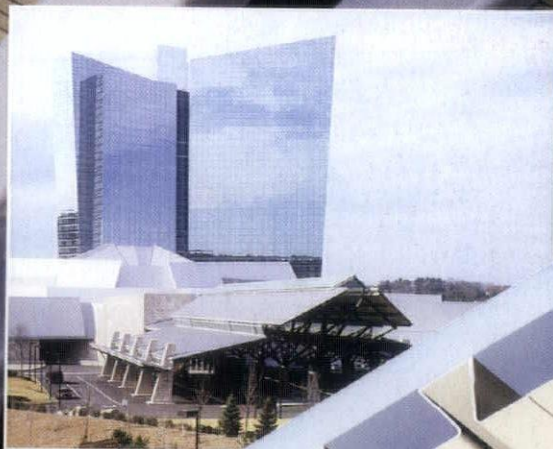
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Architecture 2002

By Thomas M. Keane Jr.



Simmons Hall at MIT in
Cambridge, Massachusetts
by Steven Holl
in collaboration with
Perry Dean Rogers|Partners
Architects

Architects have always believed that good design matters. That's the central tenet of the profession, the dogma without which architects might just as well be engineers.

The surprise of 2002, however, is that so many others seem to be coming to that conclusion as well. In the past, tough times have meant that design gets sacrificed. So far, however, the slowed economy has been kind to architects. Few report the drop-off in business that occurred during the recession of the early 1990s.

The reasons for the change are many. Powerful and prominent institutions have played a role. The aftermath of 9/11 has caused many non-architects to reassess the meaning of buildings. And certain exceptionally powerful buildings have proved to be so affecting that they underscore the centrality of design to our everyday lives.

Three nationally prominent examples make the case.



The Massachusetts Institute of Technology several years ago decided to embark upon an ambitious remaking — or, in MIT's word, "evolution" — of its campus. Expected to cost over \$1 billion, the school now has 13 major capital projects in the works, including dorms, new streetscapes, athletic centers, and classrooms. What is remarkable about MIT's effort, however, has been its aggressive attempt to reach out to the world's best architects, asking them — in fact, challenging them — to create avant-garde buildings.

The list of MIT's chosen architects reads like a *Who's Who* and includes luminaries such as Frank Gehry (Pritzker Prize winner and designer of the Guggenheim Museum in Bilbao), Steven Holl (named in 2002 by *Time* magazine as the "best American architect"), and Kevin Roche (another Pritzker winner and designer of much-lauded additions to New York's Metropolitan Museum of Art). Two of the buildings opened this year; others are in planning or under construction. None is ordinary.

Certainly that is true of Holl's spectacular Simmons Hall (facing page), a provocative 10-story dormitory. A latticework of steel and bright colors (when seen from the side), it's light, airy, and busy. Various off-kilter doo-dads dot its exterior. While still in design, *Progressive Architecture* swooned over it. It gives others a headache. (In any event, one suspects much of the effect will be lost on the students who will live there; to them, good design is the clever carry-handles on a Budweiser 12-pack.)

Down the street from Simmons Hall, the Zesiger Sport and Fitness Center is shoehorned among other, older buildings. Designed by Kevin Roche, John Dinkeloo and Associates, it is breathtaking but nowhere near as shocking as Simmons Hall. The sheath of glass wraps the building, exposing fitness buffs within to the outside world. At night in particular, it is an ogler's paradise.

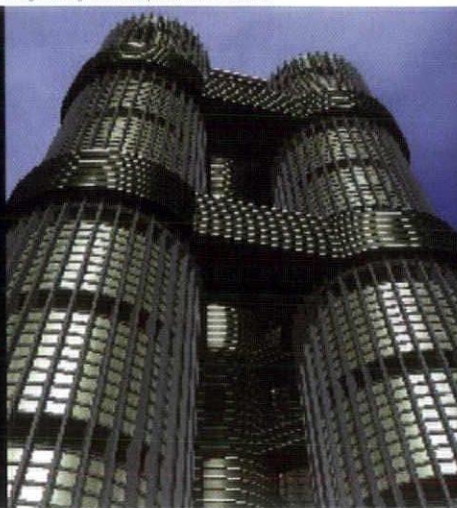
Whether one likes these buildings or not, MIT's bold foray into the dramatic is having an impact, not just on architects, but also on the school itself. Through design, MIT is vigorously asserting that it is one of America's pre-eminent universities. Its grounds will eventually look like no one else's. If even a student bedroom is cutting edge, it is saying, imagine what the education must be like.



Two hundred miles south, architecture is wrestling with a very different problem: the reconciliation of tragedy and commerce.

The destruction of the World Trade Center speaks in many, often contradictory, ways. It was a national tragedy, a time of heroism, a horror show of falling bodies and collapsing steel. The towers, completed in 1973, had over time become emblematic of New York and of America's economy — which is exactly why they became a terrorist target. The World Trade Center also served many eminently practical purposes: it contained over 11 million square-feet of rentable space; it functioned as a transportation hub; and it was the key to the development of lower Manhattan.

After 9/11, seemingly everyone had some idea of what should be done with the destroyed site. The Web is filled with proposals, some quite serious, others half baked. (My favorite, at www.wtc2002.com, dismisses safety concerns for its suggested 1,750-foot building — the world's tallest — by including a sound-wave generator that "has the capacity at a specific frequency to repel flying objects up to a five-mile circumference.")



Proposal for World Trade Center by Turning House Enterprises, featuring a sound-wave generator to repel flying objects.

Local media, including *The New York Times* and *New York* magazine, ran their own ideas contests. Governor George Pataki created the Lower Manhattan Development Corporation (LMDC) and charged it with responsibility for coming up with a plan.

It hasn't been easy.

In mid-summer, the LMDC released six conceptual plans, all put together by New York architects Beyer Blinder Belle. The LMDC's intention was to solicit comments from the public, then narrow down the number of plans to three by the fall, and finally to chose a plan by the New Year.

That schedule fell apart quickly. Thousands of people commented on the plans; many were harshly critical. The LMDC backtracked and in October reached out to a much broader array of architects, engaging six different teams from around the world to come up with new plans. The hope is that three sets of plans will eventually be developed and then submitted to the public for yet another vetting.

No question, all of this is frustrating to the LMDC. Yet there is also something appealing in the fact that so many ordinary people actually care. The original towers, marvels of engineering, were hardly marvels of design. This time around, good design will matter. Human beings in many ways define themselves by their built environments; our buildings create the context of our lives — how we live, work, eat, play, and mourn. The tragedy of 9/11 drove that point home to many who had never thought of it before.



Fly to Los Angeles and, from the newly rebuilt airport, travel northwest 20 miles, through a burgeoning downtown to the edge of the central core. There, built beside the Hollywood Freeway, is the Cathedral of Our Lady of the Angels.

Officially dedicated September 2, Our Lady has contentious roots. Despite the protests of many, the city in 1996 condemned the old cathedral, St. Vibiana's, after a series of earthquakes. Cardinal Roger Mahony then launched a campaign to build a replacement; \$195 million later, he got his wish.

Dubbed the "Rog' Mahal" by some who question its cost, Our Lady sits on 5½ acres. The sprawling complex is much more than a church; it is a sweeping home for ecclesiastical life. Designed by Spanish architect José Rafael Moneo (also a Pritzker winner), it includes residences for visiting priests, a large conference center with numerous function halls, an outdoor plaza, restaurants, a gift shop, and a mausoleum filled with 6,000 mostly unoccupied crypts. (Eerily, one of the crypts is embossed with Cardinal Mahoney's name. It shows his birth date but not, thankfully, his death date — the Church is powerful but not *that* powerful.)

Two elements of the cathedral are particularly striking. One has received much attention: the church itself. In a religion known for hierarchy, the interior is remarkably democratic. Seats are on a gentle slope that rises up around the altar, so that worshippers look directly at or even slightly down on the celebrant. The interior is suffused with light, much of it filtering through large alabaster windows. Everything is intentionally off center; there are virtually no right angles.

With no obvious focal point, the eye is constantly distracted — an architectural comment, perhaps, that God is everywhere.

The second element, less remarked upon, is the Donor Wall, a partially covered space of contemplation built to the north side of the Plaza. The Wall runs parallel to the freeway. The always-congested roadway (this is LA, after all) posed a difficult challenge. The conventional response would have been to ignore it, somehow walling it off so as not to distract one from the otherwise serene gardens and fountains that dot the cathedral's plaza.

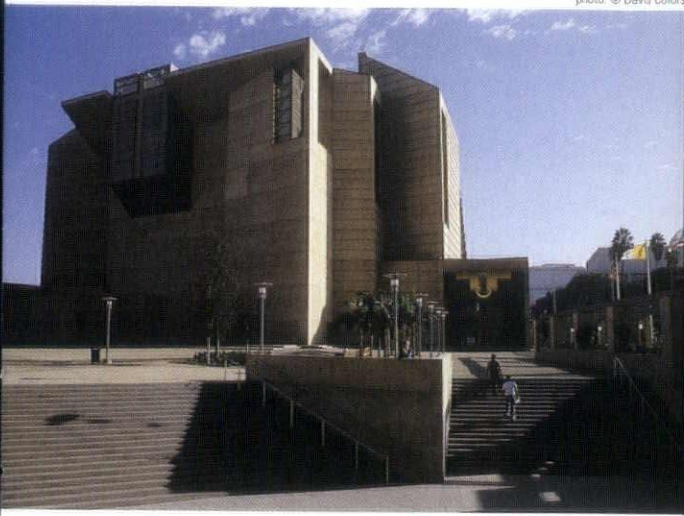
Not here. Instead, Moneo created a large glass wall, etched with the names of donors, that looks directly out over the freeway. The space is remarkably quiet — music piped in overhead can be heard clearly — yet one feels connected to the world outside. The juxtaposition is jarring yet thoughtful. Even as one reflects in solitude, the world rushes by, demanding attention.

There's much to like about the cathedral. Moneo has succeeded in redefining what sacred spaces mean; his path-breaking ideas will almost certainly influence the design of churches, temples, and other sacred places for years to come.

Yet while Our Lady may be an architectural triumph on its own terms, to those outside of its walls, it is far less successful. The open, airy, and magnificent interior is contradicted by a remote and forbidding exterior.

From the perspective of a driver on the freeway, the church looms overhead, the glass donor wall scarcely visible.

photo: © Davis Colors



Exterior, Our Lady of the Angels, Los Angeles, by Rafael Moneo.

Thomas M. Keane Jr. is a columnist for the *Boston Herald* and a general partner in Murphy & Partners, a venture capital firm. He is a member of the board of the Boston Society of Architects and of the editorial board of *ArchitectureBoston*.

And to passersby on surrounding streets it is solid and inaccessible. In many respects, Our Lady reminds one of the early versions of Boston's Prudential Center. Instead of reaching out to the community, it sits like an island, unconnected to the world outside. Surely this, in part, is the reason that so many Angelenos dislike it. St. Vibiana's was part of the neighborhood; Our Lady is not.

■ ■ ■

The Cathedral isn't the only new building with this kind of difficulty. Architects build for clients, yet their buildings must eventually co-exist within a larger world. Simmons Hall at MIT makes for marvelous sculpture, but seen from the Massachusetts Avenue Bridge, as it juts over buildings along the shoreline, it is harsh, perhaps even ugly.

That tension — between serving the client and serving the outside world — is also what drives the ongoing debate in New York. The LMDC has its own priorities when it comes to the World Trade Center. The larger community, which includes many still grieving, still in shock, has different needs. But it's the LMDC that pays the bills of the architects it hires.

And that tension underlies many of this year's design debates in Boston. Boston's City Hall, still lauded for its groundbreaking Brutalism, is isolated, surrounded by a plaza of no apparent use. Years of redesign efforts have proved difficult, however, with every new proposal getting vetoed by one of the many groups with an interest in the space. The city erected a "community arcade" a year ago; it is much reviled. The state's public

transportation authority plans to break ground on a replacement for the subway stop next summer. To its credit, the city is taking another stab at the plaza, putting together a new task force with members drawn from almost every conceivable interest group. Its chair vows to succeed, but admits that finding the money to build what it proposes will be problematic.

The Central Artery, soon to be taken down as part of the Big Dig, will leave a 200-foot wide ribbon of empty space running from one end of the city to the other. Here the open question is, who will decide what is to be done with this new-found acreage? Some want parks, others want dense development. The fear is that one wall — the elevated highway — will simply be replaced by different barriers that will fail to re-knit the diverse neighborhoods of the city.

And, also related to the Big Dig, is a brewing controversy over eight vent buildings needed to exhaust fumes from autos soon to be traveling its tunnels. One vent building at Logan Airport won the Harleston Parker award in 2000, making it ostensibly the "most beautiful building" of that year. But the others are getting little praise. Vent Building No. 5 in South Boston, for example, is an 18-story concrete box that looms over a residential neighborhood of duplexes and triplexes. And it happened without broad public awareness. "How can something that huge and importantly placed slip through?" asked Valerie Burns, a resident and president of the Boston Natural Areas Network. The vent buildings may be functional, but they often don't fit.

■ ■ ■

There's a common thread in all of these issues. In Cambridge, Boston, New York, and Los Angeles, architects find themselves serving competing masters: not only their clients, but also thousands, perhaps millions, of people they will never meet.

And that's probably a good thing. In the long-run, more public participation should result in improved planning which should mean that our built environment looks better and works better than it would otherwise. And the fact that the public has a greater interest in the built environment provides opportunities to rectify past mistakes. The maligned Prudential Center, for example, has been shedding its moat, reaching out first to Boylston Street and now to its south, to Huntington Avenue. No longer aloof, it now is increasingly inviting to those walking past. It's an instructive lesson. The Prudential, built during a time of urban fear, when few cared what happened to cities, is now being recreated during a time of urban renaissance.

On the other hand, the public's newfound interest in the built environment can make life more difficult for those who plan, design, and build. It slows down the process. It can make funding more difficult. And sometimes it creates pressure for design-by-committee, substituting the inoffensive for the brilliant.

But these are hardly points of despair. Conflicts, delays, cost pressures, unwanted advice are, after all, part of being an architect. But so, too, is the chance to remake cities, to improve lives, and sometimes even to create something of breathtaking beauty. ■ ■ ■



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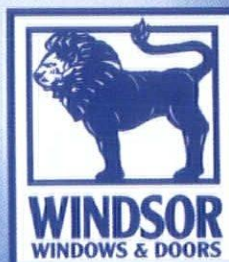
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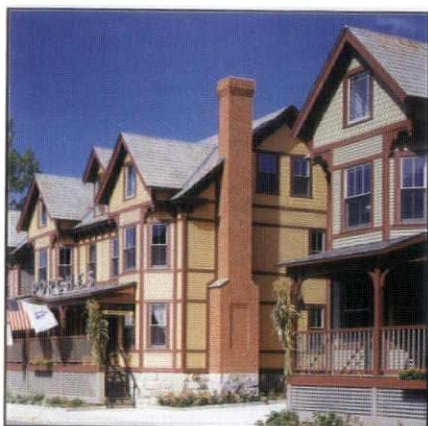
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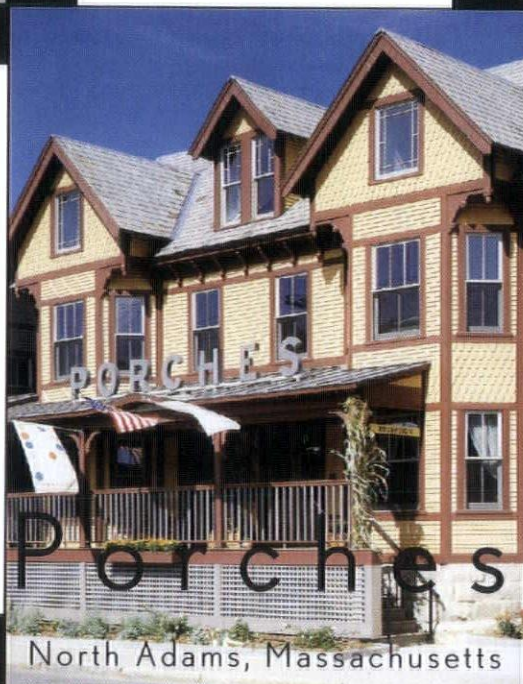


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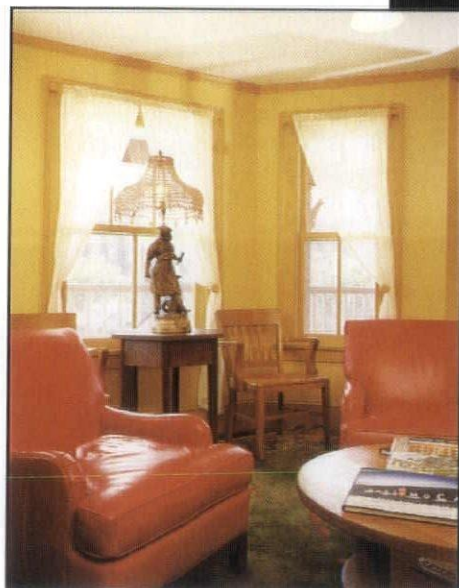


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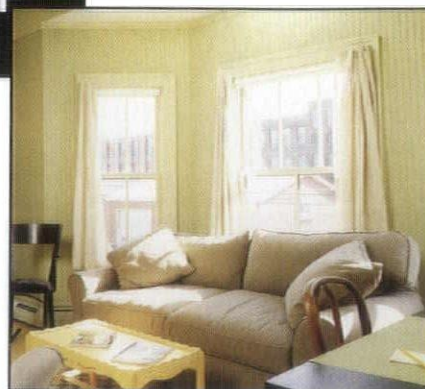
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Pop Friction

Rethinking Professional Awards Programs

by Edward Frenette AIA

Edward Frenette AIA is director of design and a principal of Symmes Maini & McKee Associates in Cambridge, Massachusetts, and is the co-chair of the BSA Design Committee.

Nowhere is the celebration of popular culture more public than at the numerous awards programs broadcast on TV. The year starts with the Golden Globes, ends with the Emmys, and has the Grammys, Oscars, and Tonys situated in-between. Those with greater cravings for evaluating pop culture can now satisfy their hunger by tuning to "Rank" every Monday night on E!, the Entertainment Channel, to watch the populace judge the popular.

On the other hand, professionals in nearly all disciplines are ambivalent about awards programs that attempt to evaluate their "elite" culture. Architects in public conversations are quick to distinguish design awards from the Oscars and align them instead with more serious fare, the Pulitzer at least. Fledgling lawyers make fun of their professors who show up more often within the pages of the Law Review than within classrooms, and the Nobel Prize aspirations of medical professors have become the running joke at Harvard Medical School. Indeed, architects, like lawyers and physicians, seldom publicly tout the awards they have received, preferring instead to show evidence of their public recognition in framed exhibits on their office walls or in their marketing brochures.

The schism between how design professionals and their public view awards programs is expressed by the contradictory actions of the Boston Society of Architects. When, in the '90s, the number of awards programs swelled from four to nine, the BSA's committees questioned each other about the excessive quantity of awards. In 2001, 41 honors were given in six categories, and yet another category was added in 2002. Amid continued expansion and questions about these programs, no voice has come forward to emphatically support or oppose how the BSA is proceeding.

To clear the air about BSA award programs, last year the BSA's Design Committee initiated an ongoing conversation on the topic. In March 2002, a discussion of the 41 award recipients in the previous year resulted in 12 projects being identified as representative of the body of work. Later in May, Robert Campbell FAIA (architecture critic for *The Boston Globe*), Wellington Reiter AIA (associate professor at MIT), and Sarah Whiting (assistant professor at Harvard) led a roundtable discussion on what they deduced from the 12 selections. Follow-up discussions were held with Tom Fisher FAIA (dean of the College of Architecture and Landscape Architecture at the University of Minnesota, and former editor of *Progressive Architecture* magazine), Linda Mack (architectural critic for *The Minneapolis Tribune* and former editor at *Architecture Minnesota* magazine), Omar Akbar (director of the Bauhaus in Dessau, Germany), and Peter Madsen FAIA (managing director of Pembroke Real Estate and former principal at Graham Gund Architects). These conversations coalesced around five themes: the input, output, process, and effect of awards programs, and the myths they generate.

The myth of an anonymous creator traversed the discussion. Some of the group believe that a cadre of artisans are at work out of sight of awards juries and beyond the reach of publishers. The notion is that there is a body of work being anonymously created each year that is innovative but not novel, inspiring but not picturesque, iconic but not cliché — work that is, in some wholesome, unselfconscious, objective way, architecturally excellent. Mack countered that the architectural work that flows each year through awards programs does fairly represent "the best work being done." She supported her argument by adding that "virtually all the winners of the [AIA] 25-Year Award (a program

Friction

which solicits nominees from public and professionals alike) were recognized earlier in professional award programs." Locally, the vast majority of the winners of the Harleston Parker Medal, jointly sponsored by the Boston Society of Architects and the City of Boston, also received previous recognition. There seems little evidence that one will stumble on anonymous architectural genius in the North End or the North Woods.

Virtually all participants in the discussion called for more relevant input to the jury process. Campbell expressed concern that "the public often dislikes award-winning buildings like Boston City Hall and Peabody Terrace," believing that "we need to promote buildings that the public likes" through our award programs. He is equally emphatic about visiting a building before honoring it. Mack agreed, noting that "architecture can only be valued through direct personal experience." The Aga Kahn Award, Harleston Parker Medal, and *Business Week/Architectural Record* awards programs were cited as models of client input and site visitations. The call for enhanced criteria also included the need for information about the social, physical, financial, and scientific context within which the building was designed. Fisher stated that "awards programs need to find a way of incorporating serious architectural research about the myriad issues confronting architectural design," noting that three award programs (architecture, urban design, and research) were created during his tenure at *Progressive Architecture*. Based on Fisher's experience, specially focused programs are a good way of elevating important design issues through public debate and from there into the mainstream of architectural practice. Reiter captured the spirit of the debate when he asked, "Can you imagine how different the process of preparing a submission would be if you had to get a statement from the client — or from a neighbor?"

There was little disagreement on the potential of awards programs for professional development. Both Mack and

Fisher believe that awards programs are one of the few avenues open to the profession for significant peer reviews. Most architects who have participated in juries will agree with Mack's observation that "you can actually see the jury become educated as they flip through the [awards] brochures." Design progress can be made by broadcasting the intense learning experience of the jury to the broader profession. Fisher recommended that the jury's comments be published and made widely available. "[Award] entries and jury comments are a great way to identify paradigm shifts," he noted.

Although there was agreement on the need for more public education about architectural issues, the value of awards programs for such purposes was questioned. Campbell articulated the group's disparate thoughts on the subject by saying, "the biggest problem the profession has is the disconnect between architectural culture and the primary culture." Akbar made this disconnect vivid by describing changes made by the public to the housing estates designed by the early Bauhaus faculty: "Connecting people and cultures through architecture remains the biggest challenge for modern architects." Mack questioned the utility of awards programs for communicating with the public, citing the relatively modest number of e-mails received following newspaper coverage of awards programs; but most agreed that awards programs have the potential of bringing important architectural issues to the public. Fisher argued that awards programs are virtually the only way for the public to discover new talent and firms. Whiting suggested that the BSA find a way to give awards to clients who care for buildings and promote a people's choice award.

Only critics Mack and Campbell expressed the conviction that awards programs have concrete architectural consequences. Campbell believes that photography separates buildings from context, and that award programs focus on buildings as objects. He sees novel buildings designed to stand apart from their normal context as the

Clearly the BSA has an obligation to the profession and its public to create the most challenging rules and in this way improve the "breed" of architectural practitioners.

unfortunate consequence of this focus. Mack countered that, because of the diversity of strong-minded juries, there is little chance that any one thing will be promoted. She agreed, however, on the seductive power of architectural photography. Architecture with a "story line" that can be illustrated through specialized photography wins awards, according to Mack. Do Campbell's "novel buildings" provide enough of a "story line" to satisfy Mack's architectural values? This is unclear.



On matters of values, the experts have spoken — but not with one voice. Consensus in the art of architecture, politics, or religion, is not to be expected. But architecture combines both history and science, and these factual realms might offer some evidence on how to proceed.

The performing arts are shaped by the quest for recognition. History shows, for example, that the length of songs changed from the 18th to the 20th century to ensure that they would be recorded and recognized in the most public forum of the time: radio. In the industrial arts, competition assisted by science "improves the breed" and the contest rules define the breed. Cycles, cars, and sailboats are literally shaped by the policies they compete under, just as thoroughbreds are bred for their competitiveness. Today, in a quest for recognition, we have seen visual, performing, and industrial artists go through Doric, Ionic and Corinthian-like phases in a short decade. The shape of recognized performers and winning competitors trickles down instantaneously to tuners on Revere Beach Parkway, sailors on Boston Harbor, and garage bands in Cambridge. Is there any doubt that architects emulate their more praised peers? To the degree that architects compete for recognition, the BSA's award programs shape the breed of architecture found in the region. Clearly the BSA has an obligation to the profession and its public to create the most challenging rules and in this way improve the "breed" of architectural practitioners.

But how?

First, begin by improving what already exists. Require that photos of the built and natural context that are now submitted be made more explicit. Call for descriptions of architectural innovations to show how architectural research is embodied in the submission. Include owners and users of buildings as members of awards juries. Record and transcribe jury discussions for distribution to all participants and the public. Immediately apply these simple changes to the requirements for all existing BSA award programs.

Next, add evaluations, jury visits, and public debates of all awards to annual programs. Evaluating the number and content of award programs regularly will keep them relevant to changing cultural values. Include visits to award candidates by a jury member or by proxy. Interviews by proxy are commonplace for college entrance, and site visits by proxy should present no great challenge to the BSA. Finally, celebrate the harmony (or dissonance) between public and professional values through both a "people's choice" award program and a public debate of the projects selected by the juries. The architectural profession only risks spirited criticism by opening its design values to public discussion. On the other hand, the cultural relevance of architecture is at risk if it does not.

Finally, determine the right balance between elitism and populism in awards programs. Design-award programs must be both. Architects need the self-confidence to act on their artistic agenda, but they also need the humility to take action in the best interest of the public. If we raise the requirements high enough to recognize only genius, then the majority of design professionals lose the personal challenge of the quest for design excellence. If we lower the standards to allow all awarded projects to be easily accepted by the public, then the profession abdicates its leadership responsibility.

Architects often turn cynical when they discuss the proliferation of design awards. They miss what should be the point of it all. As Peter Madsen — a developer and client — observes: "We like it when our buildings win awards. Awards produce better buildings for society." ■ ■ ■



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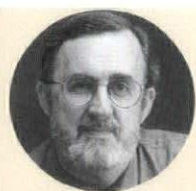
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Urban Cowboy

Hubert Murray AIA
talks with
Charles Redmon FAIA
recipient, 2002 BSA Award of Honor





Charles Redmon FAIA is the recipient of the 2002 Boston Society of Architects Award of Honor, in recognition of his service to the profession. A principal in

Cambridge Seven Associates (C7A) since 1970, he is a past president of the BSA and the 1985 recipient of the Edward C. Kemper Award, the AIA's highest national award for service to the profession. Prior to joining C7A in 1965, he spent a year in Chile on a Ford Foundation Fellowship studying community development. Since 1975, he has been an active member of AIA's Regional/Urban Design Assistance Team program (R/UDAT), and with it has provided planning and urban design advice to over 50 communities across the United States and Canada. His public service in the Boston area includes participation in numerous design charrettes and design advisory panels. His projects at C7A include transportation centers, aquariums, museums, shopping centers, office buildings, hotels, and university facilities and exceed \$1 billion in construction value.



Hubert Murray AIA, RIBA, is the principal of Hubert Murray Architect + Planner in Cambridge, Massachusetts. His work has included projects in the United States,

Britain, and East Africa. He has also taught architecture in London and Nairobi. He is a member of the *ArchitectureBoston* editorial board.

Murray: I once heard you say that what you liked about architecture was that it is a license to poke your nose into other people's business. Was that what inspired you to become an architect?

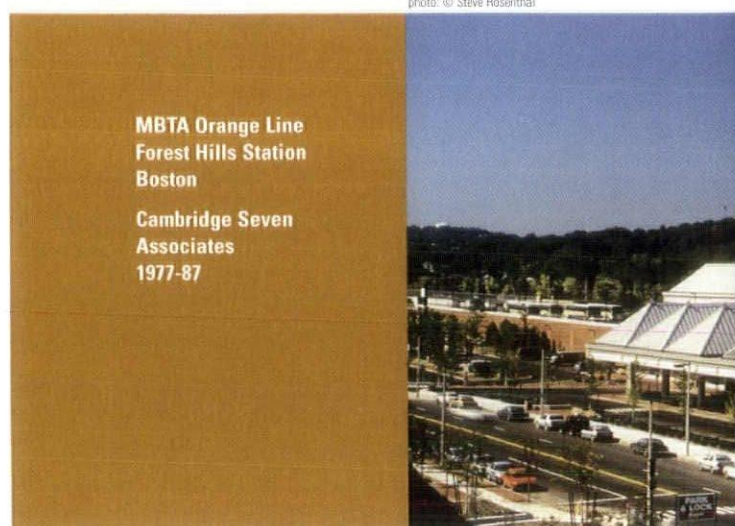
Redmon: No, but that's what I've found is one of the pleasures of being an architect. I get to meet and work with people of all different backgrounds and to learn what they're interested in. What inspired me to become an architect happened when I was ten. My grandfather was an architect. My father died of polio in 1952, and my grandfather became my hero. He was an architect who had lived through the Depression, with a decent-sized firm in Denver, Colorado. We lived in Houston, but we would go to Denver every year to visit him and spend a couple weeks. I got to rummage around in his basement through all his drawings and paintings — he was a beautiful illustrator. And he would tell me stories about what he had done. It sounded fascinating and exciting. Being an architect sounded like a good place to be.

Murray: Speaking as someone who's never been to Texas, I imagine that it was an enormous leap from Houston to Cambridge.

Redmon: Houston has vastness and no boundaries. I grew up just outside Houston in a classic suburban place — Elm Street in Bellaire, Texas. I could drive when I was 14. I had my own car when I was 15, which was crucial to my ability to navigate that place. Houston has many interesting things to offer, but it is a very narrow spectrum of what the great cities around the world offer. I visited Chicago and San Francisco when I was a student, and I was absolutely blown away with the kind of diversity and activity I found. Not to mention the value of being able to walk around — you don't walk around in Houston. But my leap from Houston to Cambridge occurred by way of South America. I had a fellowship with the Ford Foundation in community development after I graduated from Rice.

Murray: What year was that?

Redmon: This was in 1964 — pre-Allende. The State Department wasn't sure it wanted us to go during the elections, but we went anyway. We had a small studio of two American architects and two Chilean architects, led by a man named Paul Kennon, who had come from Saarinen's office. He went on to become the lead designer of Caudill Rowlett Scott and later a dean at Rice.



MBTA Orange Line
Forest Hills Station
Boston

Cambridge Seven
Associates
1977-87

Murray: And what was the focus of your work? Where were you located?

Redmon: We were trying to explore what, beyond housing, made up the nature of different communities of different sizes. The Chileans were building fast to accommodate the migration of people from the farmlands into the city. We lived in Santiago — we worked for six months in the Public Works Ministry, and then we worked for six months in the Housing Ministry. The Public Works Ministry people came in at ten, left at noon, came back at four and left at seven, and smoked a lot. The Housing Ministry people came in at eight and left at five and worked a lot. For a young architect who had not had any idea about what constitutes community, it was an incredible laboratory experience.

Murray: The leap from Santiago to Cambridge is even more extreme.

Redmon: Yes. While I was in Santiago, I came across — and I still have it on my shelf — a 1964 *Architectural Forum* issue on “the New Boston.” It shows these great photographs of Boston during the construction of the Artery and during urban renewal and talked about what Boston hoped to become. But it also had a curious presentation of a firm, a new firm of upstarts called Cambridge Seven. My wife and I had decided that the action was on the coasts, but we didn’t have enough money to go to both coasts, so we chose the East Coast. I made the first exploratory trip and rode with a friend of mine in a little Piper Cub from Houston up to New York.

Murray: What a Texan thing to do.

Redmon: Yeah. It took three days. My good friend Bill Caudill, who was really one of my mentors, had given me introductions to all the great offices. But nobody in New York was hiring. So I got on the train to Boston. Boston, this great city I’d seen in magazines, but coming in through South Station, it looked awful. I said, I’m going to come here? But everyone was hiring in Boston.

Murray: Boston in the early ’60s was still pretty grim.

Redmon: When I came here, City Hall was under construction. The Prudential tower was already here, but it and the Custom House tower and the old John Hancock building were the only high-rises in town. But the climate for work, energy, and change was extraordinary. I got seven job offers.

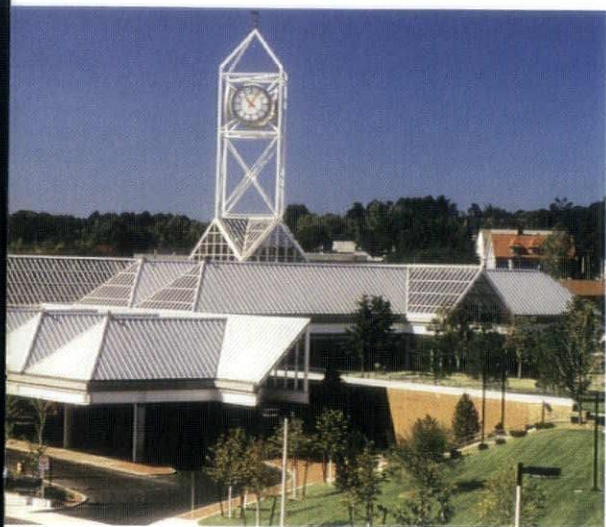
Murray: And why did you choose Cambridge Seven?

Redmon: Cambridge Seven was working in an area that none of the other firms seemed to be working in. TAC was doing schools and larger urban projects. Hugh Stubbins’s office was doing interesting work. The Sert office was doing some great work, too. But Cambridge Seven had just received a commission for the MBTA [Massachusetts Bay Transportation Authority]. The idea was that no one had done anything to improve transit systems from the standpoint of the patron or the rider. Cambridge Seven was a firm that was based upon a collaborative approach. There were in fact seven original principals, five in Boston, who were all architects as well as filmmakers, industrial designers, interior designers, and graphic designers, and two in New York, who were graphic designers. The idea of the firm was to integrate these design disciplines as a way of creating a total environment. I think that captured the imagination of the then general manager of the MBTA.

Murray: Behind every great architect you have to find the client who asks for something to be done in the first place. What was happening in the MBTA that they even posed the question to which Cambridge Seven could respond?

Redmon: I’m not sure, but I can tell you my perception. The MBTA was an old tattered system. The rest of Boston around it was changing, and it clearly needed some help to come into the modern age; our actual work program was called “the modernization program.”

Murray: And Cambridge Seven showed them how.



Redmon: Yes, but without the general manager backing us and helping us, we would have never accomplished half of what we set out to do. For example, we proposed a new graphic identity program, which meant we had to convince everybody to change the names of stations and adopt a very simple presentation of the “T” logo. It also meant that we had to have the union of the sign painters learn how to do die-cut letters. We proposed separating the advertising from information signage, so we had to confront the advertising people who were making revenue for the T and tell them we wanted to move all their ads from here and put them over there.

Murray: It sounds as though this conversation might be valuable today.

Redmon: It could well be. What was interesting about the effort was that four of our five Boston partners worked on this project, each with a different area of focus. When I came to the firm in '65, I sat next to Steve Oles and Steve Rosenthal — who have since established amazing careers in architectural illustration and photography. The three of us, with partner Lou Bakanowsky, spent two years underground analyzing 40 subway stations. And so in two years in Boston, I could get anywhere in Boston by T. It was a disaster to try driving, which was a shock to my Texas roots.

Murray: It sounds like total immersion for a born-again public transportation addict.

Redmon: Exactly. And for someone who had driven all his life to learn how to design a system that carries more than one person at a time was fascinating. Looking back at that work, I think that was probably one of the more

important things that this firm has accomplished, because we were able to connect the design of the T with the ways people learned, used, and understood their city. The concept of giving people a hint as to where they were in the city while they were underground was one of the guiding principles. Orientation was the key mandate.

Murray: This is in stark contrast to Harry Weese’s approach to the transit system in Washington, DC. Every station looks absolutely the same; you have no idea where you are.

Redmon: You’re right; the Washington system is the antithesis of support for orientation and place. Which is a tragedy, I think.

Murray: It’s interesting that you mention this as your first experience with Cambridge Seven. My first experience as a visitor to this city in 1976 was seeing your slide show “Where’s Boston?” which was about people and place. And yet it was using the techniques of Modernism in a multimedia presentation. It was beautifully designed — it was presented in that inflatable structure as a continuous show. I can see a connection between what you were trying to do on the T and what you were trying to do for the city in that exhibit.

Redmon: That was done for Boston 200 at the time of the Bicentennial. Kathy Kane was the advisor to Mayor Kevin White on culture and the arts, and she was given the assignment to prepare Boston for the onslaught of 15 million people who would come for the Bicentennial. Our assignment was to try to figure out, with very, very modest means, how we could help both insiders and outsiders experience and enjoy Boston. Kathy got Prudential Insurance to pay for it. For one piece of it, we created decals for participating shops that would say if the shop owner spoke Chinese or German or Russian. The idea was that everyone in Boston who had a business was a tour guide. And so, if you put that message out with simple graphic devices, you would encourage people to stick their head in a store and say, how do I get from here to there?

Murray: This type of thinking about people being the main resource in a city comes out of a certain generation of thinking. You come out of the Civil Rights era, and presumably that was the ruling ethos of progressive design thinking at the time.

Chuck Redmon (second from left) at a public meeting about the future of the open space parcels created by the Central Artery/Tunnel Project.



Redmon: I think so. I am a creature of the '60s and '70s: Vietnam, the Civil Rights movement and, oddly enough, the Environmental Protection Act. Those three things put citizens in the game of determining and influencing the outcome of the cities and the places where they live. Civil Rights basically said there's got to be a change, and it was a groundswell. Vietnam was a similar kind of groundswell. What's interesting about both of those movements was that people came together to stop something and to change something. Then you fast-forward to the Southwest Corridor project in Boston, which replaced a proposed highway with a linear park system. Architects like Don Stull, David Lee, Harry Ellenzweig, and David Wallace created an incredibly rich and very effective citizen participation program. The citizens had come together before the project to stop the highway, but they didn't know how to get together to start something new.

Murray: One of the joys about architecture is that the test of our validity is whether we actually do something. In social situations like that, one often finds it's the architect who actually shows the way forward, because we're trained to make a positive intercession.

Redmon: Absolutely. We can forecast futures in a way that most ordinary people can't. We have the tools and the training to do that.

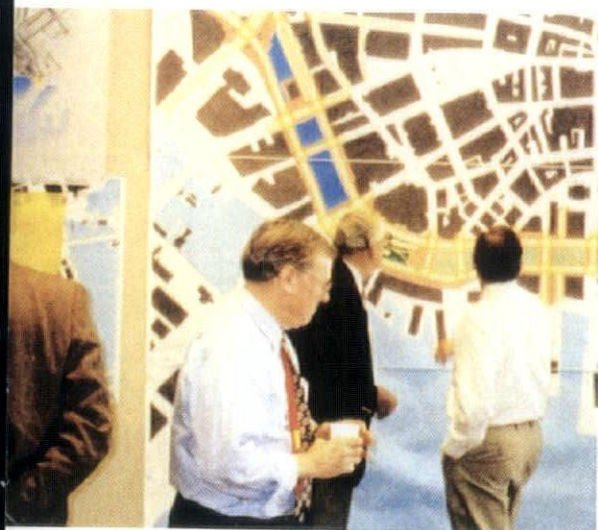
Murray: You have experience all over the country doing R/UDATs — the AIA's Regional and Urban Design Assistance Team programs. R/UDATs are based on public participation in planning and design, which is not without its own contradictions. What have you learned after working with that process for 25 years?

Redmon: The R/UDAT has some twists that are different from many of the public design charrettes that we've done here in Boston with the BSA. A R/UDAT team is interdisciplinary, which is very important. The team is volunteer, which is much more important. The team members agree not to pursue work for three years in the place they do a study. And the team insists upon open

participation by all parties in the community — not that they need to agree on the outcome, but that they agree to participate. And once people begin to realize that the team members are not working for the mayor or for the developer, that they're really interested in improving life in cities and towns because they have done that elsewhere, that they're donating their time, you can get to the quick of the issues much faster. A R/UDAT will sometimes tell people things they don't want to hear, but that they need to address. And so it brings good news/bad news, in a sense. It is totally objective. It is the best professional effort. And when we talk to communities about doing a R/UDAT, we say it will be a very good mirror, reflecting what we've heard and learned about you in the four days of the intensive sessions and over the previous six months required to set it up, and it will reflect the views of these experts about what you could do about your situation. A R/UDAT can set the stage for future action and future solutions, but it won't solve the problem.

Murray: From both a political and a design point of view, the R/UDATs seem to be an extremely valuable process — especially at that early stage in planning. But public participation in design review is where all sorts of difficulties arise. And it's not clear to me that the quality of design in American cities has been improved with a much greater democratization of design review, despite some notable exceptions.

Redmon: I think that's true. Design review, in my view, happens at multiple levels. The difficulty is to figure out a way of promoting intelligent dialogue and to learn something from the community. At the same time, the challenge is to avoid lowering the level of the dialogue to everybody's consensus position — that's where you lose spirit and you lose vision. And that's in some ways how ordinariness comes about; it becomes the lowest common denominator.



Murray: Often the best way to avoid that trap is an inspired client who has the leadership necessary to embrace a vision and really lead it through the political and social hurdles.

Redmon: Absolutely. Because many people have to be addressed in any project.

Murray: How do you reconcile your social commitment — which, let's face it, demands a lot of time — with the business of running a practice? Is the time spent as a volunteer in public meetings and on R/UDAT's lost time?

Redmon: It's both gained time and lost time. First of all, I have to say I have a wonderful wife, who has accepted the fact that I'm a polygamist. I've been married to her for nearly 40 years. I'm also married to the ideas that I think our profession can aspire to achieve. I'm married to my firm. I'm married to a number of different activities that take me away on weekends or for a week at a time. She's indulged all that. When I was managing partner in the firm for about 10 years, I worked 60- and 70-hour weeks. Initially the time away was sort of a problem, but I generally work fast, so I could keep up. The flip side is that after 25 years with the R/UDAT program, I probably know more architects and people in cities and towns around the country than almost anybody in Boston. And so, if a lead comes to our office from Dubuque or from Plano, Texas, I bet I can find out about it with two phone calls. So from a networking point of view, it has enriched our ability to learn about things that we may or may not want to pursue.

At the same time, working in different places with different people has made me a more agile and more relaxed participant in public environments. And I think the experience of some of these activities has rippled into my firm, because I haven't done this alone. Many of my partners have been involved, too. It's raised the importance of making a broader civic and public commitment. And there's been real payback — in terms of opportunities, knowledge, and developing an approach to our own work and our own projects. It's been quite valuable and not at all negative.

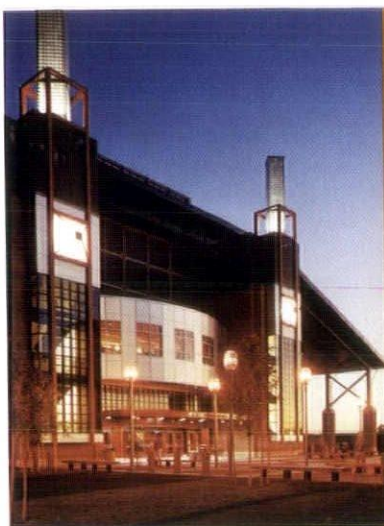
Murray: What about succeeding generations? Do you see that level of commitment being maintained by younger staff members?

Redmon: I do and I don't. As I said before, I'm a creature of the '60s and '70s with a '60s and '70s social passion and commitment. I think young people are doing the same thing, but they're expressing it and approaching it in a very different way. The ability to interconnect seamlessly and instantly through the Internet has opened the doors for a lot more dialogue — we can reach people of all ages, who might never go to a public meeting, about very important issues. It's hard to judge the current influence of the design schools. When you look at what kinds of projects the schools choose for studios as a measure of where the faculty and where the students think they should invest their time, you find some schools are doing critically needed work in the unheralded areas of our communities. Other schools are on the moon. But this country has a strong legacy of volunteerism, which is expressed in amazing ways. Different people volunteer to do totally different things with an incredible investment of time.

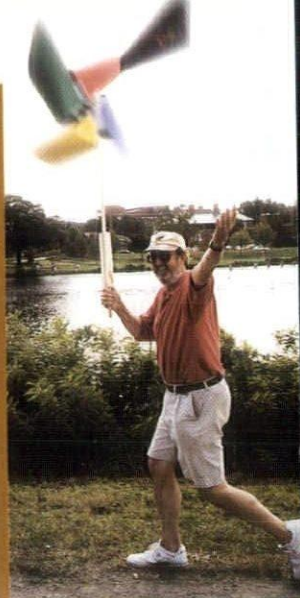
Murray: What do you see as the future for Cambridge Seven? You have been the New York Yankees of Modernism, certainly in our neck of the woods, for a whole generation now. And you have successfully changed squads from the founding generation to the second generation while adhering to the principles that you started with. How do you maintain that over the next generation?

Redmon: That's the classic question that every firm has to think about. Cambridge Seven embraces its Modernist heritage — the founding partners were with TAC, so we are part of the legacy that TAC has spawned around the community. Yet the ownership of the firm is

photo © Steve Bissell



left:
Mullins Convocation Center
University of Massachusetts
Amherst, Massachusetts
Cambridge Seven Associates
1989-93



right:
Chuck Redmon rallying the
C7A river festival team along
the Charles River

totally new, if you count me as new — I wasn't a founder. Our hope is to continue the principles that we began the firm with — interdisciplinary, open-ended, collaborative thinking that follows Michelangelo's notion of sculpture: if it rolls down the hill and falls off, it shouldn't have been there. We shake off the things that aren't necessary in terms of the design. We would like to keep that kind of spirit alive. At the same time, what I have found very interesting is the changing dialogue and the search for purpose that has happened over the last 30 or 40 years in architecture in general. Different spirits rise and fall, and you can feel yourself tugged by them; maybe you play in that spirit for a while to decide whether it works or not.

Murray: Perhaps you'd apply that same 40-year perspective to what you've observed in the city of Boston.

Redmon: We're all still grappling with understanding what makes a city work. As others have noted, Boston is a place that has a hard time with innovation and invention. It's making great leaps in the South Boston area, which is an open landscape yet to be born. On the other hand, you don't want innovation for its own sake. You want innovation that is place-specific and that gives something back to the city of Boston. Architecture is being designed globally by superstars, what Bob Campbell calls the parachute architects. If you put your hand on any city skyline covering up to the fifth floor level, what's left all looks alike. That shouldn't be the case. Boston has made a great effort to not "be parachuted." But at the same time, it's a place where innovation and vision are needed. Alex Krieger did a book called *Past Futures*, where he chronicled the big ideas that came to the city. And what was really interesting was that many of them were actually realized 50 or 100 years later. The problem is that, with our instant response and instant technology, we want it tomorrow. It's not going to happen that way.

Murray: What Boston is good at is maintaining a fairly vibrant discussion.

Redmon: Yes. One of the things that I hope we all learn from the Big Dig project is that it takes 100 to 500 years to build a city, but it doesn't take 30 years to do one project. And if it does, the project's too big. I think the era of these mega-projects is going away. There aren't the resources to do them. There isn't the political capital to do them. Which means that we'll go back to incrementally making this place better.

Murray: The average cathedral gestation period was roughly 300 years.

Redmon: Exactly. But what was nice about the cathedral was that everyone had a vision of where they wanted to go. Sometimes people fell off, but they got back on. And this is the question for any community, and for Boston in particular. Where do we want to go? Boston is a fabulous city. If we could all relax about it and have some humor about it and enjoy it, it will continue to be a great city. I sometimes fear that we're over-wary about every little thing. It's sort of like teaching your children to ride a bike. They have to fall down a couple times before they learn. Boston has to fail a couple times to learn how to do things right. Since I've been here, there have been three Copley Squares. The city has enough integrity, enough heritage, and enough purpose that it's not going to go away. We're going to make mistakes, but life will go on. ■ ■ ■

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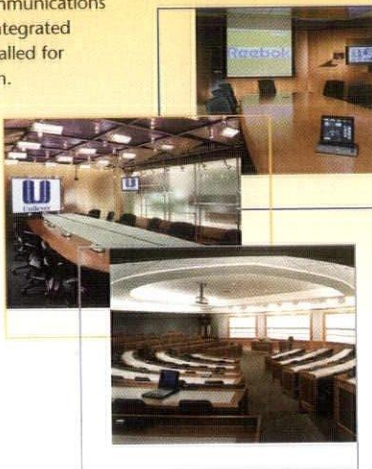
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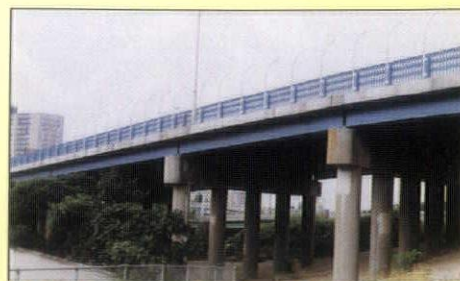


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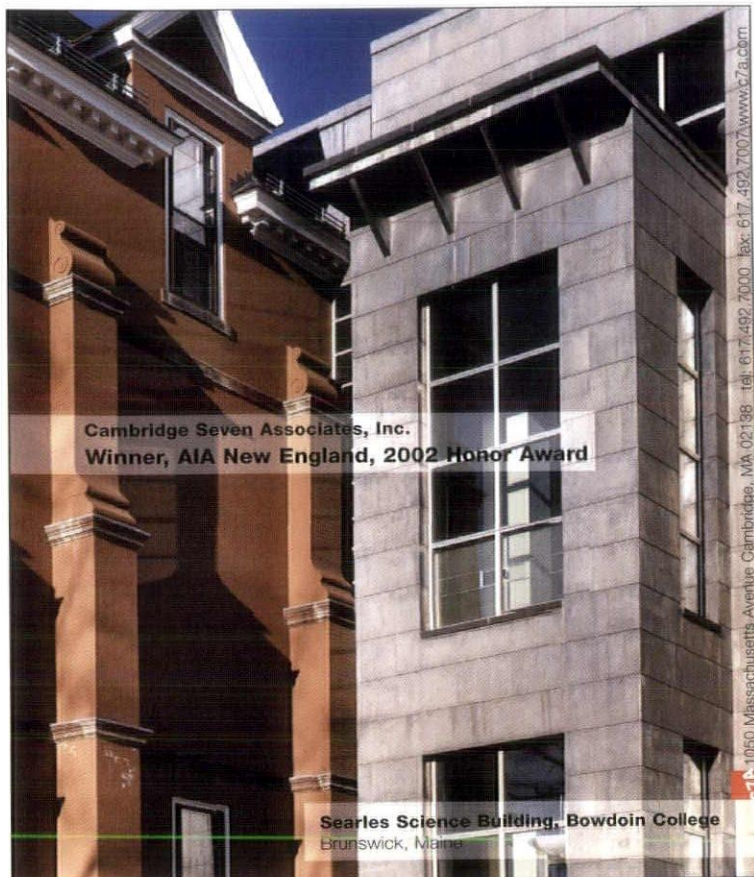
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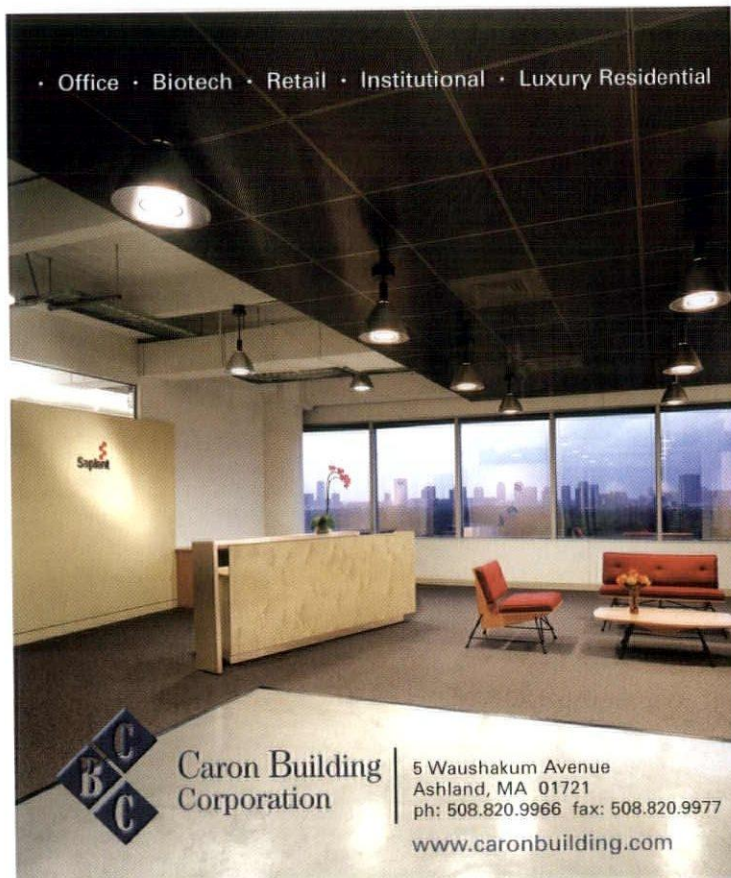
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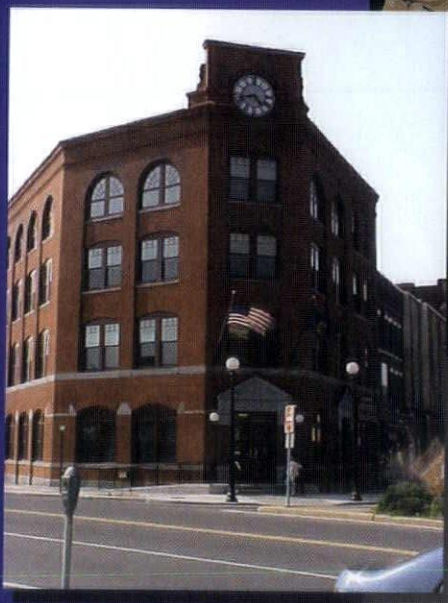


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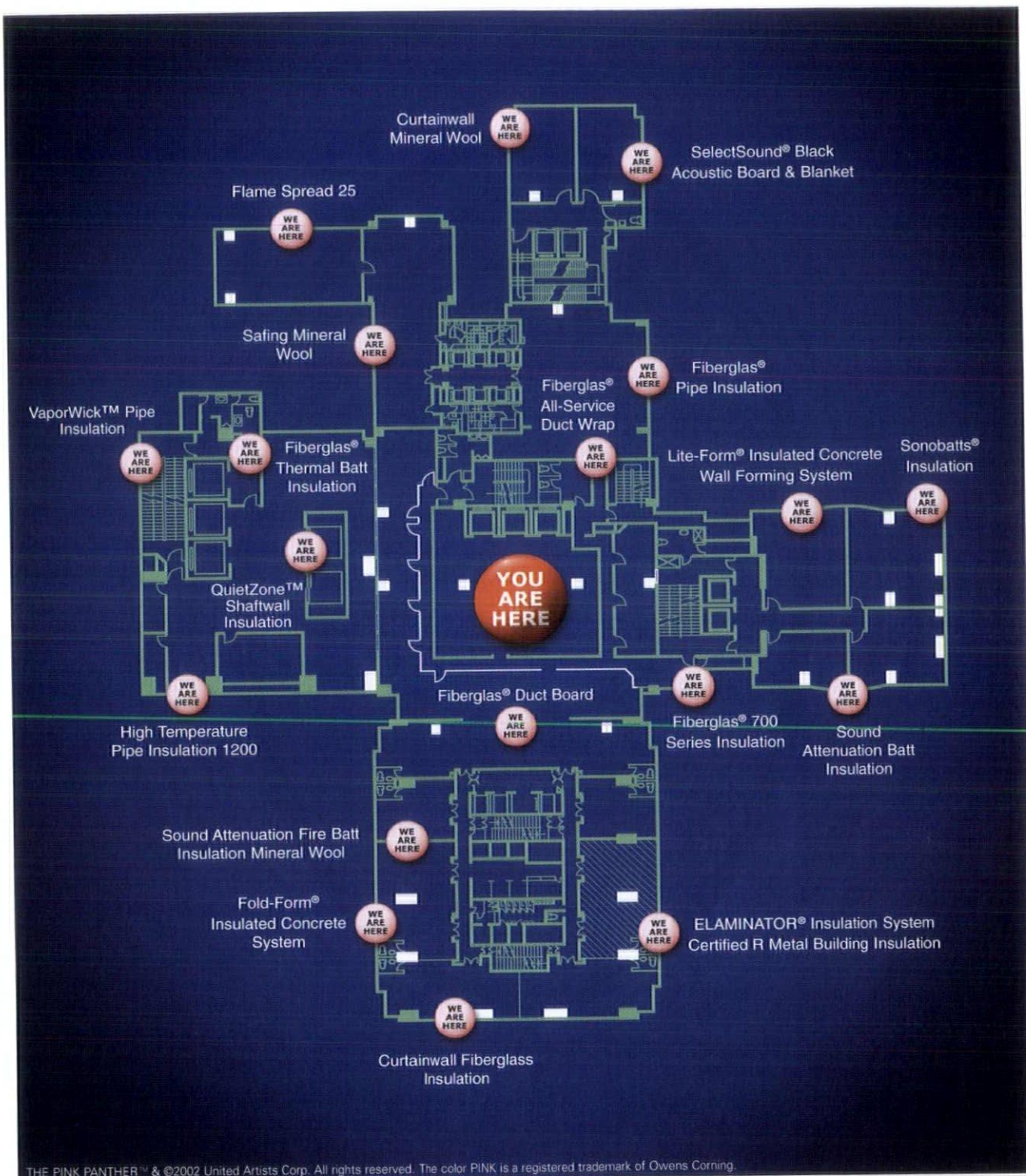
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Michael Woodnick

Director, Spiritual Life
at Northeastern University

When I first brought my daughter in to see the Sacred Space — she was then in high school — I saw this look of awe on her face. She walked around without saying anything and finally said, “Dad, can I have this for my room? I’d really like to have a room like this at home.” I think her comment reflects the need that all of us have for a place of refuge, a place that is peaceful and safe. The Sacred Space here at Northeastern is just that. One of my students, who discovered the space this year, said, “This has got to be the quietest and most peaceful place on campus. I wish I’d discovered it before I was a senior.”

I consider myself quite fortunate to have the space across from my office — how often I go there for my own refuge, to capture a moment of peace and how often I get absorbed in the environment. I always return refreshed and quite often with a new perspective on a situation that I may have been having some difficulty with. Perhaps my daughter was right. I think we need a Sacred Space at home as well.

Jessica Ferwerda

Northeastern University Class of 2002

I love the Sacred Space! I could sit there for hours and hours looking at the walls and the ceiling. It’s like you’re in a totally different world. It’s almost as if you were next to the ocean, under a blanket of stars. I feel so safe in there. It’s as if all of my thoughts make sense and I can organize them. All of my muscles just relax and a sense of calmness comes over me. It’s absolutely wonderful — I wish my apartment looked just like it. When you go in, it’s almost as if you’ve taken a mini vacation because you don’t feel like you’re still on campus. It’s amazing!

Beth Meltzer

Hillel Director and Jewish Chaplain
at Northeastern University

Over the past few years since the Sacred Space has been created, I have had several programs and services in the space. One of the most memorable times has to be an information session that Michael Woodnick and I led for the Orientation Leaders at Northeastern. The 40 students who had been going to endless training sessions throughout the week came into the Sacred Space and were in total awe when they looked around the room. We asked them all to take off their shoes and lie down on the many rugs that we scattered on the nice hardwood floor. Michael and I led them in a short guided meditation and then spent a few moments reflecting on that time. What I noticed is that the students who just moments before were very tense were now relaxed and peaceful. Some of the students mentioned that they were so glad to discover the Sacred Space so they could go there when they need a quiet place to meditate or just get away from their crazy academic life. Later that month, I noticed many freshmen coming out to our Spiritual Life table during Orientation and requesting to see the Sacred Space. They all said that their Orientation Leader couldn’t stop talking about how beautiful the space was.

Joyce DeGreeff

Lutheran Chaplain
at Northeastern University

The Sacred Space provides an oasis from the rigors of college life where students, faculty, and staff can come to “take time out.” In my five-year tenure at NU, I have observed time and time again how this space invites people to come as they are and to leave having been strengthened by the respite. Whether I am leading a service, enjoying a discussion with students, or taking time for my own personal meditation, I have found the Sacred Space to be one that instills a sense of calm and inspires us to live in hope.

As a Lutheran chaplain, I use the Sacred Space every Thursday evening for our Lutheran Campus Ministry programs in which students come together for worship, faith discussions, and fellowship. We especially appreciate the versatility of this space with its gentle balance between reverence and comfort. Last night, for example, we gathered on the floor with rugs and cushions for a candlelight service of readings, songs, and silence. At other times, we have used the more traditional altar-and-chairs formation for worship, which the Sacred Space can easily accommodate. And on less formal occasions, we have gathered in the softly lit room for conversations about faith and life, violence and peace, pain and joy. In all of these moments, I have felt so blessed to have this space on campus where we can find rest in a weary world and renewal for the journey. ■ ■ ■

Rotch Traveling Scholarship

FIRST PRIZE

SECOND PRIZE

Thomas Melville

ALTERNATE

Todd Thiel

Competition program author:

Tamara Roy AIA
Elkus/Manfredi Architects
Boston

JURY

Tamara Roy AIA, chair
Rotch Committee
Elkus/Manfredi Architects, Boston

Nathalie Beauvais
Harvard Planning and Real Estate
Cambridge, Massachusetts

B.K. Boley
ADD Inc, Cambridge, Massachusetts

Holly Clarke
Rotch Committee
2C Studio, Cambridge, Massachusetts

Steven Foote FAIA
Rotch Committee
Perry Dean Rogers|Partners Architects
Boston

Editor's note:

Editor's note: For more information about the Rotch Scholarship, including this year's winning solutions and the 2003 call for entries, go to www.rotchscholarship.org, or call Alexandra Lee at 617-951-1433 x225.

A Memorial for Boston

by Tamara Roy AIA

While most of the nation has been focused on New York's September 11th Memorial proposals, seven young designers competing to win the prestigious Rotch Traveling Scholarship worked day and night for 10 days last April to design "A Boston Memorial." The annual award gives talented designers the opportunity to travel the globe after winning a two-stage juried design competition. First-prize winners receive a \$35,000 stipend; second-prize winners receive \$15,000.

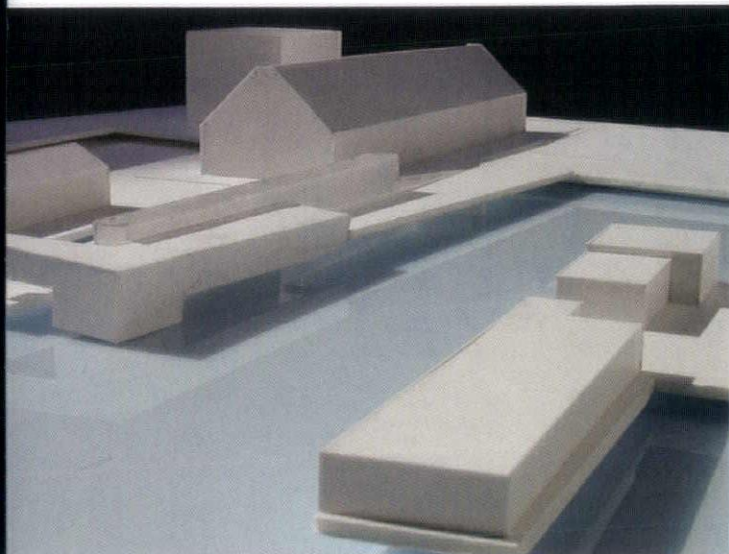
This year's theoretical program revealed a hidden need that cities such as Boston have for their own 9/11 memorials, even though they were not the target of the attacks. Emotionally affected by the devastation, many of us will not make the pilgrimage to New York or Washington. The objective of the

Boston Memorial was to create "a physical place for the survivors rescue workers, and all of us who have lost a portion of our innocence, to meet, reflect, and reconstruct ourselves based on a new set of realities."

For the purposes of this competition, the site chosen for the memorial was a very public one along the Boston waterfront with view to the control tower of Logan Airport. While containing elements of traditional memorials such as spaces for remembering and mourning, the competition program also incorporated community functions such as a lecture hall and a young people's forum, to promote discussion of complex political and social issues.

Kari Silloway's winning entry creates a transition from the hustle of Boston to the hush of a place of contemplation.

Clockwise from left: northwest view of massing study; south elevation; and aerial view



View within the wall — the winning scheme

The winning scheme is simultaneously simple and complex: it is a wall. Unlike Maya Lin's now famous Vietnam Memorial wall, this wall — 12 feet thick, 30 feet high, and 150 feet long — can be occupied; you enter from the short dimension and then walk inside its length. Made almost entirely of translucent glass, it projects out over the harbor, turns 90 degrees in an L-shape, and loosely encloses an outdoor tidal area planted with thick sticks. From the outside it appears to be a large, scale-less element inscribed on the city. On the inside, the circulation space, purposely emptied of displays, is eerie and light. The destination is the reflection space — the outdoor tidal plaza — with views of both the city and the harbor.

Wrapped in its diaphanous white silk/glass boundary, it succeeds in being protected but not enclosed, a condition to which many of us would like to return.

The designer of the winning project, Kari Silloway, has said that she wanted her memorial to fluctuate between specificity and universality, materiality and immateriality. When one considers what it would be like to go from the hustle of Boston to the "hush" of her interior, one is struck by the memory of the way our breath caught when we first heard about a plane crashing into the side of the World Trade Center. After all the playing and replaying of video to which we've been exposed, Silloway attempts a revolutionary idea — to give us back our own thoughts.

Finding our best ideas

As poetic and sensitive as Kari Silloway's project was, there were moments in each of the seven finalists' projects that shimmered with care and brilliance. Thomas Melville's second place scheme included a series of wide steps that led down to the water, onto which were inscribed the names of the victims. As he said to the jury, "I wanted to make a place where one could sit quietly with people lost." Isn't that what we are all after, in New York, Washington, and elsewhere? Other thought-provoking schemes were proposed by Todd Thiel (alternate prize winner), Scott Henderson, Elizabeth Kostojohn, Honor Merceret, and Edward Palushock.

Judging by the depth and breadth of this year's design work, this generation of young architects proves that it is not for lack of

talent that much of today's architectural work is uninspired. Every year that I've been involved with the Rotch Scholarship I've seen fresh ideas and creative energy that could transform our cities if it were allowed to flourish into built work. If we could choose more of our buildings based on the competition process, then the best ideas could come to the surface, and all of us could feel the power that architecture has to affect our lives. Certainly the response of such talented designers to this year's program demonstrates how profound the sensitivity of architects can be, even as we all struggle with our conflicting emotions. ■ ■ ■

Tamara Roy AIA is a senior designer at Elkus/Manfredi Architects in Boston and a member of the Rotch Committee. The 1992 Rotch Scholarship second-prize winner, she is the author of this year's competition program.

BSA Honor Awards for Design Excellence

JURY

Alan Chimacoff AIA
The Hillier Group
Princeton, New Jersey

Ed Feiner FAIA
US Government Services
Administration
Washington, DC

Janice Woodcock AICP, AIA
Woodcock Planning & Design
Philadelphia

JURY COMMENTS

...We were struck by the high level of competence of almost all of the work we had the opportunity to review. We were also reminded that Boston remains a fairly conservative center of design while building remarkably well on its rich history. The number of restoration, adaptive reuse, and rehabilitation projects that are being done extremely well reflects that sensibility. The work we saw was characterized in many instances by simple elegance, a very high level of craft, and generally quite sophisticated design work.

Editor's note:
The full text of jury comments, including responses to individual projects and the jury's recommendations on the preparation of submissions, may be found at www.architects.org/design_awards_programs

HONOR AWARDS

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Graham Gund Architects
Lois Foster Wing
The Rose Art Museum
Brandeis University
Waltham, Massachusetts

48

Koetter, Kim & Associates
80 Landsdowne Street
Parking Garage
Cambridge, Massachusetts

48

Machado and Silveti Associates, Inc.
Boston Public Library
Allston Branch
Allston, Massachusetts

49

Charles Rose Architects, Inc.
(formerly Thompson and Rose Architects, Inc.)
Chilmark Residence
Martha's Vineyard, Massachusetts

50

Solomon+Bauer Architects, Inc.
Albany Institute of History and Art
Albany, New York

50

The Stubbins Associates, Inc.
with Architects 61
New Office Building
United States Embassy
Singapore

AWARDS

51

CBT/Childs Bertman Tseckares, Inc.
Offices for CBT/
Childs Bertman Tseckares, Inc.
Boston

52

Kallmann McKinnell & Wood Architects, Inc.
Edward W. Brooke Courthouse
Boston

52

Office dA, Inc. with Alexander Coogan Architect, Inc.
Upper Crust — renovation
Boston

53

Payette Associates, Inc.
Barus and Holley Building
Addition and Renovation
Brown University
Providence, Rhode Island

CITATIONS

54

Bruner/Cott & Associates, Inc.
Bartlett Hall
University of Chicago
Chicago

54

CBT/Childs Bertman Tseckares, Inc.
Ecumenical Center
Framingham State College
Framingham, Massachusetts

55

Mark Hutker & Associates Architects, Inc.
Sengekontacket Pond House
Oak Bluffs, Massachusetts

56

Kyu Sung Woo Architect, Inc.
Bennington College Houses
Bennington College
Bennington, Vermont

57

Perry Dean Rogers|Partners Architects
John A. Barone Campus Center
Fairfield University
Fairfield, Connecticut

57

Maryann Thompson Architects
Outdoor Classroom
and Vine Trellises
Arnold Arboretum
Boston

Honor Award:
Lois Foster Wing
The Rose Art Museum
Brandeis University
Waltham, Massachusetts

Client:
Brandeis University

Architect:
Graham Gund Architects
Cambridge, Massachusetts
www.grahamgund.com

Project team:
Graham Gund FAIA (principal);
John Prokos AIA (principal);
David Zenk (project manager);
Carlos Ridruejo (architect)

Contractor:
Lee Kennedy Company, Inc.

Consultants:
LeMessurier Consultants
(structural); Devellis Associates,
Inc. (civil); McPhail Associates
(geotechnical); Shooshanian
Engineering, Inc. (MEP);
Solutions Engineering, Inc.
(codes); Welch Associates, Inc.
(land surveyor); Geller Associates
(landscape architect); Kalin
Associates (specifications);
Jon Roll & Associates (graphics);
Cavanaugh Tocci Associates
(acoustics); Campbell McCabe
Consulting (hardware);
Lucas Stefura Interiors (interiors);
Berg/Howland Associates
(lighting)

The 8,800-square-foot gallery addition features a ventilated exterior wall system. Light-weight ceramic panels, articulated with aluminum trim, harmonize with lime-stone infill panels in the original 1960s museum. An acid-etched glass clerestory with mechanically adjustable louvers allows for full control of natural light within the gallery.

Photos: (left) Carlos Ridruejo/
Caridossa Architectural Photography;
(below) Jonathan Hillyer/Esto



Honor Award:
80 Landsdowne Street
Parking Garage
 Cambridge, Massachusetts

Client:
 Forest City Commercial
 Group

Architect:
Koetter, Kim & Associates
 Boston
www.koetterkim.com

Contractor:
 William A. Berry & Son, Inc.

Consultants:
 Walker Parking Consultants;
 Cosentini Associates; SEA
 Consultants; Halvorson Design
 Partnership; McPhail Associates

As part of the masterplan for University Park at MIT, the design provides an urban solution to a large-scale parking structure. The elevator and stair lobbies are expressed externally as highly visible glazed towers which provide visual security and mark pedestrian entrances at key locations within the masterplan.

Photo: Eduard Hueber

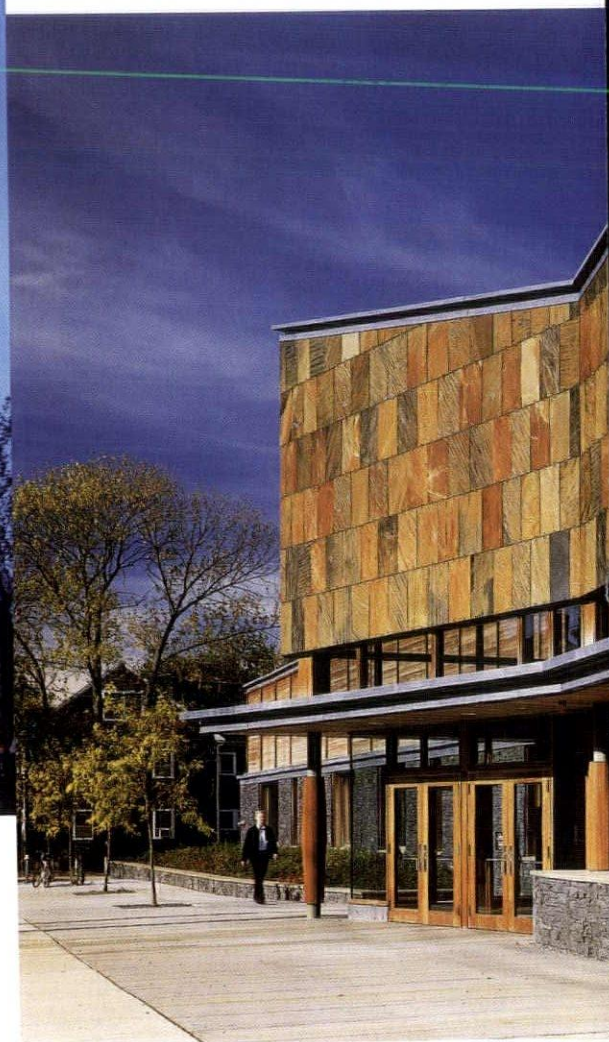
Honor Award:
Boston Public Library,
Allston Branch
 Allston, Massachusetts

Client:
 The Boston Public Library
 City of Boston,
 Department of Neighborhood
 Development

Architect:
Machado and Silvetti
Associates, Inc.
 Boston
www.machado-silvetti.com

Project team:
 Jorge Silvetti, Assoc. AIA
 (principal in charge);
 Rodolfo Machado, Assoc. AIA
 (consulting principal); Timothy
 D. Love AIA (project director);
 Matthew T. Oudens AIA
 (project architect); Michael
 LeBlanc; Gregory G. Canaras

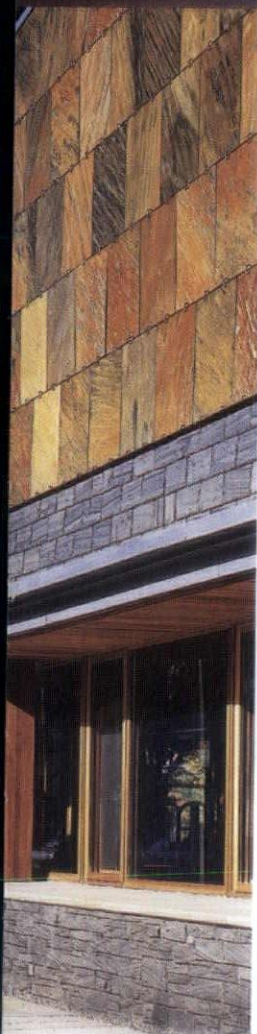
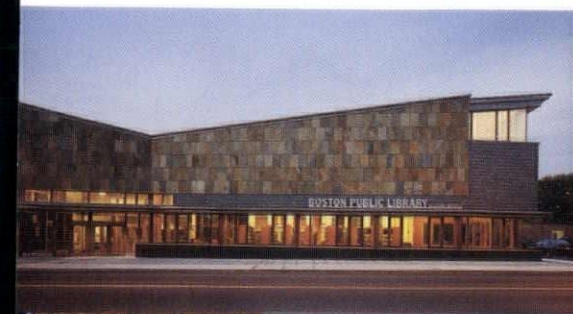
Contractor:
 Peabody Construction
 Company, Inc.



Consultants:
Lim Associates, Inc.
(structural); Richard
Burck Associates, Inc.
(landscape architect);
Lam Partners, Inc.
(lighting); Collective
Wisdom (specifications);
TMP Consulting
Engineers, Inc. (MEP
and fire protection)

The new Boston Public Library, Allston Branch, opened in June 2001. The 20,000-square-foot building houses three reading rooms, stacks and periodicals, public computer stations, community facilities, and three reading gardens. The library's material palette includes Norwegian slate panels, Vermont slate shingles, and unfinished wood cladding.

Photos: Michael Moran



Honor Award:
Chilmark Residence
Martha's Vineyard,
Massachusetts

Architect:
Charles Rose Architects, Inc.
(formerly Thompson and
Rose Architects, Inc.)
Somerville, Massachusetts
www.charlesrosearchitects.com

Contractor:
Hodson/Steele, Inc.

Consultants:
Ocmulgee Associates, Inc.
(structural); Michael Van
Valkenburgh Associates
(landscape architect);
Scofield, Barbini & Hoehn
(survey and septic); Dynamic
Windows (windows);
Roger T. Sylva (masonry)

The main section of the three-piece structure combines living, dining, and kitchen space in a light, airy, modern room that is tempered by warm woods. Interior elliptical columns and large sliding doors and windows allow walls to disappear and occupants to connect to the wooded landscape and ocean beyond.

Photos: Chuck Choi



Honor Award:
Albany Institute of History and Art
Albany, New York

Client:
Albany Institute of History and Art

Architect:
Solomon+Bauer Architects, Inc.
Watertown, Massachusetts
www.solomonbauer.com

Contractor:
Sano-Rubin Construction Co.

Consultants:
Michael Van Valkenburgh Associates, Inc. (landscape architect); Berg/Howland Associates, Inc. (lighting); Cavanaugh Tocci Associates, Inc. (acoustics); Ocmulgee Associates, Inc. (structural); Thompson Engineering Co. (electrical); MES Consulting PE PC (civil); Building Conservation Associates (preservation); Jon Roll & Associates, Inc. (graphics/signage); Nicholas Browse & Associates (AV); Exergen Corporation (HVAC); Robert W Sullivan, Inc. (plumbing and fire protection)

A new three-level entrance lobby/event space is the central focus of the completely renovated museum. Linking the three remaining historic landmark structures and a new collections storage vault, the lobby reveals the exposed walls of the existing buildings and provides a lively backdrop to the new front-yard sculpture garden.

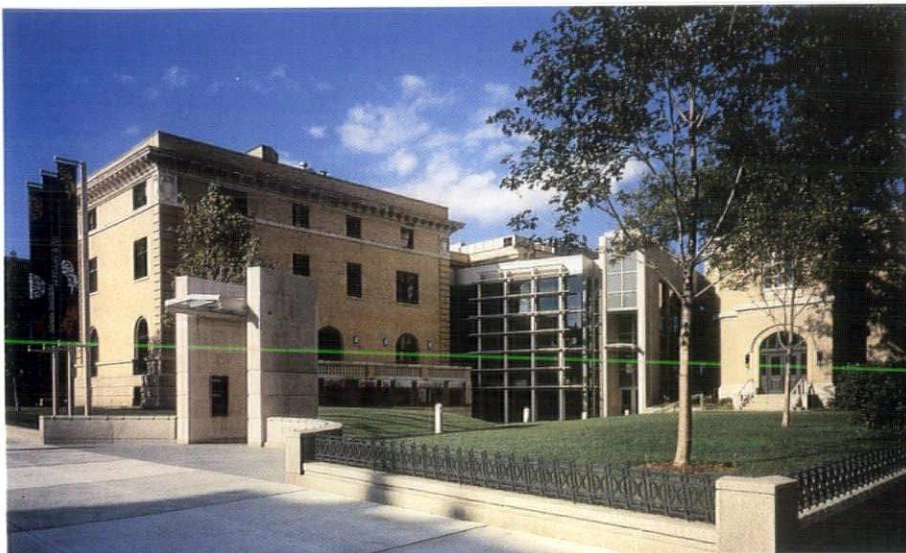
Photos: Chuck Choi

Honor Award:
New Office Building
United States Embassy
Singapore

Client:
United States Department of State Overseas Building Operations

Architect:
The Stubbins Associates, Inc.
Cambridge, Massachusetts
www.tsa-arch.com

Associate architect:
Architects 61
Singapore



Contractor:
Dillingham Construction
Company

Project team:
Richard Green FAIA
(principal in charge);
C. Ronald Ostberg AIA
(principal in charge/
project designer);
Joseph Diviney AIA
(project director); James
E. Beyer AIA (project
architect); Russell Ames
AIA; Chuck Cook; Cindy
Davis, RA; Thomas Ellis,
RA; Michael Giardina
AIA; Ed Jenkins; Philip
Seibert IIDA; Sarah
Springer; Dan Thomas,
RA; Richard Utt, RA

Consultants:
Weidlinger Associates, Inc.
(structural/civil); Bylander
Meinhart Partnership
(associate structural/civil);
Syska & Hennessy, Inc.
(mechanical/electrical);
J. Roger Preston (associate
mechanical/ electrical);
Electronic Systems Associ-
ates (security and communi-
cations); Haley & Aldrich, Inc.
(geotechnical); D.G. Jones
(U.S.), Inc. (cost)

The US Embassy in Singapore
is designed to be a respectful
guest and a gracious host.
Its form is a blend of poetic,
Eastern shapes and classical,
Western orders. Its ambiance
is created by the play of light
on a reception pavilion and
water in a serene courtyard.

Photos: Tim Griffith, Esto Photographics

Award:
**CBT/Childs Bertman
Tseckares, Inc. Offices
Boston**

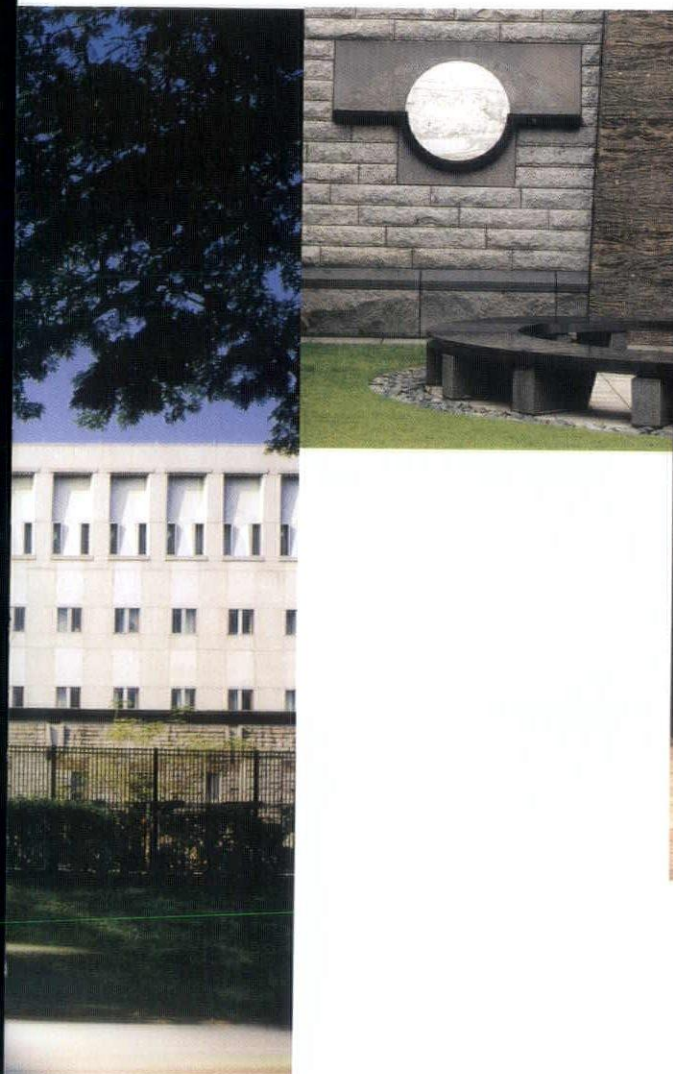
Architect:
**CBT/Childs Bertman
Tseckares, Inc.**
Boston
www.cbtarchitects.com

Contractor:
AJ Martini General Contractors

Consultants:
Richard D. Kimball Company,
Inc. (MEP); Schweppe
Lighting Design, Inc. (lighting);
Cavanaugh Tocci (acoustics)

The 38,000-square-foot office
on four floors of an historic
warehouse building creates
a new image that better
meets the needs of the firm.
Conceived as an open loft
environment, the design
preserves existing historic
elements of the building,
while adding contemporary
details that harmonize with
the industrial character of
the building.

Photo: Edward Jacoby Photography



Award:
Edward W. Brooke
Courthouse
Boston

Client:
Commonwealth of
Massachusetts Division of
Capital Asset Management

Architect:
Kallmann McKinnell &
Wood Architects, Inc.
Boston
www.kmwarch.com

Award:
Upper Crust — renovation
Boston

Client:
Jordan Tobins

Architect:
Office dA, Inc.
Boston
www.officeda.com

Architect of record:
Alexander Coogan
Architect, Inc.

Project team:
Monica Ponce de Leon
(principal); Nader Tehrani
(principal); Hamad Al- Sultan
(project coordinator); Albert
Garcia AIA; Kristen
Giannattasio; Achille Rossini

Contractor:
Vullnet Miraka; Office dA

Consultants:
Kitchen Ventilation
Specialists (mechanical);
Crocker Electric (electrical);
Peter Coxe (lighting); Kitchen
Ventilation Specialists
(HVAC); Laser Services, Inc.
(metal cutting); Office dA
(metal bending/installation)



Project team:
N. Michael McKinnell FAIA
(principal); Gerhard Kallmann
FAIA (principal); Henry Wood
FAIA (principal); S. Fiske
Crowell AIA (managing
principal); Bruce A. Wood AIA
(principal); Hans Huber AIA
(principal); Kathryn
MacKenzie, RA (associate
principal); Anne Tansantisuk
AIA (associate); Alicia
Crothers, RA (associate); Pete
Bacot, RA (associate); Don
Eurich, RA (associate); Sara
Harper, RA (architect)

Contractor:
Dimeo-O'Connor,
a joint venture

Consultants:
Cosentini Associates (MEP);
Weidinger Associates
(structural); Bryant
Associates (civil);
Berg/Howland Associates
(lighting)

The Brooke Courthouse completes the unfinished State Services complex on a triangular site with a stone-clad building that declares its civic purpose with a dramatic colonnade, classical portico, and grandly proportioned courtroom windows. The courts and court offices open onto a central sky-lit public space which provides for orientation, access, and ceremony.

Photo: Steve Rosenthal



Upper Crust is designed as both a neighborhood pizza joint and a "culinary boutique." Cherry wood slats wrap down the wall as wainscoting, continue as flooring, ascend onto a communal table, and terminate as the chef's pounding board. A suspended ceiling wraps the existing HVAC and other equipment, creating a quilted canopy overhead.

Photos: John Horner

Award:
Barus and Holley Building
Addition and Renovation
Brown University
Providence, Rhode Island

Client:
Brown University

Architect:
Payette Associates, Inc.
Boston
www.payette.com

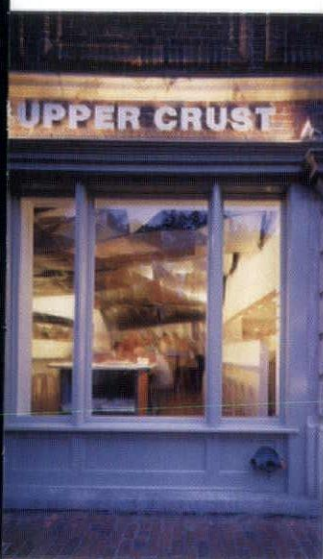
Project team:
James H. Collins Jr., AIA
(design principal);
Arlen Li AIA; Todd C. Sloane
AIA; Chris E. Baylow AIA;
Brian J. Carlic ASLA

Contractor:
George B.H. Macomber
Company

Consultants:
SGH (structural); Vanderweil
Engineers (MEP); Gordon R.
Archibald Associates (civil);
Paul B. Aldinger Associates
(geotechnical); Acentech
(AV/Acoustic); Vermeulens
(cost)

In 1998, Brown University embarked on a mission to strengthen its engineering department by creating a multidisciplinary, state-of-the-art teaching and research laboratory. The addition creates a new identity and entrance for the existing 1960s complex, provides universal accessibility and terminates the university's formal cross-campus axis, Manning Walk.

Photos: Bruce Martin



Citation:
Bartlett Hall
University of Chicago
Chicago

Architect:
Bruner/Cott & Associates,
Inc.
Cambridge, Massachusetts
www.brunercott.com

Project team:
Lee Cott FAIA (executive principal); Robert Simmons AIA (project architect); Daniel Raih AIA (principal/design); Henry Moss AIA (principal/historic preservation);

Erik Christensen (job captain); Nick Brooks; Maria Raber; Beatriz Gomez; Curt Seborowski

Contractor:
Pepper Construction Company

Consultants: Romano/Gatland (food service/kitchen); BR+A Consulting Engineers (MEP/fire protection); C.E. Anderson and Associates, Inc. (structural); Rubinos and Mesia (civil); The Rise Group (program manager); Aramark (food service operator)

Bartlett Hall was built in 1901 for the men's United States Olympic team. The Gothic building was transformed into a 550-seat student-dining center and collegiate hall for major events. A seamless two-story limestone addition, new mechanical systems, production kitchen, and three new elevators have prepared this building for a second century of service.

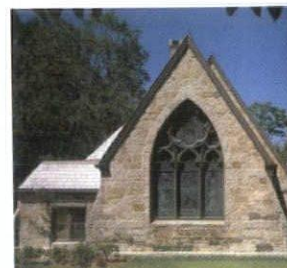
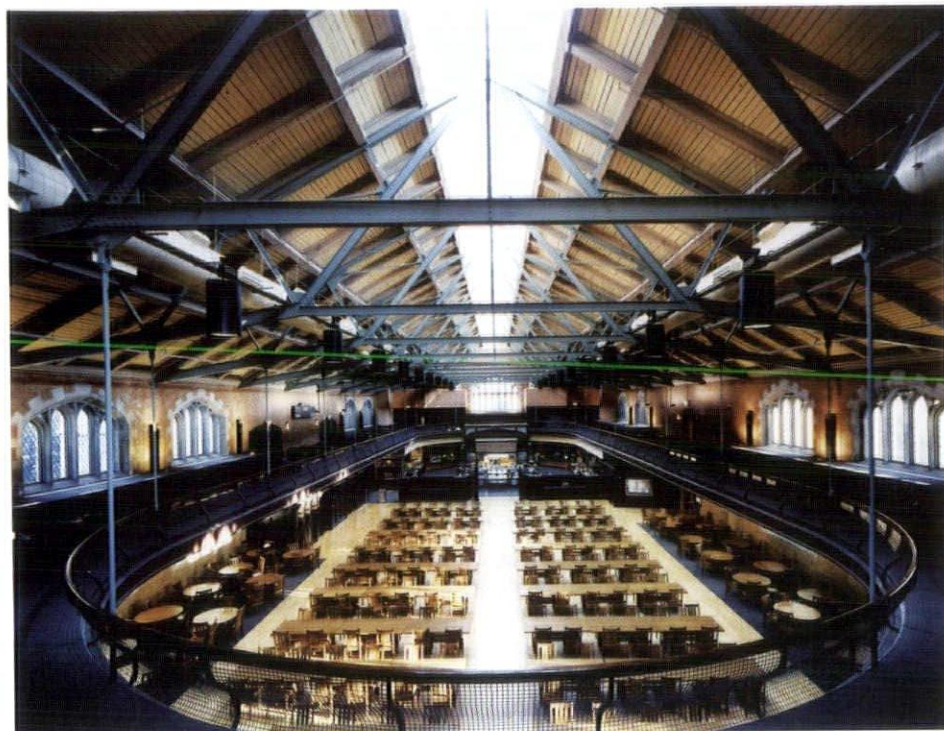
Photos: Peter Vanderwarker (interior); Hedrich Blessing (exterior)

Citation:
Ecumenical Center
Framingham
State College
Framingham,
Massachusetts

Architect:
CBT/Childs Bertman
Tseckares, Inc.
Boston
www.cbtarchitects.com

Contractor:
Colantonio, Inc.

Consultants:
SAR Engineering, Inc. (MEP); Weidlinger Associates (structural); Samiotes Consultants (civil); Preservation Technology Associates (preservation); Raguin Associates (stained glass); John Copley & Associates (landscape architect)



The building, listed on the National Register of Historic Places, was transformed into a non-denominational Ecumenical Center for Framingham State College as a space for music, meetings, classes, lectures, and social gatherings. Although demolition was considered, the college recognized the building's history and opted for renovation and restoration.

Photos: Edward Jacoby Photography

Citation:
Sengekontacket Pond House
Oak Bluffs, Massachusetts

Architect:
Mark Hutker & Associates
Architects, Inc.
Vineyard Haven,
Massachusetts
www.hutkerarchitects.com

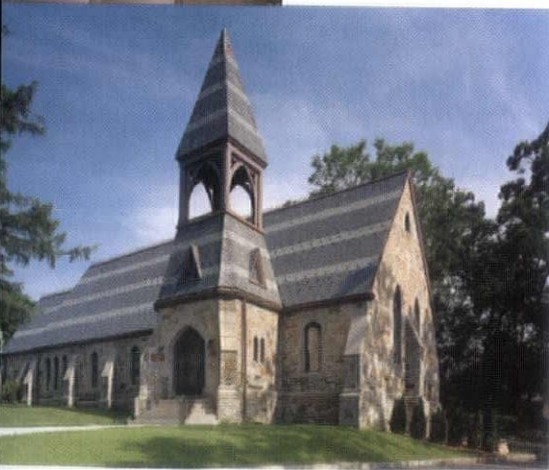
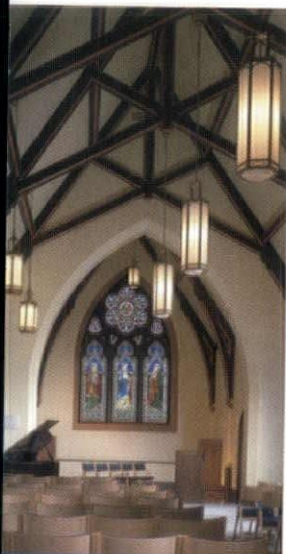
Project team:
Mark A. Hutker AIA; Phil
Regan; Brian Stein; Carole
Hunter

Contractor:
Cranston Timber Framing, Inc.

Consultants:
Horiuchi Solien Landscape
Architects (landscape
architect); Landscape
(landscape contractor)

Sengekontacket Pond House is a low-profile structure at the edge of a saltwater pond on Martha's Vineyard. The home is able to withstand drastic climate swings and possesses a 200-degree view from the pond to the ocean, with a great view to the northeast.

Photos: Brian Vanden Brink



Citation:
Bennington College Houses
Bennington College
 Bennington, Vermont

Client:
 Bennington College

Architect:
Kyu Sung Woo Architect, Inc.
 Cambridge, Massachusetts
www.kswa.com

Contractor:
 Barr & Barr, Inc.

Consultants:
 James Crissman FAIA
 (owner's representative); Lim
 Consultants, Inc. (structural);
 C.A. Crowley Engineering, Inc.
 (MEP); Reed/Hilderbrand
 Landscape Architecture
 (landscape architect);
 McPhail Associates, Inc.
 (geotechnical); Enman
 Engineering, P.C. (civil); A.M.
 Fogarty & Assoc., Inc. (cost);
 Sally Greene Permit Services
 (permits); Steven R. McHugh,
 Architect (specifications)

The new college houses for Bennington College form a permeable edge to the campus with a radial configuration creating a two-sided site condition. The foreground responds to the scale and use of the adjacent exterior spaces and campus, while the opposite end gives way to the open meadow and surrounding landscape.

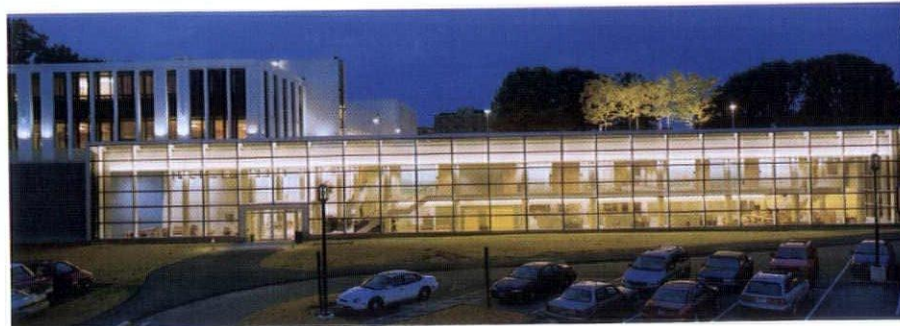
Photos: Wayne N.T. Fujii



Citation:
John A. Barone
Campus Center
Fairfield University
 Fairfield, Connecticut

Client:
 Fairfield University

Architect:
Perry Dean Rogers|Partners
Architects
 Boston
www.perrydean.com



Project team:
 Peter A. Ringenbach AIA
 (principal); Ned A. Collier AIA
 (project architect); Randolph
 J. Pease (project manager);
 Daniel G. Gallagher

Contractor:
 Gilbane

Consultants:
 BVH Engineers, Inc.;
 Acentech, Inc.; Origin Lighting
 Design; Rolf Jensen &
 Associates; Kalin Associates;
 Campbell-McCabe; Birchfield
 Foodsystems, Inc.

Citation:
**Outdoor Classroom
and Vine Trellises
Arnold Arboretum
Boston**

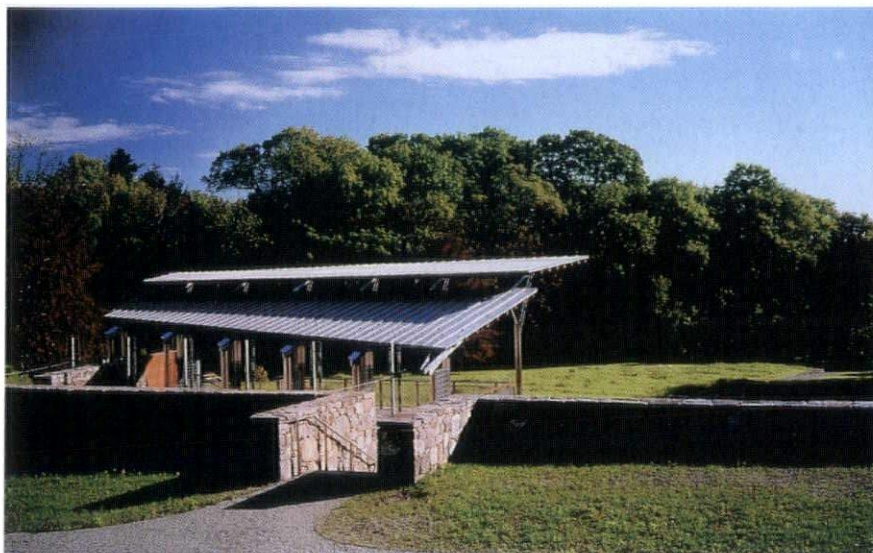
Architect:
**Maryann Thompson
Architects**
Cambridge, Massachusetts
www.maryannthompson.com

Contractor:
Lee Kennedy Company Inc.

Consultants: Arup (structural);
Reed Hilderbrand Landscape
Architecture (landscape
architecture)

The south edge of the steel pavilion structure is lined with vine supports that will allow the sun to throw a dappled light onto the pavilion's stone floor. The column lines shift in plan and section, at once veiling the entrance to the pavilion and opening the space out toward the gardens.

Photos: Greg Halpern



The new Barone Campus Center is conceived as a plinth for the existing building, giving it a firm base. The solution opens the site to include campus center activities beyond the confines of the original structure. This new complex houses the student lounge, student organizations, meeting rooms, the central student mail facility, and a service dock.

Photos: Richard Mandelkorn

2002 K-12 Educational Facilities Design Awards

JURY

Khadijah Abdus-Sabur AIA
Boston Public Schools/
Planning and Engineering
Boston

Don Pierson
Dean, Graduate School
of Education, University of
Massachusetts/Lowell
Lowell, Massachusetts

John Rahill AIA
Black River Design
Montpelier, Vermont

Bella Wong
Assistant Superintendent
of Schools
Wellesley, Massachusetts

JURY COMMENTS

This year for the first time, the BSA administered a design awards program that focused specifically on educational facilities serving K-12 students....One of the challenges we faced as jurors was understanding projects that seemed challenging or complex but often lacked adequate explanatory information such as how a particular learning model might have driven design...While the 57 submissions included many handsome buildings, we found very little narrative that focused on educational theory and how that might have influenced the program and the design solution. One quirky discovery that we found troubling was the excessive emphasis on exterior facades often at the expense of adequate verbal and visual information on the design of interiors; indeed, several portfolios wholly lacked images of classrooms or other interior spaces....We were quite taken with the delightful and widespread experimentation with color in interior spaces and with the generally careful and competent work exhibited in almost every submission we had the opportunity to review.

Editor's note:

The full text of jury comments, including responses to individual projects and the jury's recommendations on the preparation of submissions, may be found at www.architects.org/design_awards_programs

59

The Architectural Team, Inc.
Gerald and Darlene Jordan
Boys & Girls Club
Chelsea, Massachusetts

60

Chan Krieger & Associates
Nicholas Athletic Center
Buckingham Browne and
Nichols School
Cambridge, Massachusetts

61

Flansburgh Associates, Inc.
Ipswich Middle/High School
Ipswich, Massachusetts

61

**Graham Gund Architects with
Van Dijk Westlake Reed Leskosky**
Hathaway Brown School
Middle School Addition
Shaker Heights, Ohio

62

**Harriman Associates
Architects + Engineers**
Noble High School
North Berwick, Maine
Auburn, Maine

64

HMFH Architects, Inc.
Maria L. Baldwin School
(formerly Agassiz School)
Cambridge, Massachusetts

63

**Perry Dean Rogers | Partners
Architects**
The Dillon Arts Center
Groton School
Groton, Massachusetts

65

Symmes Maini & McKee Associates
Science and Technology Center
Noble and Greenough School
Dedham, Massachusetts

Award:
**Gerald and Darlene Jordan
Boys & Girls Club**
Chelsea, Massachusetts

Client:
**The Boys & Girls Clubs of
Boston**

Architect:
The Architectural Team, Inc.
Chelsea, Massachusetts
www.architecturalteam.com

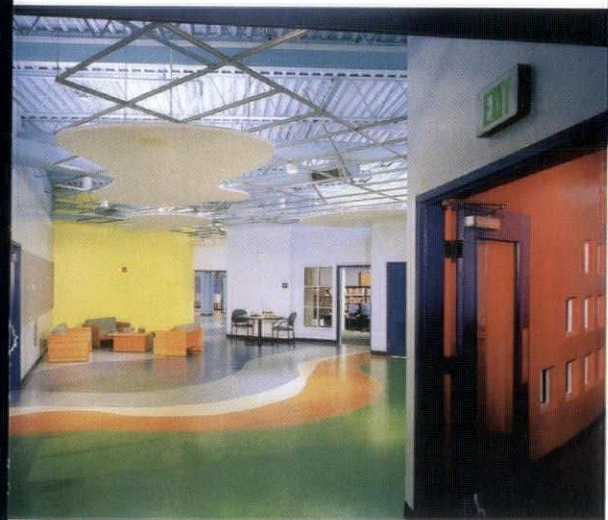
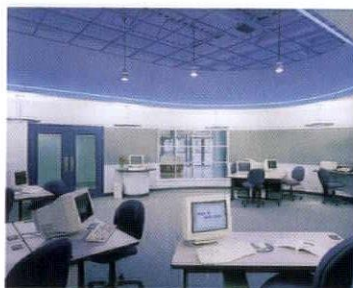
Project team:
Robert J. Verrier AIA, NCARB
(principal in charge); Mark
Rosenshein (project manager);
Susan Kossa (assistant
project manager)

Contractor:
CWC Builders, Inc.

Consultants:
David M. Berg Associates,
Inc. (structural); Sam Zax
Associates (electrical); Ginns/
Dubin Engineers (HVAC); Silva
Engineering Associates, Inc.
(civil); Geotechnical Consul-
tants, Inc. (geotechnical);
Cromwell Consulting, Inc.
(kitchen); Phillip Porter (pool)

The Gerald and Darlene
Jordan Boys & Girls Club
features a computer/technology
center; a gymnasium; a
performing-arts center; a
commercial kitchen; and
extensive arts program space.
Vibrant color schemes reflect
the personality of each
program area, and striking
curved walls with recessed
shapes accentuate a dynamic
and youthful atmosphere.

Photos: Bruce T. Martin



Award:
Nicholas Athletic Center
Buckingham Browne and
Nichols School
 Cambridge, Massachusetts

Architect:
Chan Krieger & Associates
 Cambridge, Massachusetts
www.chankrieger.com

Project team:
 Alex Krieger FAIA (design principal); Lawrence A. Chan AIA (design principal); Tom Sieniewicz AIA (project manager)

Contractor:
 Richard White Sons

Consultants:
 LeMessurier Consultants (structural); Abbood/Holloran Associates, Inc. (MEP); Child Associates, Inc. (MEP); Samiotes Consultants, Inc. (civil); Berg/Howland Associates (lighting)

The Nicholas Athletic Center includes a 44,000-square-foot, two-level gymnasium housing basketball and volleyball courts, a state-of-the-art rowing tank, a wrestling room, dance studios, and a future running track. The 35,000-square-foot field house, built for seasonal ice hockey and tennis also incorporates a fitness room, meeting rooms, and classrooms.

Photos: Anton Grassl



Award:
Ipswich Middle/High School
Ipswich, Massachusetts

Client:
Ipswich Public Schools

Architect:
Flansburgh Associates, Inc.
Boston
www.fai-arch.com

Project team:
Earl R. Flansburgh FAIA
(principal in charge); Sidney
R. Bowen, III (project
manager); Alan S. Ross AIA
(project architect); Jay
Williams AIA (construction
administration)

Contractor:
Westcott Construction
Corporation

Consultants:
Design Technique, Inc. (CM);
Simpson, Gumpertz & Heger,
Inc. (structural); Shooshanian
Engineering, Inc. (MEP);
Judith Nitsch Engineering,
Inc. (civil); Geller Associates,
Inc. (landscape architect)

Award:
Middle School Addition
Hathaway Brown School
Shaker Heights, Ohio

Client:
Hathaway Brown School

Architect:
Graham Gund Architects
Cambridge, Massachusetts
www.grahamgund.com

Architect of Record:
**Van Dijk Westlake Reed
Leskosky**

Contractor:
The A.M. Higley Company

Consultants:
Neff & Associates (civil);
Cavanaugh Tocci Associates
(acoustics); Lucas Stefura
Interiors (interior); Earl Walls
Associates (laboratory); CINI-
Little International, Inc. (food
service); Berg/Howland
Associates (lighting); Jon Roll
& Associates (graphics)

Photos:
Jonathan Hillyer/Esto Photographics



The design of the Ipswich Middle/High School replaces the usual "corridors and boxes" with six, eight-classroom clusters grouped around "kivas," where class groups can gather, meet, and learn in a very relaxed way.

Photos: Greg Premru



The 61,000-square-foot building addition for an independent girls' school in Ohio houses classrooms, dining facilities, and multi-purpose meeting spaces. Distinct "neighborhood" meeting areas for each grade level include formal and informal learning spaces. The dramatic glass-enclosed Great Hall is now the hub of daily school life.

Award:
Noble High School
North Berwick, Maine

Client:
School Administrative
District #60
North Berwick, Maine

Architect:
Harriman Associates
Auburn, Maine
www.harriman.com

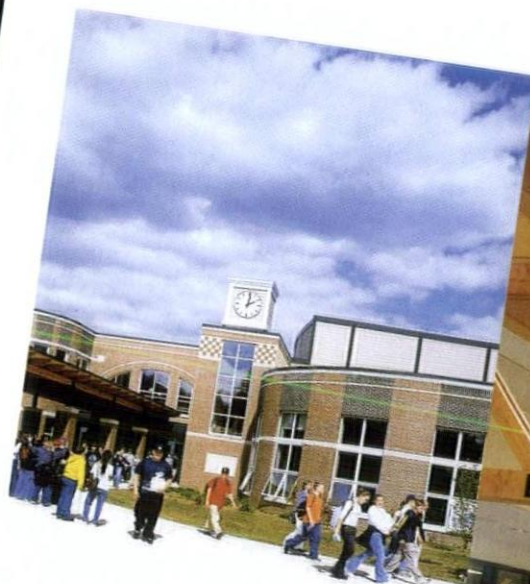
Project team:
Rodney S. Boynton AIA
(principal in charge); Daniel
W. Cecil AIA (project
architect); Jeffrey B. Larimer
AIA (architect); Derek V.
Smythe (architectural
designer); Daniel E. Robbins
(job captain); Andre J.
Deshaies ASLA (landscape
architect); Frank L. Crabtree
PE (civil); Clifton W. Greim PE
(mechanical); Philip R.
Morrisette PE (electrical);
B. Keith Brenner PE
(structural); Kenneth E. Brann,
CCS (specifications)

Contractor:
Harvey Construction

Consultants:
Colburn Guyette (kitchen);
Accentech, Inc. (acoustic);
CDA (educational technology)

Fifteen, 100-student "learning communities" fit Noble High School's project-based, interdisciplinary teaching methods and help make a 270,000-square-foot school feel small. With space for community programs like a childcare center and a health clinic, the school has become the hub of the three rural towns it serves.

Photos: James R. Salomon



Award:
The Dillon Arts Center
Groton School
Groton, Massachusetts

Architect:
Perry Dean Rogers|Partners
Architects
Boston
www.perrydean.com

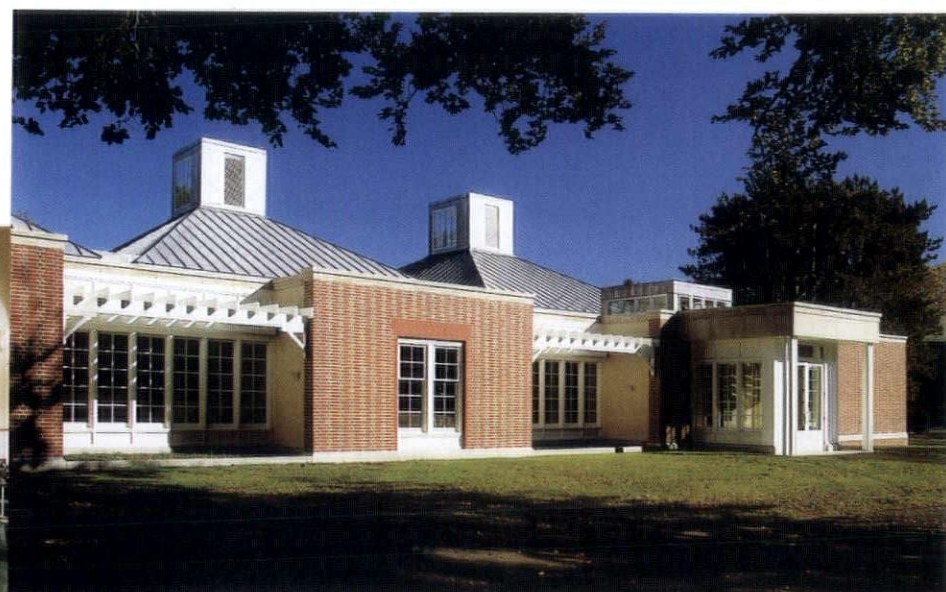
Project team:
Steven Foote FAIA (principal
in charge); Jennifer Tucker
(project manager); Nancy
McDonald; Brent Stringfellow

Contractor:
KennRoss/Linbeck

Consultants:
LeMessurier Consultants;
BVH Engineers, Inc.; Richard
D. White; McPhail
Associates; Daedalus
Projects; Robert W. Sullivan;
Samiotis Consultants, Inc.;
Child Associates, Inc.; Jaffe
Holden Scarbrough
Acoustics, Inc.; Bouyea &
Assoc.; Wassmann Audio
Visual; Dames & Moore

The new building at the
Groton School is a 13,100-
square-foot visual-arts center
with classrooms and
exhibition space. The design
accommodates the specific
requirements for painting,
drawing, printmaking,
ceramics, and photography
classes and incorporates the
use of natural light for the
creation and viewing of art.

Photos: Richard Mandelkorn



Award:
Maria L. Baldwin School
 (formerly Agassiz School)
 Cambridge, Massachusetts

Client:
 City of Cambridge

Architect:
HMFH Architects, Inc.
 Cambridge, Massachusetts
www.hmfh.com

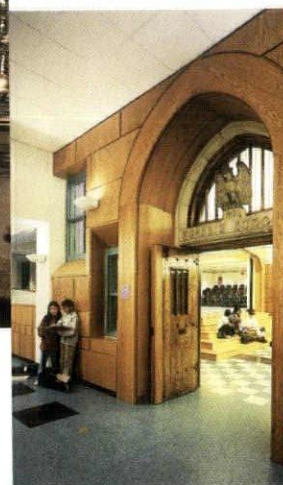
Project team:
 George R. Metzger AIA
 (principal in charge); Steven
 L. Millington AIA (project
 manager); Mario J. Torroella
 AIA (design director); Robert
 Pahl AIA (project architect);
 Arthur Duffy AIA; Vassilios
 Valaes AIA; Cindy Stearns

Contractor:
 Eastern Contractors, Inc.

Consultants:
 Foley and Buhl Engineering,
 Inc. (structural); TMP
 Consulting Engineers, Inc.
 (MEP); Carol R. Johnson
 Associates, Inc. (landscape
 architect)

The Baldwin School triples the size of its 80-year-old predecessor, with community spaces tucked below ground and illuminated by street-level bays that also add residential scale. Salvaged stone doorways and woodwork from the old school provide a history lesson and generous window expanses connect students and the neighborhood.

Photos: Wayne Soverns, Jr.



Award:
**Science and Technology
 Center**
**Noble and Greenough
 School**
 Dedham, Massachusetts

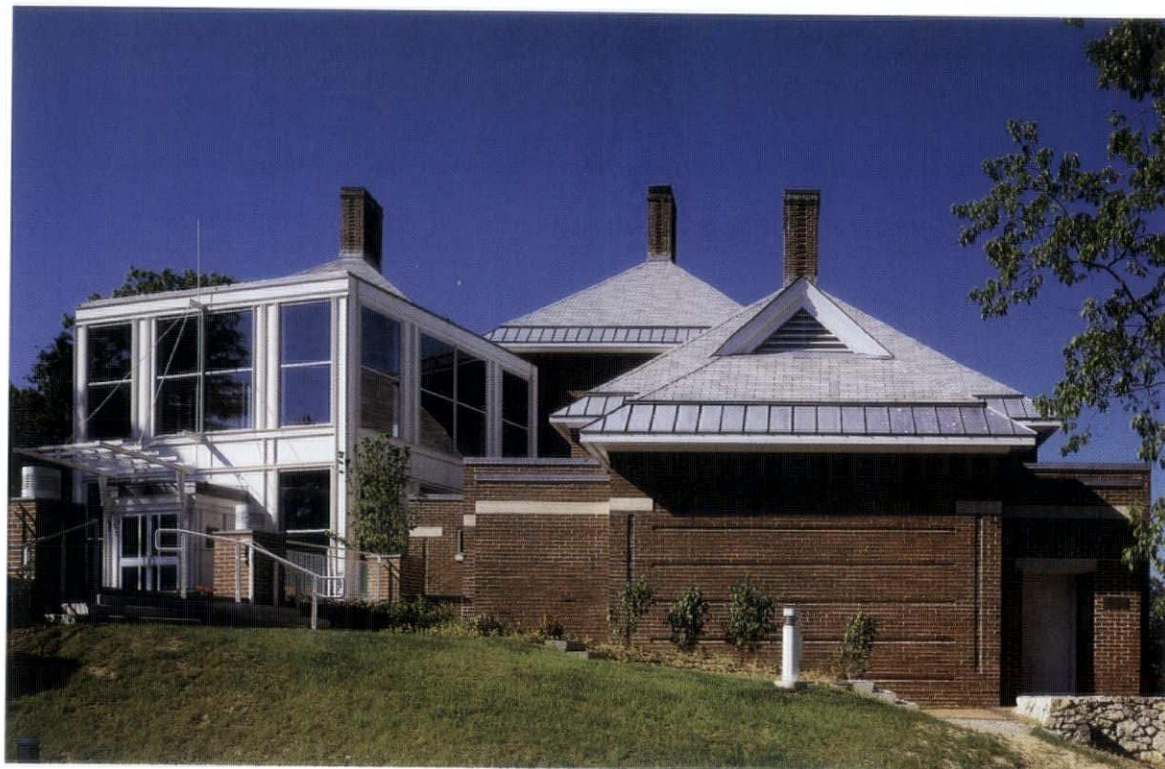
Client:
 Noble and Greenough
 School

Architect:
**Symmes Maini & McKee
 Associates**
 Cambridge, Massachusetts
www.smma.com

Contractor:
 Cutler Associates, Inc.

The Noble and Greenough Science and Technology Center is a classroom and laboratory facility for biology, chemistry, physics, and computer science that also houses a 125-seat multi-purpose auditorium. The building's main entry features the "science forum," which is highly visible from the academic quadrangle.

Photos:
 Nick Wheeler/Wheeler Photographics



BSA/New England Healthcare Assembly Design Awards

JURY

David Hanitchak AIA
Massachusetts General
Hospital
Boston

Joseph Kuspan AIA
Karlsberger Companies
Columbus, Ohio

Tim Marsters AIA
Marsters & Partners
Boston

Liz Thiebe
Baystate Medical Center
Springfield, Massachusetts

JURY COMMENTS

An unusual aspect of this year's submissions was the exceptional (and, unfortunately, probably not surprising) emphasis on design aesthetics rather than on design functionality in a project type that demands incredibly astute attention to functionality, operations, and client needs that are extraordinarily precise....

[The projects submitted did not represent] as impressive a collection of work as we would have expected from what is without doubt one of the centers (if not the center) of American healthcare facility design. The profession in New England is renowned for its work in the healthcare arena and, with few exceptions, that national prominence was not evident here....

As with any project type, unless those of us who are architects delve deeply into the early stages of the client's planning needs, program needs and complexities, long-term vision, and similar issues, the trend toward viewing architecture as a commodity can only accelerate. And unless we perceive design awards programs such as these as opportunities to demonstrate the integral role architects should be playing for clients along a full spectrum of client activities — not just building design — we are destined to continue to please each other with beautiful design that may be functionally or operationally inappropriate. The healthcare system in this nation is in the ICU and the architectural profession has a unique opportunity and a moral obligation to apply its problem-perceiving and problem-solving expertise not only to the aesthetic design of a building but also to the challenging needs of the healthcare community as a whole.

With all that in mind, we are pleased to identify five projects we think rise above the general level of competence in evidence in all the work we reviewed.... We are honoring these projects for many reasons but in most cases because of the sensitive planning evident in these projects.

Editor's note:

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AWARDS

67

**MorrisSwitzer ~ Environments
for Health, Inc.**
Tampa Children's Hospital
St. Joseph's
Tampa, Florida

68

Taylor & Partners, Inc.
The Courtyard and Main Entrance
Newport Hospital
Newport, Rhode Island

HONORABLE MENTIONS

69

Cannon Design
Inpatient Pavilion
Brigham and Women's Hospital
Boston

70

**Shepley Bulfinch Richardson
and Abbott
with The Hillier Group**
Bristol-Myers Squibb
Children's Hospital
Robert Wood Johnson
University Hospital
New Brunswick, New Jersey

71

Tsoi/Kobus & Associates, Inc.
The Aaron Lazare Medical
Research Building
University of Massachusetts
Medical School
Worcester, Massachusetts

Award:
Tampa Children's Hospital
 at St. Joseph's
 Tampa, Florida

Client:
 St. Joseph's Hospital

Architect:
MorrisSwitzer ~ Environments
 for Health, Inc.
 Williston, Vermont
www.morriswitzer.com

Project team:
 Jerry Switzer AIA (principal in
 charge); Bill Repichowskyj
 AIA (project manager)

Contractor:
 McCarthy Brothers
 Construction

Consultants:
 Bard, Rao + Athanas (MEP)

Focusing on family-centered care, this children's facility for St. Joseph's Hospital is broken down into small units or suites to facilitate personal care-giving and to create a sensitive, small-scale, child-friendly atmosphere. Bright colors and a playful motif welcome and comfort patients and families.

Photos: Paul Bardgivy Photography



Award:
The Courtyard and
Main Entrance
Newport Hospital
 Newport, Rhode Island

Client:
 Newport Hospital

Architect:
Taylor & Partners, Inc.
 Boston

www.taylorpartners.com

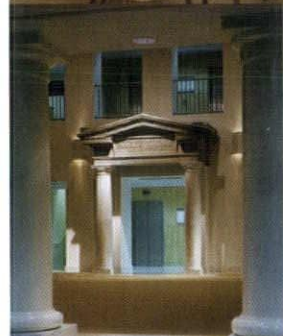
Project team:
 Kenneth E. Taylor AIA
 (principal in charge);
 Frederick M. Gibson (project
 director); Joseph M. Welch
 AIA (project architect); Mary
 S. Cancian (planner and
 programmer)

Contractor:
 Gilbane Building Co.

Consultants:
 McNamara/Salvia, Inc.
 (structural); Thompson
 Consultants, Inc. (MEP);
 Walker-Kluesing Design
 Group (landscape architect);
 Crossman Engineering, Inc.
 (civil); The Sullivan Code
 Group (codes); Farrar &
 Associates, Inc. (owner's
 representative)

The transformation of
 Newport Hospital into a high-
 tech ambulatory hospital
 matches the hospital's
 strategic mission. Following
 construction of the strategic
 masterplan's first two phases,
 the hospital's facilities
 provide state-of-the-art
 technologies in an integrated,
 serene environment.

Photos: Warren Jagger



Honorable Mention:
Inpatient Pavilion
Brigham and Women's
Hospital
Boston

Client:
Partners Healthcare System

Architect:
Cannon Design
Boston
www.cannondesign.com

Project team:
Robert Peterson AIA; Rick
Hrycaj AIA; Frank McGuire
AIA; Kathleen Wendt IIDA;
Stephen Bosselman RA; Kay
McManus

Contractor:
William A. Berry & Son, Inc.

Consultants:
Vanderweil Engineers; Rolf
Jensen & Associates (fire
protection); Cavanaugh Tocci
Associates (acoustics); Kern
Consulting Group (hardware)

Located atop a 16-story
hospital patient tower, the
Inpatient Pavilion's design is a
response to the needs of a
diverse, international patient
population. Each patient care
unit affords a view of the
Boston skyline from a
bedroom, a private bath
based on a European model,
a kitchenette, and a separate
office lounge/family area.

Photos: Richard Mandelkorn



Honorable Mention:
**Bristol-Myers Squibb
 Children's Hospital
 at Robert Wood Johnson
 University Hospital**
 New Brunswick, New
 Jersey

Client:
**Robert Wood Johnson
 University Hospital**

Design Architect:
**Shepley Bulfinch
 Richardson and Abbott**
 Boston
www.sbra.com

Architect of Record:
The Hillier Group
 Princeton, New Jersey

Contractor:
 William Blanchard Company

Consultants:
 Granary Associates (project
 management); O'Donnell &
 Naccarato (structural); Lehr
 Associates (MEP); Maser
 Consulting, P.A. (civil);
 Medequip International
 (equipment); The Lighting
 Practice, Inc. (lighting)

The Bristol-Myers Squibb
 Children's Hospital creates a
 fresh identity for pediatrics on
 the Robert Wood Johnson
 University Hospital Campus.
 The building makes use of
 colorful interiors and intuitive
 wayfinding to create a
 comfortable hospital
 experience for children and
 families, while state-of-the-
 art planning and technology
 offer top-notch care to this
 urban community.

Photos: Barry Halkin Photography



Honorable Mention:
**The Aaron Lazare Medical
 Research Building**
**University of Massachusetts
 Medical School**
 Worcester, Massachusetts

Client:
 The University of
 Massachusetts Medical
 School

Architect:
Tsoi/Kobus & Associates, Inc.
 Cambridge, Massachusetts
www.tka-architects.com

Project team:
 Ed Tsoi FAIA; Carol Chiles
 AIA; Erik Mollo-Christensen
 AIA; Mike Bush AIA; Barbara
 Carpenter, Assoc. AIA;
 Alan Peterson

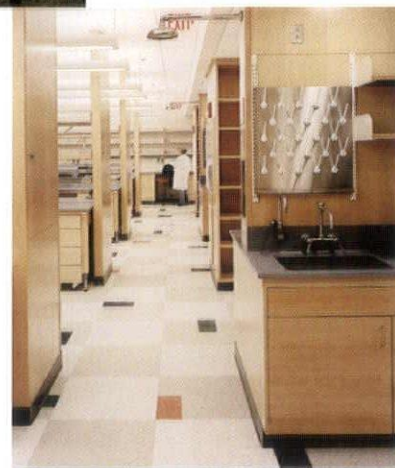
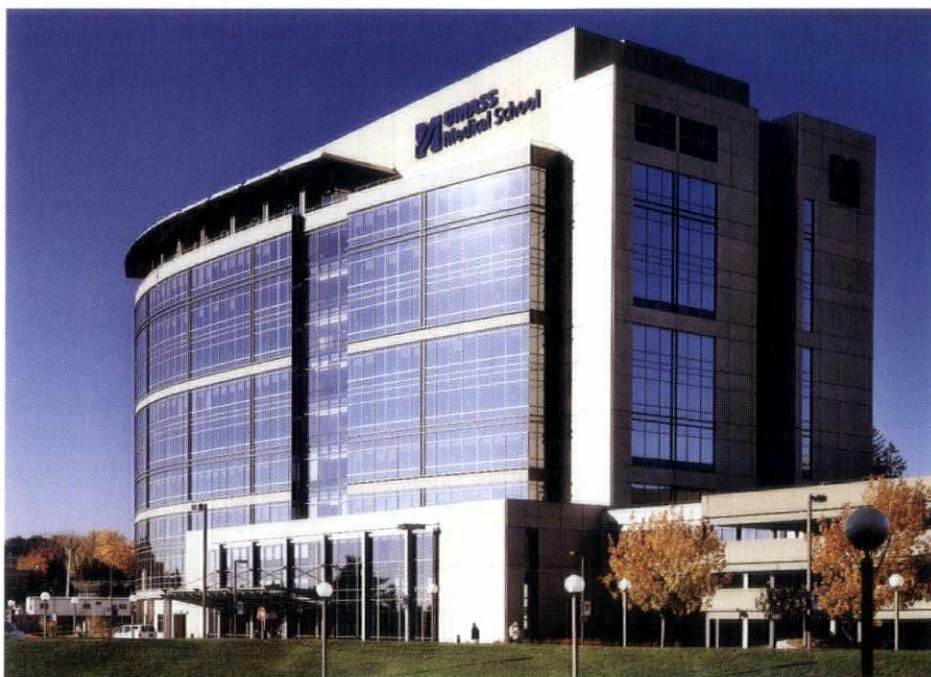
Contractor:
 Beacon Skanska, Inc.

Consultants:
 LeMessurier Consultants, Inc.
 (structural); Bard Rao +
 Athanas Consulting Engineers
 (MEP); GZA GeoEnviron-
 mental, Inc. (geotechnical);
 Gordon H. Smith Corporation
 (building envelope); Cullinan
 Engineering (civil);

GPR Planners Collaborative
 (planners); Collective Wisdom
 Corporation (specifications);
 LeVee & Associates
 (vertical transportation);
 R.W. Sullivan (codes);
 Acentech Incorporated
 (acoustics); Rowan Williams
 Davies & Irwin Inc. (environ-
 mental); Schweppe Lighting
 Design (lighting); Vanasse
 Hangen Brustlin, Inc. (trans-
 portation); Strata Design
 Associates, Inc. (landscape
 architect)

The new 360,000-square-foot
 Aaron Lazare Medical
 Research Building
 establishes a high standard
 for modern research and
 development facility design.
 The core structure provides
 more than 100,000 net square-
 feet of research space and
 also houses associated
 laboratory support space,
 conference space, meeting
 rooms, and office and
 administrative spaces.

Photos: Robert Benson Photography



2002 BSA/AIA NY Housing Design Awards

JURY

David Berkowitz AIA
Division of Capital Asset
Management
Commonwealth of Massachusetts
Boston

Alan Joslin AIA
Epstein Joslin Architects
Cambridge, Massachusetts

Paul Segal FAIA
Paul Segal Associates
New York City

Peter Wiederspahn AIA
Northeastern University
Department of Art & Architecture
Boston

JURY COMMENTS

While most of the work we reviewed exhibited a high level of design competence, we found little innovation, little that was exciting, and even a lack of conviction in some cases, evident in the we-know-this-aesthetic-works-so-let's-apply-it-approach. (Do most of the elderly prefer to live in environments evocative of large old manor houses?)... Has contextualism run its course? Is Modernism quiescent? Is the middle road hard to find? Has the heroic become clichéd? Have we lost clever amenities to tight budgets? Is innovation today about technology rather than form? Why do we still find it almost impossible to design high-quality low-income housing? Is a social conscience adequate justification for a design award? These were among the questions that emerged during our day-long review of the projects submitted to this program.

HONOR AWARDS

73

Gruzen Samton LLP
TriBeCa Pointe
New York City

74

Machado and Silveti Associates, Inc.
Scully Hall, Princeton University
Princeton, New Jersey

75

William Rawn Associates, Architects, Inc.
West Campus Residence Halls
Northeastern University
Boston

AWARDS

75

Deborah Epstein Architect
(presently dba Epstein Joslin Architects)
A House in the Country
Sherborn, Massachusetts

76

Charles Rose Architects, Inc.
(formerly Thompson and Rose Architects, Inc.)
520 West 22nd Street
Chelsea, New York

HONORABLE MENTIONS

76

The Stephen B. Jacobs Group, PC
DUMBO Lofts
Brooklyn, New York

77

Ruhl Walker Architects, Inc.
Loft with Open Arcs
Boston

77

Sasaki Associates, Inc.
Mulberry Street Housing
University of Scranton
Scranton, Pennsylvania

We were also struck by how often the [portfolio presentations] were either graphically unclear or lacked narrative information necessary to an understanding of the project. For example, several submissions lacked adequate visual and verbal information on neighborhood context. In other instances, visual information on interiors was absent (indeed, it is evident that our profession is still neglecting interiors even in housing where it seems to us interior architecture should be the first issue of design not the last). Architects need to play a much greater role in programming to ensure that developers and other clients are not left without the advantage of architects' planning skills at this crucial stage of a project.

With all these reservations, we are pleased to note that the quality of work we reviewed in general was encouraging and the projects we have chosen to honor are exciting, skillful examples of the design profession at its best.

Editor's note:

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Honor Award:
TriBeCa Pointe
New York City

Client:
Rockrose Development
Corporation

Architect:
Gruzen Samton LLP
New York City
www.gruzensamton.com

Contractor:
HRH Construction

Consultants:
Cosentini Associates
(mechanical); Ysreal A.
Seinuk, PC (structural)

This 42-story residential tower is a beacon marking the northernmost reach of New York's Battery Park City. Its seven-story base relates to the adjacent Stuyvesant High School, creating a sensitive human scale for the esplanade along the Hudson River.

Photos: Paul Warchol Photography, Inc.



Honor Award:
Scully Hall
Princeton University
Princeton, New Jersey

Client:
Princeton University

Architect:
Machado and Silvetti
Associates, Inc.
Boston
www.machado-silvetti.com

Project team:
Rodolfo Machado, Assoc. AIA
(principal in charge);
Jorge Silvetti, Assoc. AIA;
Peter Lofgren AIA (project
architect); Douglas Dolezal
(project manager); Gretchen
Neeley (project design
associate); Elizabeth Gibb
(project design associate);
Mario D'Artista; Max Drivin;
Tim Dumbleton; Aaron Follett;
David Freed; Brian Huffines;
Ben Karty; David Lee; Max
Moore; Adam Omansky; Mark
Pashnik; Victor Sant'Anna;
Robert Trumbour; Ethan
Youngerman

Honor Award:
West Campus Residence
Halls, Northeastern
University
Boston

Client:
Northeastern University

Architect:
William Rawn Associates
Architects, Inc.
Boston
www.rawnarch.com

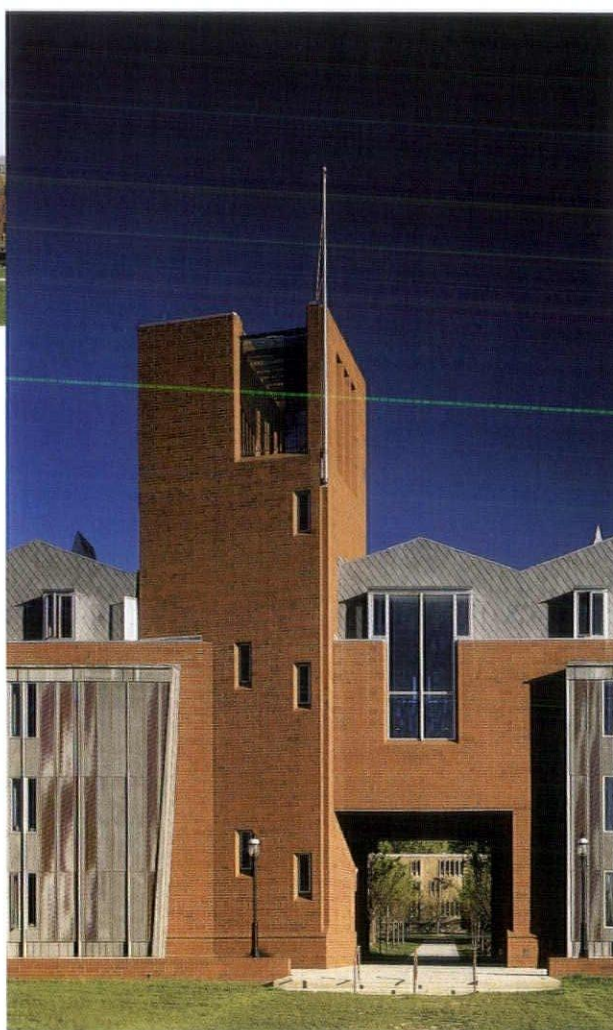


Contractor:
Irwin & Leighton, Inc.

Consultants:
Lim Consultants, Inc.
(structural); TMP Consulting
Engineers, Inc.
(mechanical/electrical); Van
Note-Harvey Associates, PC
(civil); Richard Burck
Associates, Inc. (landscape
architect); LAM Partners, Inc.
(lighting); Richard D. White,
Architect (specifications)

Scully Hall defines one edge
of a new elliptical space
containing Princeton's playing
fields. The 267-bed dormitory
contains student rooms,
lounges, study chambers, and
kitchenettes. To the north,
Scully Hall reinforces an
important pedestrian
pathway, while its southern
edge faces the playing fields
with a contemporary façade
of folded precast-concrete
panels.

Photos: Eduard Hueber / Arch Photo



Project Team:

William L. Rawn FAIA (principal in charge); Clifford Gayley AIA (associate principal, project architect); Chris Kenney (associate); Anne-Sophie Divenyi; Rob Wear; Kevin Bergeron; Lindsay Crawford; Sam Lasky; Neil Walls; Jessica Anderson; Tony Antonja; Lisa Bonfiglio; Daniel Burhans; Wei-Chung Chang; John Clegg; Christian Dick; Denise Ferris; Jennifer Garceau; Rob Genova; Matt Gindel; Lisa Giovanetti; Gary Gwon; Julie Thomas Hess; Alison Kopyt; Victor Liu; Brad Lucas; Deborah Marai; Ed Maximo; Jack Melvin; Jennifer Neuwalder; Michael O'Keefe; Jonathan Parker; Robin Sakahara; Christian Schaller; John Upton; Kristina Vardaro; Lola Vogt; Peter Wells; Hannah Whipple; Ke Zhang

Contractor:

Turner Construction Company

Consultants:

LeMessurier Consultants (structural); TMP Consulting Engineers, Inc. (mechanical); The BSC Group (civil); Ripman Lighting Consultants (lighting); Haley & Aldrich, Inc. (geotechnical); R.E. Cameron Associates (land surveyor); Pressley Associates, Inc. (landscape architect); Hanscomb (cost estimators, phase I); Daedalus Projects Inc. (cost estimators, phase II); Sullivan Code Group (codes)

Three new residence halls at Northeastern University organize a new west section of campus around a major green space. The new residence halls (1,050 beds in 270 apartments) strengthen the university's presence along one of Boston's major avenues, directly across from the venerable Museum of Fine Arts. Project cost: \$64,000,000.

Photo: Steve Rosenthal

Award:

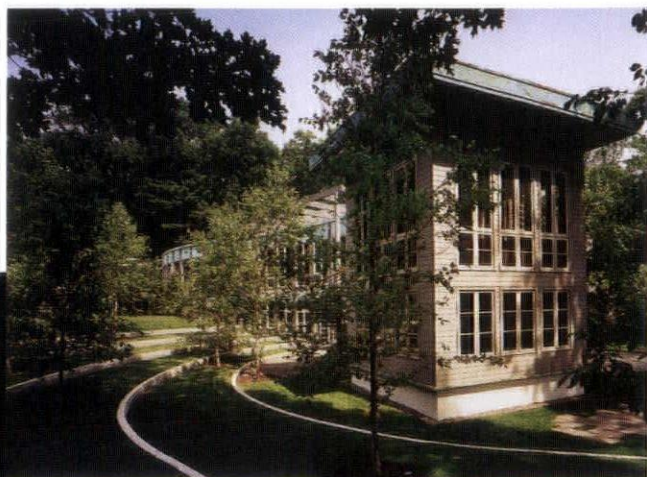
A House in the Country
Sherborn, Massachusetts

Architect:

Deborah Epstein Architect
(presently dba Epstein Joslin Architects)
Cambridge, Massachusetts
www.epsteinjoslin.com

Contractors:

Marc Truant Construction Managers (phase 1)
Kistler & Knapp Builders, Inc. (phase 2)

**Consultants:**

LeMessurier Associates (structural); Stephen Stimson Landscape Architect (landscape architect); Andra Birkerts Design (furnishings); Repertoire (furnishings); Bernie Reinhart (millwork); Whitcomb Brothers (millwork)

A transformation of an ordinary house into a country villa that is both functional and fun. A 120-foot long "wavy wall" opens the living room, dining room, and kitchen to nature, defines an amphitheater, and reaches from the new screen-porch pavilion to the woods.

Photos: Steve Rosenthal

Honorable Mention:
DUMBO Lofts
 Brooklyn, New York

Client and Contractor:
 Two Trees Management

Architect:
The Stephen B. Jacobs Group, PC
 New York City
www.sbjgroup.com

Consultants:
 Andi Pepper Interior Design
 (interior designer);
 Rosenwasser/Grossman
 Consulting Engineers, PC
 (structural); Ettinger
 Associates (mechanical)

The design of the building establishes a new residential presence in the emerging "Dumbo" (Down Under the Manhattan Bridge) neighborhood. The façade is richly ornamented with subtle brick articulation and detailing, recalling earlier historic buildings. The massing reflects new zoning guidelines intended to reinforce the existing context.

Photo: Ben Rahn



Award:
520 West 22nd Street
 Chelsea, New York

Client:
 Michael Weinstein

Architect:
Charles Rose Architects, Inc.
 (formerly Thompson and
 Rose Architects, Inc.)
 Somerville, MA
www.charlesrosearchitects.com

Contractor:
 Higgins Construction
 c/o ARK Restaurants

Consultants:
 Reynaldo C. Prego Consulting
 Engineers (MEP); Vairamides
 Georgeopolis Engineers
 (structural); Corfian
 Enterprises Limited (steel);
 Thomas Balsley Associates
 (landscape architect);
 Impressive Interiors
 (millwork); Lightforms
 (lighting); Alexander Von Eikh
 Design (painter)

The primary residence of 520 West 22nd Street is redesigned with three levels, wrapped around a garden on the entry level. The garden creates an airy void that opens up to the New York sky and also reflects the client's desire for outdoor spaces and light-filled interiors.

Photos: Chuck Choi



Honorable Mention:**Loft with Open Arcs**
Boston**Client:**

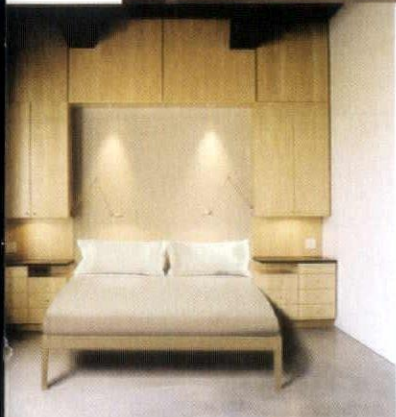
Barbara and Richard Corkey

Architect:**Ruhl Walker Architects, Inc.**
Bostonwww.ruhlwalker.com**Contractor:**

Sea-Dar Enterprises, Inc.

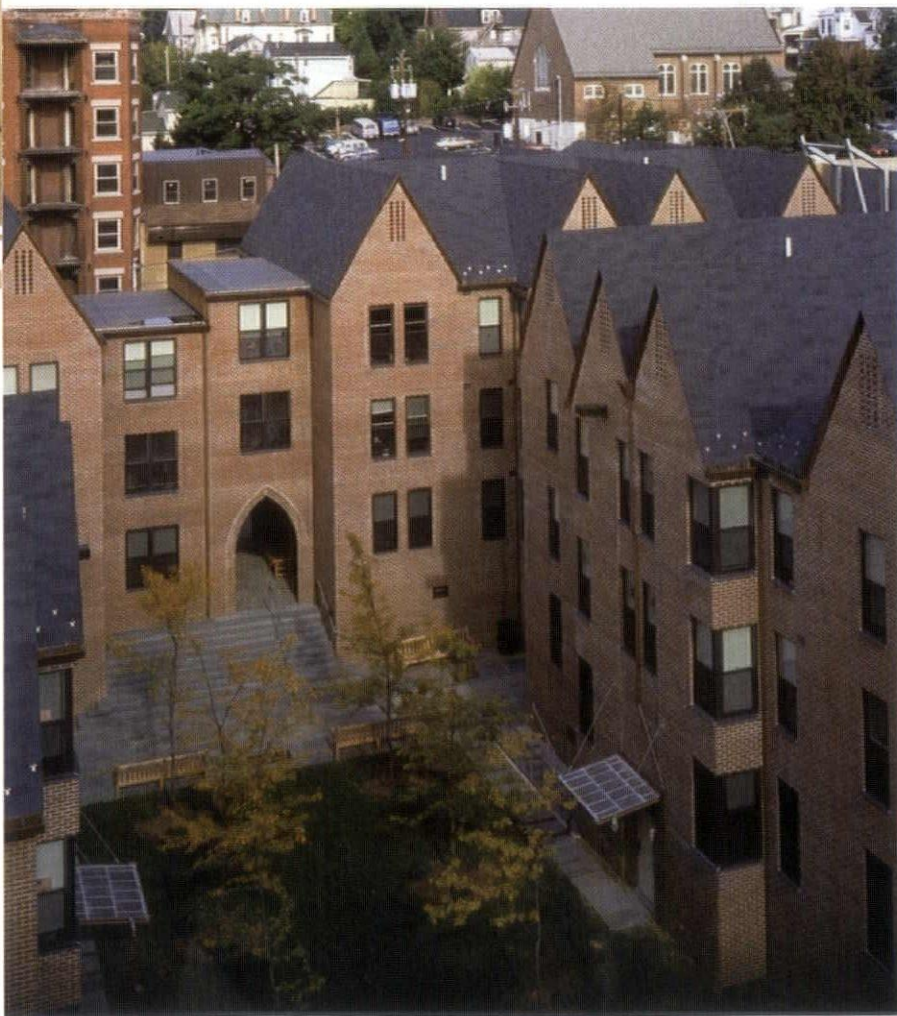
Two adjacent apartments have been combined to create a home for owners moving from the suburbs to the city. Three polished-plaster curving walls organize the space. The walls serve the owner's minimal privacy requirements while accentuating long, defined views across the apartment and to distant landmarks beyond.

Photos: Ruhl Walker

**Honorable Mention:****Mulberry Street Housing**
University of Scranton
Scranton, Pennsylvania**Client:****University of Scranton**
Administrative Services**Architect:****Sasaki Associates, Inc.**
Watertown, Massachusetts
www.sasaki.com**Project team:**Ricardo Dumont; Nancy
Freedman AIA; Nancy Harrod;
Daniel Bernstein**Contractor:**Sordoni Construction
Services, Inc.**Consultants:**LeMessurier Consultants, Inc.
(structural); HSA Associates
(MEP); Ceco Associates
(civil); Kalin Associates
(specifications)

The four-building, 144-bed complex of student residences on an urban site creates a strong street edge animated by multiple entries, which replicate the rhythm of front doors and porches found on nearby streets. The Gothic-inspired design features steeply pitched roofs, tall windows, and pointed archways leading from the street to a private courtyard space.

Photo: Alex MacLean, Landslides



BSA/IIDA/ASID Interior Architecture/ Interior Design Awards

JURY

William Clegg IIDA
Schoenhardt Architects;
President, IIDA New England
Simsbury, Connecticut

Martha Hadden IIDA, ASID
Hadden Associates
Marblehead, Massachusetts

Rhiannon Hayes
Key Office Interiors
Boston

Maryellen Liddell ASID
The Liddell Company
Manchester-by-the-Sea,
Massachusetts

John Meyer Jr. AIA
Meyer & Meyer Architects
Boston

Rachel Pike ASID, IIDA
Wentworth Institute of Technology
Boston

JURY COMMENTS

...In general, the body of work we had the opportunity to review suggested that contemporary interiors are cold and hard, and much of what we saw was dominated by stainless steel and primary colors. There also seemed to be a number of efforts to put large California-like spaces into smaller New England contexts; we were more impressed with simple, classical contemporary approaches that seemed more suitable to this region....The general quality of work was impressive, competent even when not inspirational, and reflected well on the architecture and interior design professions in New England.

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HONOR AWARDS

79

Adolfo Perez, Architect
Private Residence
Pride's Crossing, Massachusetts

80

William Rawn Associates, Architects, Inc.
Glavin Family Chapel
Babson College
Wellesley, Massachusetts

81

Ruhl Walker Architects, Inc.
H/R Loft
Boston

82

Urban Instruments, Inc.
MIT Museum Renovation
Cambridge, Massachusetts

83

Peter H. Wiederspahn, Architect
High-Rise House
New York City

AWARDS

84

CBT/Childs Bertman Tseckares, Inc.
Epstein Becker & Green offices
Boston

84

CBT/Childs Bertman Tseckares, Inc.
Palmer & Dodge LLP offices
Boston

85

JunglBrannen Associates, Inc.
Course Technology
Boston

Honor Award:
Private Residence
 Pride's Crossing,
 Massachusetts

Architect:
Adolfo Perez, Architect
 Newton, Massachusetts
www.aparchitect.com

Contractor:
 Thoughtforms Corporation

The challenge was to respect, yet enhance, the qualities of a new, architecturally significant house. Accordingly, the interior architecture is conceived of as freestanding architectural elements, detached from the architecture of the house and designed to balance its almost primitive character with a palette of refined, but robust, materials and finishes.

Photos:
 Nick Wheeler/Wheeler Photographics



Honor Award:
Glavin Family Chapel
Babson College
 Wellesley, Massachusetts

Client:
 Babson College

Architect:
William Rawn Associates,
Architects, Inc.
 Boston

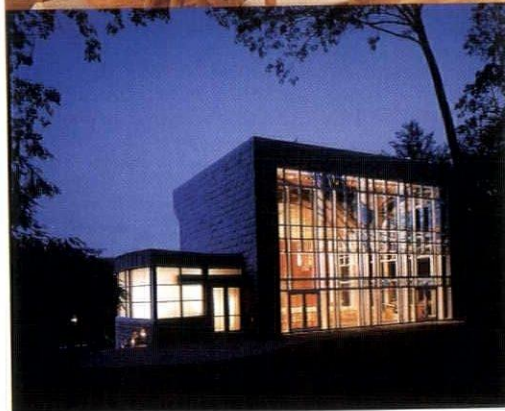
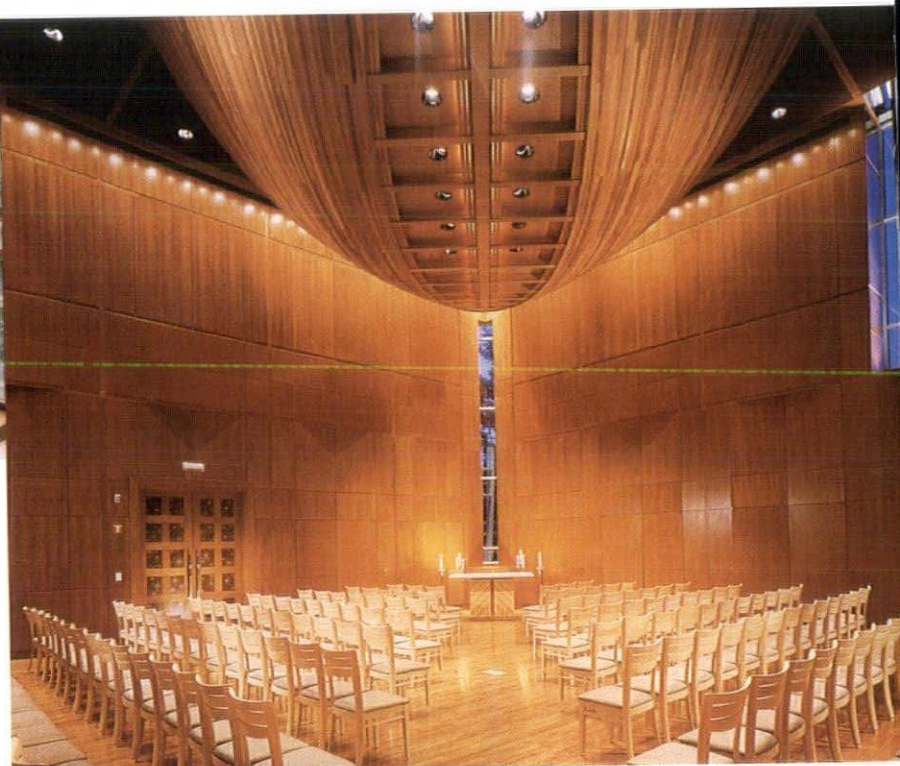
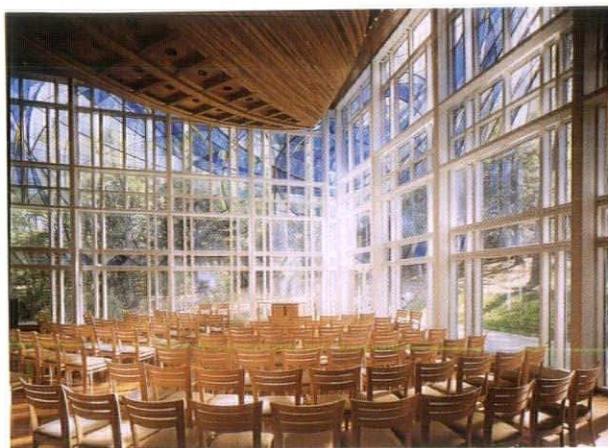
Project team:
 William L. Rawn III, FAIA
 (principal in charge); Alan
 Joslin AIA (principal); Robert
 Wear (project architect); Paul
 Pennie (site representative)

Contractor:
 Erland Construction

Consultants:
 LeMessurier Consulting
 (structural); TMP Consulting
 Engineers, Inc. (mechanical);
 Carol R. Johnson Associates
 (landscape architect);
 R. Lawrence Kirkegaard &
 Assoc. (acoustics); Ripman
 Lighting Consultants (lighting);
 Mitch Ryerson with Rick
 Wrigley (hanging hull
 fabricator); Gatehouse
 Furnishings (altar and doors);
 McGrain Design (stained-
 glass artist); Serpentino Glass
 (stained-glass fabricator);
 Frances G. Pratt (tower
 sculpture)

The Glavin Family Chapel is a
 non-denominational sanctuary
 for gatherings of 150 people.
 Two solid walls of granite face
 toward the busy campus
 center, and two walls of glass
 open the 30-foot-high space
 to the wooded area beyond.

Photos: Steve Rosenthal



Honor Award:

H/R Loft
Boston

Architect:

Ruhl Walker Architects, Inc.

Boston

www.ruhlwalker.com

Contractor:

Sea-Dar Enterprises, Inc.

Consultants:

Dave Blakney (steel wall);

Brian Gibson (A/V)

The owners desired freely flowing, multi-functional spaces. The primary feature is a steel and acrylic screen. It conceals office and storage space while serving as the primary interior light source. Brushed aluminum panels diffuse natural light deep into the loft, and sliding walls accommodate fluctuating privacy needs.

Photos: Jordi Miralles Fotografia



Honor Award:
MIT Museum Renovation
Cambridge, Massachusetts

Client:
MIT Museum

Architect:
Urban Instruments, Inc.
Newton, Massachusetts
www.urbaninstruments.com

Project team:
Wellington Reiter AIA, Greg
Russell

Contractor:
Shawmut Design and
Construction

Consultants:
Francis J. Linehan, Jr. and
Associates

The new entrance to the MIT Museum complements the high-tech image of the University. The insertion of a stainless steel stair between two existing buildings connects the street with the second-floor lobby. The stair is lit from below and appears to float between the two structures.

Photos: Peter Vanderwarker (interior),
Stuart Clements and Will Howcroft
(exterior)



Honor Award:
High-Rise House
New York City

Client:
Ty Tessitore and Maria
Canale

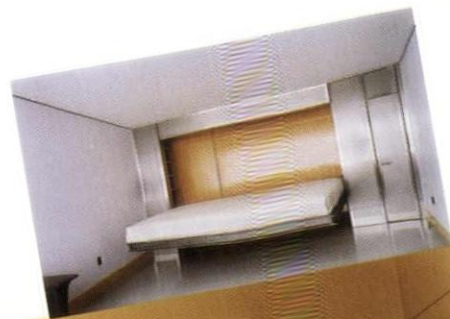
Architect:
Peter H. Wiederspahn,
Architect
Somerville, Massachusetts

Contractor:
Barry Fishelberg Company,
Inc.

Consultants:
Gilsans Murry Steficek
(structural)

Two identical, vertically stacked, 1,500-square-foot apartments were connected by cutting through the reinforced concrete floor and installing an internal stair. On the upper level, most of the existing partitions were removed, creating an open living/dining space with an expanse of windows framing an extraordinary view of Midtown.

Photos: Eduard Hueber, Arch Photo, Inc.



Award:
Palmer & Dodge LLP offices
Boston

Client:
Palmer & Dodge LLP

Architect:
CBT/Childs Bertman
Tseckares, Inc.
Boston

Project team:
Janis Mones AIA, IIDA;
Kathy Powers; Jim Higgins;
Michael O'Brien; Lana
Kiefaber; Patrick Planeta;
Meredith Basque

Contractor:
John Moriarty & Associates

Consultants:
Spaulding & Slye Colliers
(PM); McNamara/Salvia, Inc.
(structural); LAM Partners
(lighting); Colburn & Guyette
(kitchen); The Cavan Group
(data/communications);
Nicholas Browse &
Associates (AV); TMP
Consulting Engineers, Inc.
(MEP)



Award:
Epstein Becker & Green
offices
Boston

Client:
Epstein Becker & Green

Architect:
CBT/Childs Bertman
Tseckares, Inc.
Boston, MA
www.cbtarchitects.com

Project team:
Janis Mones AIA, IIDA;
Erin Kennedy; Michael
O'Brien; Laurie Lebbon;
Jan Abercrombie;
Meghan Lewis

Contractor:
Beacon Skanska, Inc.

Consultants:
Leggat McCall Properties, LLC
(PM); R.G. Vanderweil &
Associates (MEP);
McNamara/Salvia, Inc.
(structural); Schweppe
Lighting Design (lighting);
View Communications
(data/communications); WBA
Associates (codes);
Acentech, Inc. (acoustics)

The design of the 50,000-
square-foot offices includes a
reception area that is inviting
and personal. New materials
and unique details are
featured throughout,
including walls made of
Imago, a custom stair of
hand-forged iron with
decorative hand-blown glass
inserts, and leather on
handrails and stair treads.

Photo: Lucy Chen Photography



With the client's move from traditional downtown offices to new space in an outlying area of Boston, the design sought to update the law firm's image. The 187,000-square-foot space includes a two-story reception area. Glass-enclosed conference rooms flank a dramatic stair that serves as the focal point for the room.

Photos:
Edward Jacoby/Jacoby Photography

Award:
Course Technology
Boston

Client:
Course Technology

Architect:
JunglBrannen
Associates, Inc.
Boston
www.junglbrannen.com

Project team:
Jeannine Campbell (director of interior design); Dorran Prescott (interior designer); Renana Keynes (interior designer); Steve Wagner (project architect)

Contractor:
T.R. White

Consultants:
Trammell Crow Company;
Weidinger Associates, Inc.;
Richard D. Kimball Co, Inc.

In the new 66,000-square-foot office of Course Technology, a publisher of information technology instructional materials, the designers converted three adjacent warehouse buildings into a single work environment, drawing inspiration from the old brick walls, massive wood columns, large windows, and freight elevators.

Photos: Richard Mandelkorn



2002 Unbuilt Architecture Awards

JURY

Robert Campbell FAIA
architecture critic, *The Boston Globe*
Cambridge, Massachusetts

Brian Healy AIA
Brian Healy Architects
Boston

George Marsh AIA
Payette Associates
Boston

Laura Miller
Harvard Graduate School of Design
Cambridge, Massachusetts

Henry Moss AIA
Bruner/Cott & Associates
Cambridge, Massachusetts

George Thrush AIA
Chair, Department of Architecture
Northeastern University
Boston

Editor's note:
Jury comments, including responses to individual
projects, may be found at
www.architects.org/design_awards_programs

HONOR AWARDS

87

L/IS Levit Iwamoto Scott
Flemington Jewish Community Center
Flemington, New Jersey

88

**Keith Mitnick with
Mireille Roddier and
Stewart Hicks**
Spertus Institute of Jewish
Studies/Burnham Prize Competition
Chicago

88

Marilyn R. Nepomechie Architect
Scattered Houses: Little Haiti
Affordable Infill Housing
Miami, Florida

89

StoSS landscape urbanism
The Papago Trail
Phoenix-Scottsdale-Tempe
Arizona

AWARDS

90

Edmonds + Lee
Marblehead Residence
Marblehead, Massachusetts

90

Johannes M.P. Knoop
Evoking Obsolete Devices with
Kinetic Fantasies
Additions to the Museo della
Mura Porta San Sebastiano on the
Appian Way, Rome, Italy

91

J.P. Maruszczak and Roger Connah
Wet Site: Chromatopia 01

91

Vincent Snyder, Architect
The Omaha Tribal
Interpretive Center and Museum
Omaha Indian Reservation
Macy, Nebraska

Honor Award:
**Flemington Jewish
 Community Center**
 Flemington, New Jersey

Designer:
L/IS Levit Iwamoto Scott
 Toronto, Canada and
 Berkeley, California

Project team:
 Craig Scott; Robert Levit; Lisa
 Iwamoto; Olivia Hyde; Je-Uk
 Kim; Tonino Vicari; Damian
 Petrescu; Grace Ahn; Sung-
 Won Lee; Sunil Park

The split between the secular
 and religious parts of the
 building is reflected in the
 building's form. The glowing
 sanctuary interior is hidden
 within the mute exterior.
 A "landscape" of luminous
 glass courtyards and sky-
 lights creates a pattern
 through the building's secular
 and religious features.

Renderings: L/IS



Honor Award:
Sperus Institute of Jewish Studies
 (Burnham Prize Competition)
 Chicago

Designers:
Keith Mitnick with Mireille Roddier and Stewart Hicks
 Ann Arbor, Michigan

A design for a Jewish studies institute on Michigan Avenue. The program includes a library, a research institute, and a college. A strong civic presence along the monumental wall of existing buildings and the augmentation of the existing program with new uses may facilitate greater interaction between the institution and the neighborhood.

Honor Award:
Scattered Houses: Little Haiti Affordable Infill Housing
 Miami, Florida

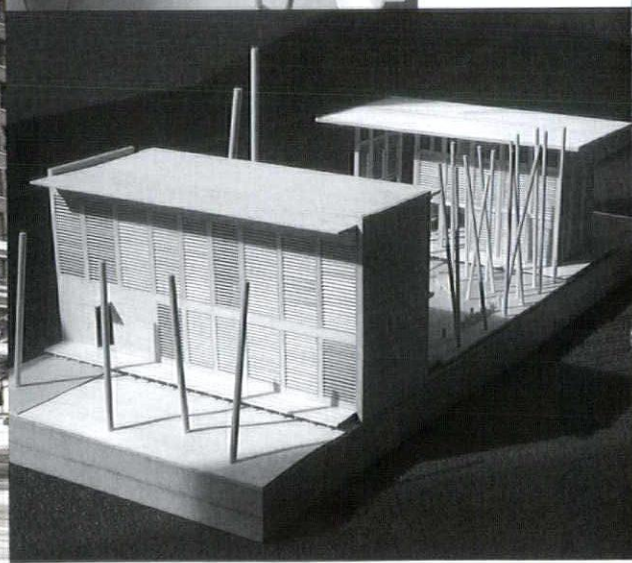
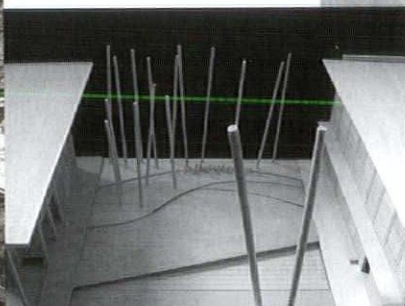
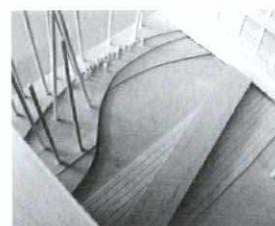
Client:
 School of Architecture Practice (S.O.A.P.)
 Florida International University

Designer:
Marilys R. Nepomechie Architect
 Coconut Grove, Florida

Project team:
 Marilys R. Nepomechie AIA (architect); Marta Canavés IIDA (landscape design); Daniel Romero; Ricardo Herran; Julio Pulido; Roberto Bezold

Comprising two independent structures, this infill project is designed for scattered empty lots in Little Haiti, an historic neighborhood that has served as the point of entry to Miami and the US for sequential constituencies. The project adapts the building traditions of the neighborhood and region to the cultural traditions of its Haitian population.

Photos: Marta Canavés IIDA



Honor Award:
The Papago Trail
 Phoenix-Scottsdale-Tempe,
 Arizona

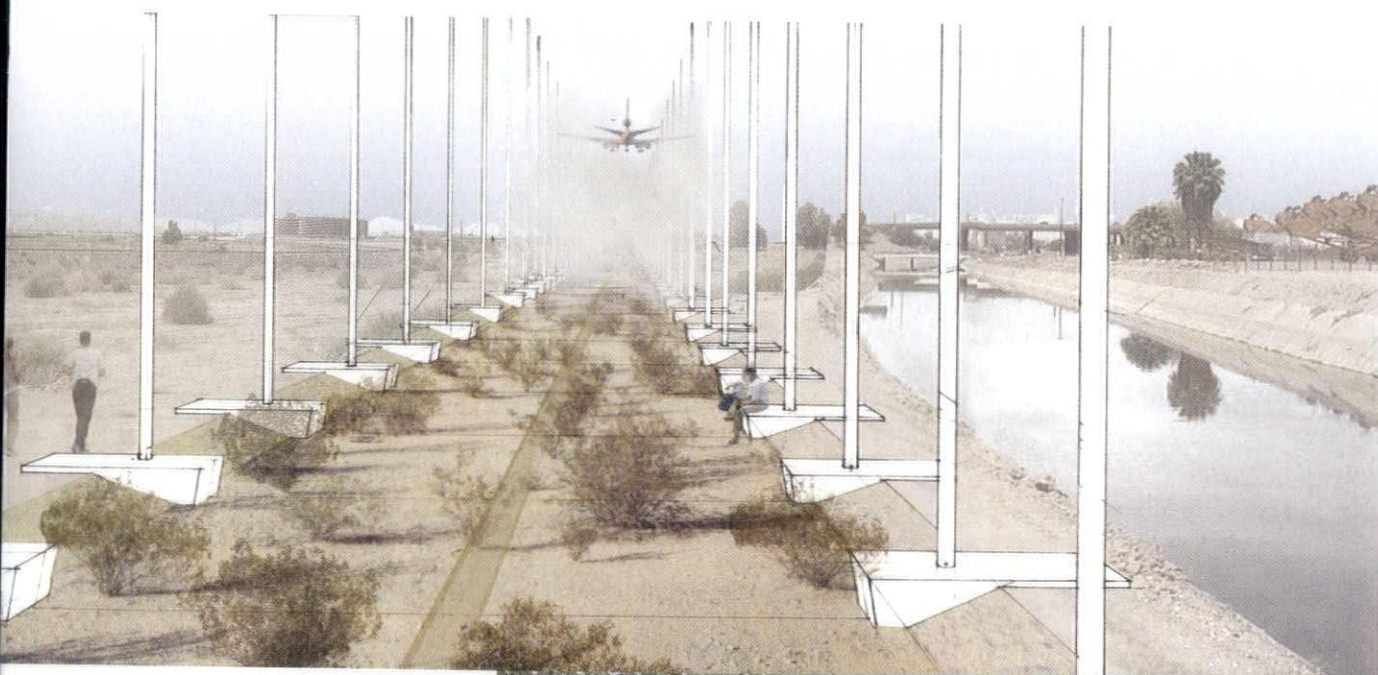
Client:
Papago Salado Association
 Sponsors: National Endowment
 for the Arts New Public Works
 Initiative, the Salt River Project,
 and the Cities of Phoenix,
 Scottsdale, and Tempe

Designers:
StoSS landscape urbanism
 lead consultant, planning,
 landscape architecture
 Boston
www.stoss.net

Project team:
 Chris Reed; Aki Omi; Anri
 Linden; Benjamin Kuchinsky;
 Sarah Williams; Ryosuke
 Shimoda; Joe Herda

Consultants:
 Office dA, Inc. (architecture,
 infrastructure); Tomato
 (communications); James
 Carpenter Design (public art);
 SWCA Environmental (envi-
 ronmental); The Bioengineer-
 ing Group (bioengineering);
 Arup (engineering)

The Papago Trail is a frame-
 work of civic landscapes that
 define a new public realm
 along a 12-mile circuit of
 large-scale irrigation canals.
 The proposed landscape-
 infrastructures serve as
 markers, destinations, flood
 control devices, ecological
 demonstrations, and urban
 experiences both along the
 trail and within their broader
 metropolitan context.



Award:
Marblehead Residence
Marblehead,
Massachusetts

Designer:
Edmonds + Lee
New York City
www.edmondslee.com

Project team:
Robert Edmonds (principal);
Vivian Lee (principal)

Contractor:
Kistler & Knapp Builders

Consultants:
Landworks Studio (landscape
architect); Sarkis Zerounian
(structural)

Located on Marblehead Neck
atop a rock ledge, the house's
spaces are arranged within
an L-shaped plan that
brackets two outdoor
courtyards. The entire lower
level is depressed into the
earth to reduce the overall
scale of the building and to
shelter the house and the
main outdoor courtyard.



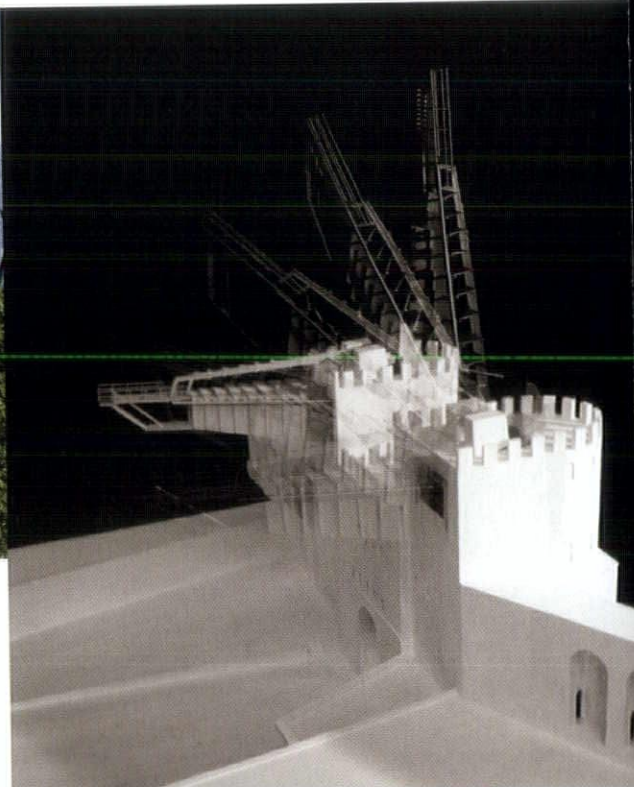
Award:
**Evoking Obsolete Devices
with Kinetic Fantasies**
Additions to the Museo
della Mura
Porta San Sebastiano on the
Appian Way, Rome, Italy

Designer:
Johannes M.P. Knoop
Fellow, American Academy
in Rome

(Project accomplished by a
Rome Prize Fellowship to the
American Academy in Rome.)

Porta San Sebastiano's last
transformation occurred
centuries ago to provide
higher perches for engines of
war such as the catapult.
While pondering this past,
Kinetic Fantasies proposes
two retractable auditoriums
for lectures and films.
Structured on massive arms
like those of a catapult, the
auditoriums cantilever from
the towers.

Photos: Johannes M.P. Knoop



Award:
Wet Site:
Chromatopia 01
Fraser River Basin,
British Columbia

Designers:
J.P. Maruszczak and
Roger Connah
Fort Worth, Texas and
Ruthin, Wales

The project is a combined park and schoolyard designed as a place for exploration and learning for children and young adults. Blue, white, black, and green map a set of changing affinities between material, program, building, and landscape. Play and learning are explored to define park and wetland infrastructure patterns, educational programming, and topographical poetics.

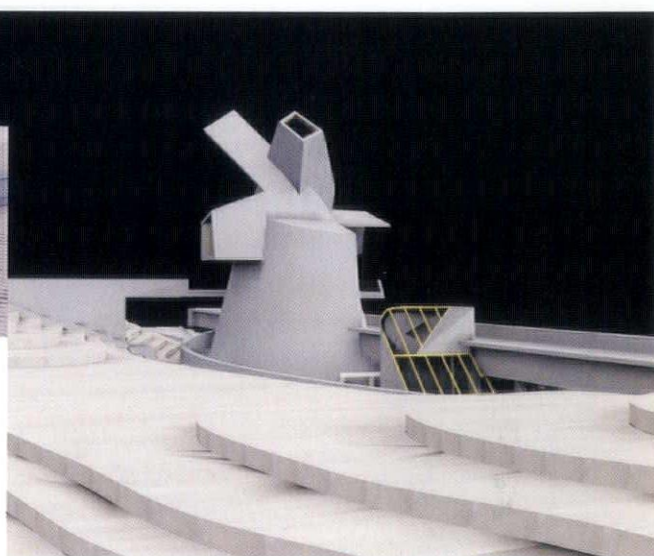
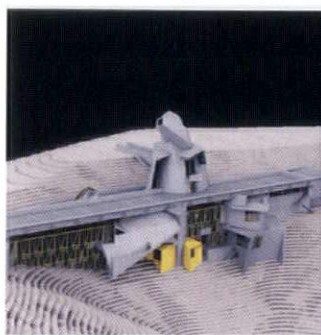
Award:
The Omaha Tribal
Interpretive Center and
Museum
Omaha Indian Reservation,
Macy, Nebraska

Client:
The Omaha Nation

Designer:
Vincent Snyder, Architect
Austin, Texas

Project team:
Vincent Snyder; Jon Geib;
Matt Ames; Tim Whitehall;
Michael Neveu

Sited on the historic bluffs overlooking the Missouri River, this project is intended to house and display the most sacred of ancestral items returned by Harvard's Peabody Museum to the Omaha Tribe in 1989. Other programmed areas target educational opportunities and tourism to serve as an economic catalyst for the community.



Chromatopia

Wet Site
ultimately
(there is never an 'ultimately')

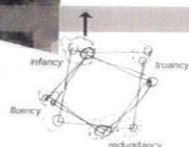
Wet Site is the exploration of a chroma-topography as a cognitive and dynamic game landscape for children. Blue, white, black, and green map a set of changing affinities between material, program, building, and landscape. Play and learning are explored to define new patterns of park and wetland infrastructure, educational programming and topographical poetics.

Program: The program asked for the design of a combined park and schoolyard as a place for exploration and learning for children and young adults. The specific requirements were as follows: Park - Entrance/Parking, Outdoor Play Areas, Hockey Basketball & Soccer Fields, and Wetlands Retention Areas, School- Six Modular Classrooms, Cafeteria, & Community Building

Site: The site is located in the Fraser River Basin in East Clayton, British Columbia, Canada. The site will contain a retention area and wetland area and will play a role in the green plan of the area.

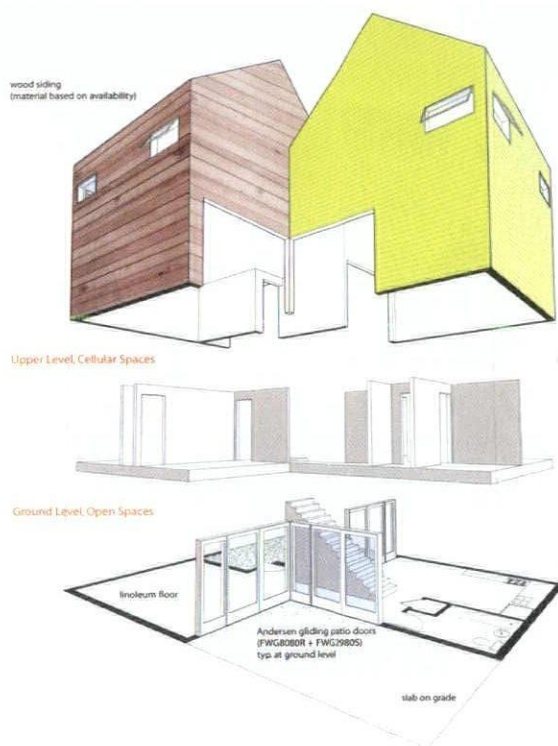
.....
just as in the game of spotting the 'beetle'
> slug bug no tag back 1 > the girl cries
pleased with this moment's triumph,
this moment's gain in the garden
(or monet's gain ?)
but waiting for the next

ultimately
(there is never an 'ultimately')
in play grounded but always in flight



YPAC Affordable Housing Competition

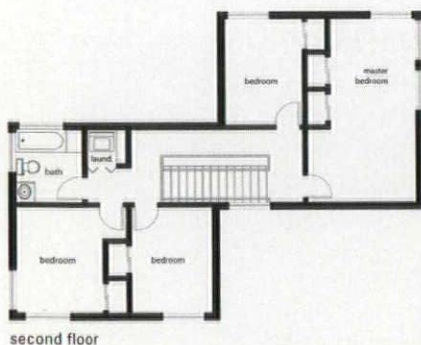
Sponsored by the BSA's Young Professionals Advisory Council (YPAC) and South Shore Habitat for Humanity (SSHH)



Honor Award
StudioAPT
(Julia McMorrough,
John McMorrough)
Cambridge,
Massachusetts

In trying to make a habitat for humanity, reasonable desires (in this case: simplicity, decency, and affordability) can have the unintended effect of constraint. What is the line between simplicity and luxury? How much accommodation is too much? New materials and custom details are inappropriate because of the added cost and need for specialist labor. Formal inventiveness has an upper limit defined by the overwhelming expectation that the house be "simple."

Where then are the possibilities within such constraint? The possibilities left to the architect are a narrow range of adjustments in configuration, and within that range, we propose a "habitat shift" as a means of triangulating the pressures of cost and expectation. With a simple shift of volume, new conditions are created: a flexible orientation, an enhanced relationship with the site and exterior, a new spaciousness along the diagonal with a visual lock that limits views into the house from the street, but which from the interior allows views into the entire set of rooms. Our proposal is for a house that is ultimately still simple in plan, decent in provision, and affordable within the general Habitat economy.



JURY

Victoria Beach AIA
Carol Dennison (SSHFH)
George Ferland (SSHFH)
Elizabeth Padjen FAIA
Haril Pandya, Assoc. AIA
Alfred Wojciechowski AIA

COMPETITION AUTHORS

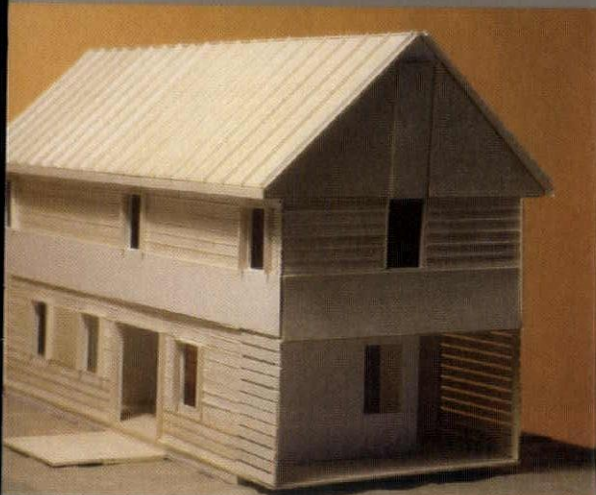
Adam Wagner, Assoc. AIA
Jessica Zlotogura,
Assoc. AIA

This competition was open to any architect or designer living in the state of Massachusetts who had been out of school 10 years or fewer and to all architecture students in the state of Massachusetts.

The program, which did not specify a site, called for a prototypical two-, three- or four-bedroom house which could be used to provide a new home for a Habitat for Humanity family. HFH houses are typically constructed by volunteers under the guidance of professional builders. Winners were invited to interviews with South Shore Habitat for Humanity.

For more information on YPAC, go to www.architects.org

For more information on HFH, go to www.habitat.org

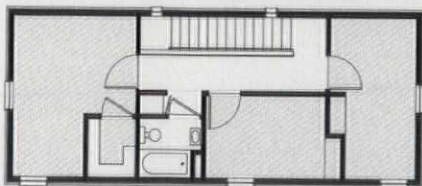


Award
Scott Henderson
Cambridge,
Massachusetts

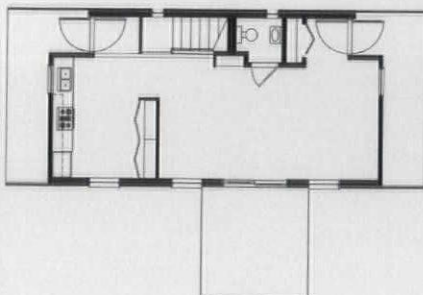
The style fits the massing and vernacular of the South Shore, placing an emphasis on passive solar heat gain and a flexible floor plan. Utilizing sustainable and energy efficient materials as allowed by the budget, the goal is to conserve energy, minimize environmental impact, and promote human health.

Photo: Scott Henderson

second floor



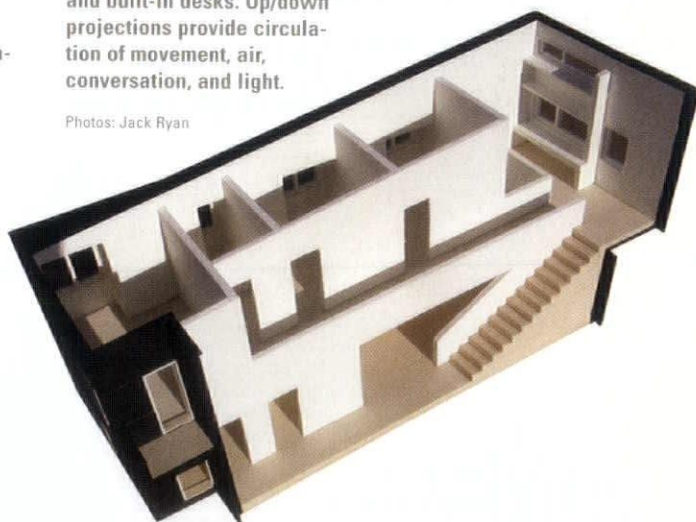
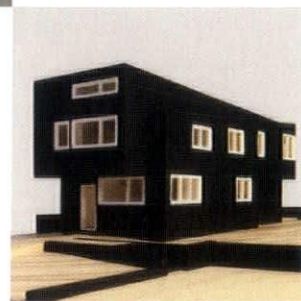
ground floor



Award
Jack Ryan
Providence, Rhode Island

Projections are made in three directions: forward/back, left/right and up/down. Forward/back projections establish the main living spaces. Left/right projections create areas of rest and solitude including window seats, and built-in desks. Up/down projections provide circulation of movement, air, conversation, and light.

Photos: Jack Ryan



second floor



ground floor



Photo: Wayne Soverns, Jr.

K-12 Educational Facilities Design Award
Maria L. Baldwin School
 Cambridge, MA



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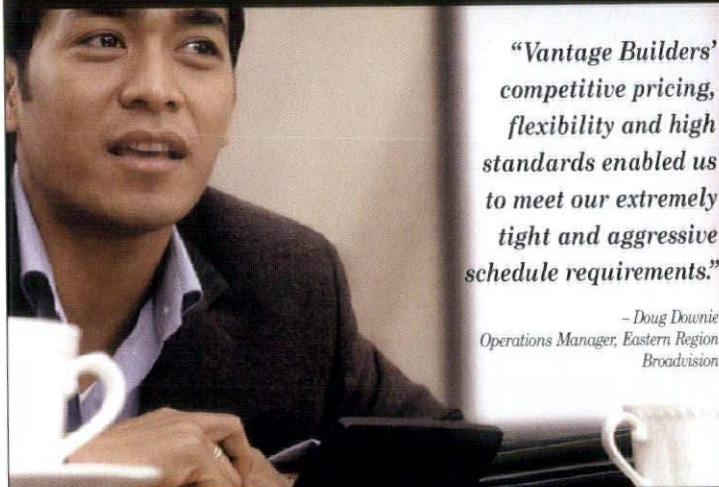
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*— Doug Downie
 Operations Manager, Eastern Region
 Broadvision*

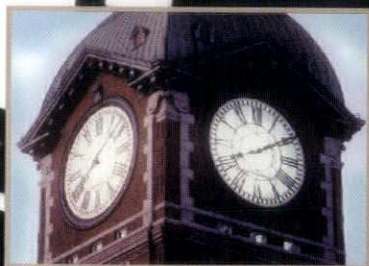
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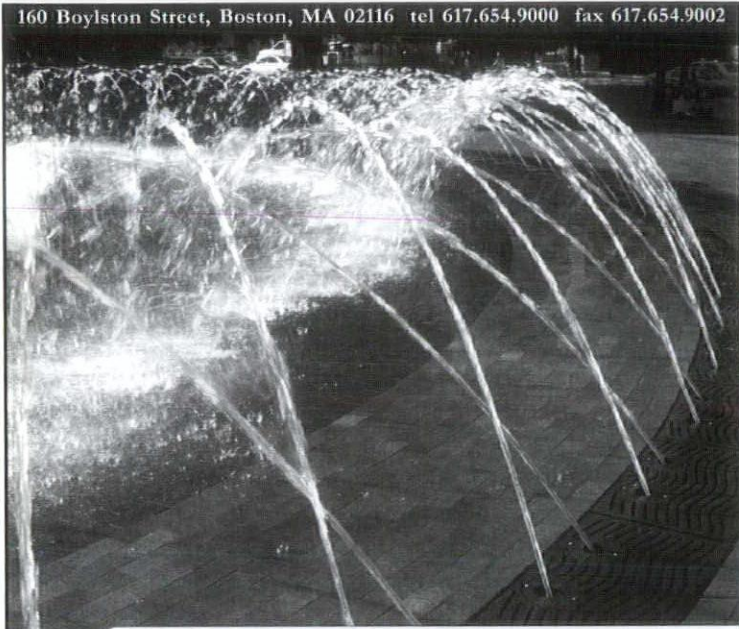
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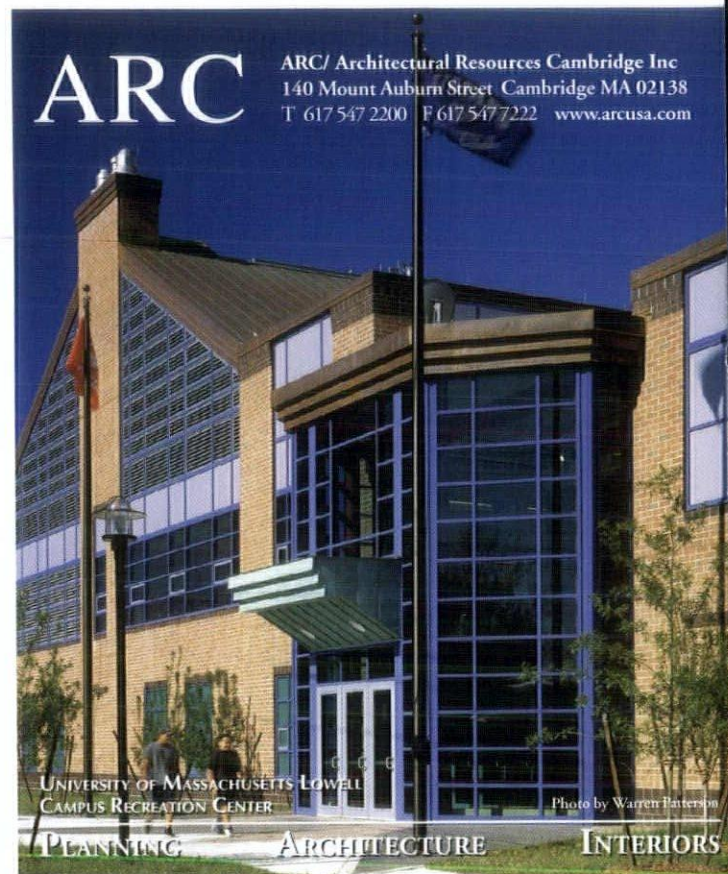
160 Boylston Street, Boston, MA 02116 tel 617.654.9000 fax 617.654.9002



Copley Wolff
Landscape Architects & Planners
Design Group

Photo by Jerry Weisberg

ARC ARC/ Architectural Resources Cambridge Inc
140 Mount Auburn Street Cambridge MA 02138
T 617 547 2200 F 617 547 7222 www.arcusa.com



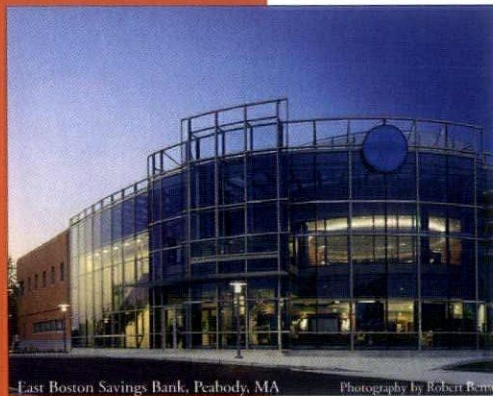
UNIVERSITY OF MASSACHUSETTS LOWELL
CAMPUS RECREATION CENTER

PLANNING ARCHITECTURE INTERIORS

Photo by Warren Patterson

Bergmeyer

Commercial
Corporate Interiors
Food Service
Housing
Retail

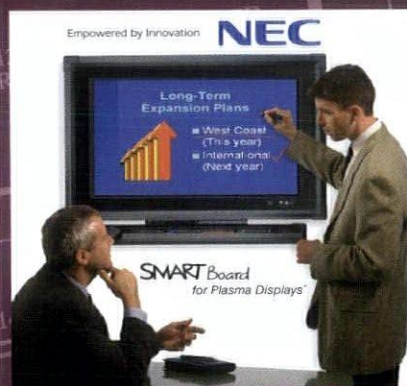


East Boston Savings Bank, Peabody, MA

Photography by Robert Berni

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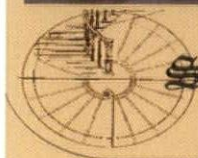


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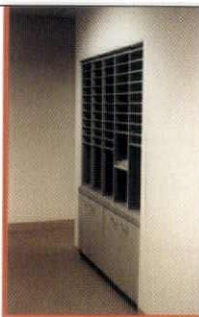
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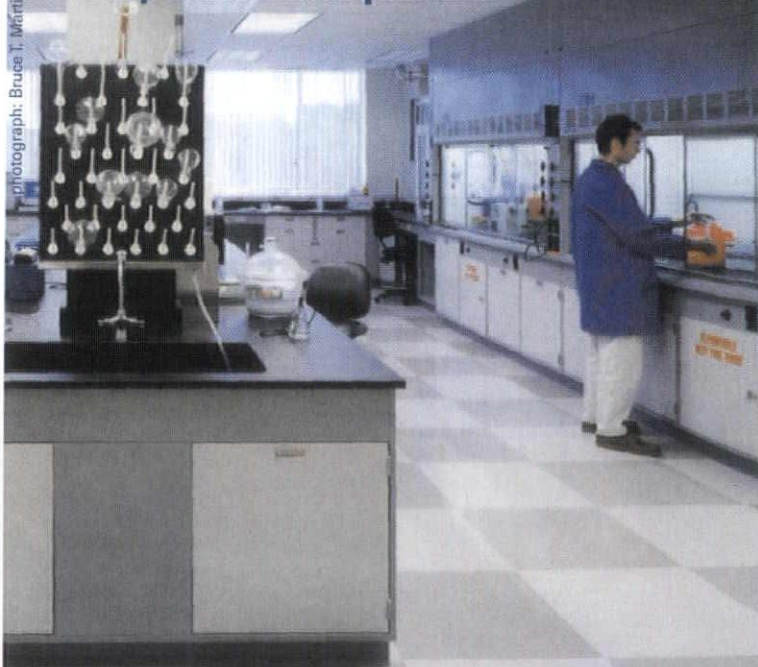
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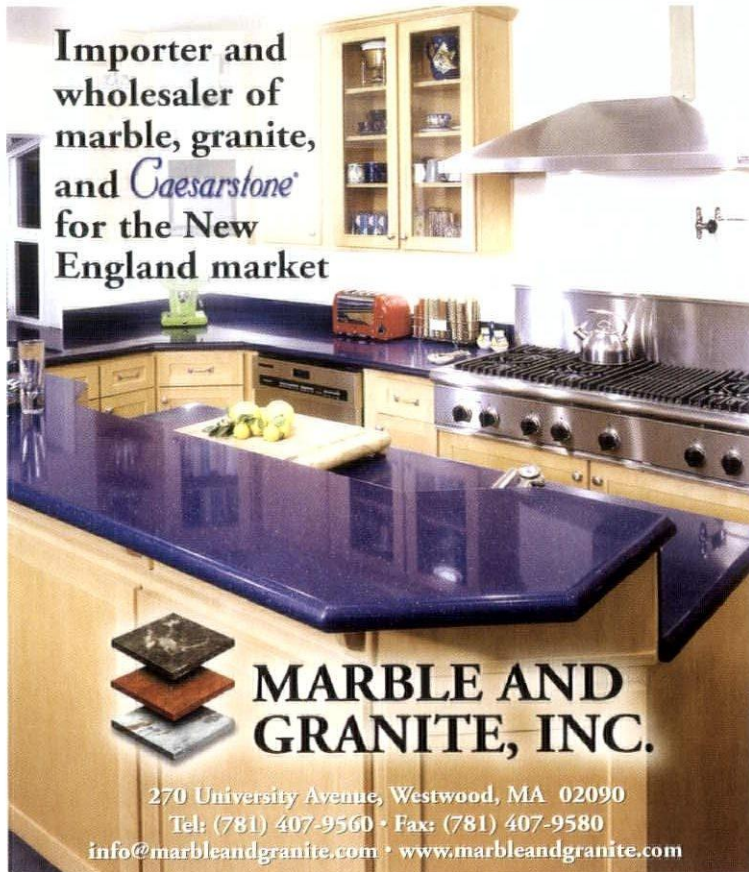
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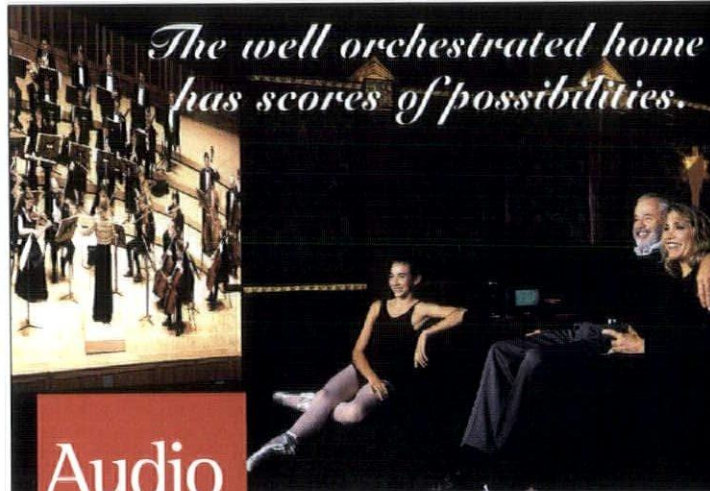


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Consultants, contractors, and manufacturers are listed alphabetically under each of the following categories:

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CFA is an authorized Autodesk Systems Center (ASC), discreet reseller, Authorized Training Center (ATC) and government specialist. Call us for a complimentary consultation to ensure that your hardware, software, and training programs are optimizing your investment.

Computer Services
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10 Commerce Park, Unit 10
Bedford NH 03110
800-370-2670
f: 603-626-7981
keastwood@dtitech.com
www.dtittech.com
Contact: Kelly Eastwood

DTI Technologies, Inc. is the leading solutions provider of computer-aided design (CAD) software and related technical services. Our expertise includes analyzing your CAD information and recommending solutions that incorporate the right software, hardware, training, CAD standards and other technical support services.

Microdesk
BSA Corporate Affiliate

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Waltham MA 02451
800-336-DESK (3375)
f: 781-890-5275
team@microdesk.com
www.microdesk.com
Contact: Robin F. Adams

Technology consultants who work like architects — Microdesk is a Premier Autodesk Partner specializing in assisting the architectural community with maximizing their investment in CAD technology.

**CONSTRUCTION
MANAGEMENT****AMEC Construction
Management, Inc.**

200 Lincoln Street, 4th floor
Boston MA 02111
617-725-2788
f: 617-695-2211
Joseph.Bearak@AMEC.Com
www.amec.com
Contact: Joseph Bearak

AMEC, formerly known as Morse Diesel, is a recognized leader in the construction industry providing preconstruction, construction management and consulting services to virtually every segment of the construction market. We made our reputation as Morse Diesel, as AMEC, we will continue the tradition of keeping our client's interests first.

Beacon Skanska, Inc.
BSA Corporate Affiliate

270 Congress Street
Boston MA 02210-1037
617-574-1400
f: 617-574-1399
info@beacon-skanska.com
www.beacon-skanska.com
Contact: James D. Kolb

Beacon Skanska Inc. provides clients with construction management, general contracting, and program management services. Markets served include biotech/pharm, educational, and healthcare facilities, office and mixed-use buildings, and aviation, hotels and multi-unit residential projects.

Bond Bros. Inc.
BSA Corporate Affiliate

145 Spring Street, PO Box 26
Everett MA 02149-4517
617-387-3400
f: 617-389-1412
mpelletier@bondbros.com
www.bondbrothers.com
Contact: Marc Pelletier
Director of Business Development

Bond Bros. Inc. is a 94-year old family-owned building, civil and utility construction firm serving the New England region. We provide preconstruction, construction management and general consulting services primarily to area colleges, as well as to commercial, health care, institutional, industrial, and utility sectors. We also construct infrastructure and complex civil and utility projects for institutional and energy industry clients. More than ninety percent of Bond Bros.' projects are for repeat clients. Our current projects range in value from several hundred thousand dollars to eighty-five million dollars.

C.E. Floyd Company, Inc.
BSA Corporate Affiliate

9 DeAngelo Drive
Bedford MA 01730-2200
781-271-9006
f: 781-271-9045
cfloyd@cefloyd.com
www.cefloyd.com
Contact: Charles E. Floyd

C.E. Floyd provides general contracting and construction management, preconstruction and design/build services for new construction, renovation and restoration projects in the areas of education, commercial, healthcare, assisted living, and laboratories and clean rooms. Our team works cooperatively with the architects and owners to fulfill the company's motto: Performance with Integrity.

**Chapman Construction/
Design, Inc.**
BSA Corporate Affiliate

84 Winchester Street
Newton MA 02461
617-630-8408
f: 617-630-8409
johnh@chap-con.com
www.chap-con.com
Contact: John C. Hall

With its commitment to excellence and focus on client service, Chapman Construction/Design engineers every project for value, working in cooperation with the architect to identify the most cost-effective materials and methods while never compromising the integrity of the design.

Daniel O'Connell's Sons

135 Beaver Street
Waltham MA 02452
781-642-0660
f: 781-642-0610
ktichacek@oconnells.com
www.oconnells.com
Contact: Kenneth C. Tichacek

Daniel O'Connell's Sons provides a full range of preconstruction planning and construction services. The firm specializes in renovation, restoration, and new building construction for corporate, educational, and institutional clients—with particular focus on projects which are technically complex or require exceptional management or engineering solutions.

Erland Construction, Inc.
BSA Corporate Affiliate

83 Second Avenue
Northwest Park
Burlington MA 01803-4415
781-272-9440
f: 781-272-0601
dprince@erland.com
www.erland.com
Contact: Donna Prince

Erland Construction provides award-winning construction management services to academic, institutional, commercial, and high-tech clients. We offer a wide range of preconstruction and construction services involving new construction, renovations, tenant fit-ups, adaptive reuse, consolidations and modifications. Our advanced technology clients include biotech, pharmaceutical, semiconductor, computer, laboratory, healthcare, and chemical manufacturing industries.

**George B.H. Macomber
Company**
BSA Corporate Affiliate

One Design Center Place Suite 600
Boston MA 02210-2327
617-478-6200
f: 617-478-2123
jth@gbhmaconber.com
www.gbhmaconber.com
Contact: John T. Henderson, President

Macomber is known for innovation, particularly in the use of technology to improve communication, project control, and efficiency. Services range from due diligence reports and estimating to general contracting and construction management.

Integrated Builders

1515 Washington Street
Braintree MA 02184
781-356-3838
f: 781-356-3851
jdacey@integratedbuilders.com
www.integratedbuilders.com
Contact: Jay Dacey, President

Integrated Builders has furnished design/build and construction management services to discerning corporate clients, developers, retailers, and private institutions region wide for over a decade. Specialties include preconstruction and design services, ground-up commercial construction, property repositionings, tenant fit-up and extensive mechanical work.

Lee Kennedy Company, Inc.
BSA Corporate Affiliate

1792 Dorchester Avenue
Dorchester MA 02124
617-825-6930
f: 617-265-0815
skennedy@leekennedy.com
www.leekennedy.com
Contact: Shaila Kennedy

Lee Kennedy Co., Inc. is a full-service firm providing preconstruction, general contracting and construction management services for new construction, renovations and restoration projects for the commercial, retail and institutional markets.

Marc Truant & Associates, Inc.
BSA Member Firm

32 Warren Street
Cambridge MA 02141-1015
617-868-8630
f: 617-868-1985
mtruant@mtruant.com
www.mtruant.com
Contact: Marc J. Truant AIA

Marc Truant Associates, Inc. provides preconstruction planning, construction management and general contracting services, specializing in complex adaptive reuse/renovation projects. Our interest in architecture and our collaborative approach have earned the company a reputation for excellence.

Richard White Sons, Inc.
BSA Corporate Affiliate

70 Rowe Street
Auburndale MA 02466-1596
617-332-9500
f: 617-965-8868
jlmitchell@rwsons.com
www.rwsons.com
Contact: James L. Mitchell, III

Richard White Sons provides Construction Management, Preconstruction Planning, General Contracting and Site/Utility construction services to academic and institutional clients throughout New England.

Ryan Construction, Inc.
BSA Corporate Affiliate

505 South Street
Walpole MA 02081
508-668-6788
f: 508-668-2455
rshields@ryanconstruction.com
www.ryanconstruction.com
Contact: Richard J. Shields, President

Ryan Construction's clients receive the highest level of professionalism for Construction Management/General Contracting services for construction/renovation of medical, educational and commercial projects. With a commitment to quality and focus on value, Ryan continues to develop customer relations based on mutual respect, integrity and dedication to their clients' goals and investments.

Shawmut Design and Construction
BSA Corporate Affiliate

560 Harrison Avenue
Boston MA 02118-2436
617-622-7000
f: 617-622-7001
mneil@shawmut.com
www.shawmut.com
Contact: Margaret R. Neil

Shawmut is a \$350 million construction manager and general contractor serving clients nationally. Founded in 1982 and based in Boston, Shawmut has built its reputation by delivering outstanding client service. We provide pre-construction and construction management services for industry niches including academic, corporate, restaurant, retail, healthcare, and historic preservation.

Suffolk Construction Company, Inc.
BSA Corporate Affiliate

65 Allerton Street
Boston MA 02119
617-517-4206
f: 617-517-4501
foneill@scci-bos.com
www.suffolk-construction.com
Contact: Fred O'Neill,
Senior Vice President

Suffolk provides construction management, general contracting and design build services within the academic, hospitality, office, retail, high-tech, healthcare, multi-family residential, laboratory, bioscience and industrial sectors.

Tocci Building Corp.
BSA Corporate Affiliate

660 Main Street
Woburn MA 01801-8400
781-935-5500
f: 781-935-1888
actwest@tocci.com
www.tocci.com
Contact: Amy Thompson West

Tocci Building Corporation is an 80-year old construction management and design/build firm serving academic, corporate, lifestyle, healthcare, hospitality, multi-unit housing retail and senior living clients in the Northeast. The firm's award winning portfolio includes projects in the \$1m-\$50m range built to client requirements utilizing state-of-the-art project-specific solutions.

Vantage Builders, Inc.

89 Washington Avenue, Suite K
Natick MA 01760
508-651-3183
f: 508-651-3184
jconnor@vantagebuildersinc.com
www.vantagebuildersinc.com
Contact: John Connor

Vantage Builders provides general contracting services to corporations, developers, property managers, retailers and private institutions throughout New England. Vantage Builders has more than fifteen years of experience managing and building commercial projects ranging from specialized tenant build-outs and standard property improvements to base building work and ground-up commercial construction.

William A. Berry & Son, Inc.
BSA Corporate Affiliate

100 Conifer Hill Drive
Danvers MA 01923
978-774-1057
f: 978-739-4624
cmiller@berry.com
www.berry.com
Contact: Carolyn W. Miller

William A. Berry & Son, Inc. blends the spectrum of construction and management services from the early phases of project development through construction and building operations and maintenance.

**Construction Management
continued****Wrenn Associates Inc.**
BSA Corporate Affiliate

32 Daniel Webster Highway
Merrimack NH 03054-4816
603-883-7868
f: 603-883-4906
build@wrenn.com
www.wrenn.com
Contact: Sylvester M. Wrenn

Wrenn Associates is a general contractor/construction management firm that has provided construction services to the healthcare, commercial, institutional and industrial markets throughout New England since 1984. Wrenn is headquartered in Merrimack, New Hampshire and has branch offices in Boston, Massachusetts and Naples, Maine.

**CONSULTING
ENGINEERS****RES Engineering, Inc.**
BSA Corporate Affiliate

15 South Street, Suite A
Hudson MA 01749
978-562-3538
f: 978-562-3604
info@resengineering.com
www.resengineering.com
Contact: John Abraham

RES provides full service mechanical, electrical (including fire alarm, teledata and security), and facility (IAQ, energy audits, LEED certification, and facility assessments) consulting services.

Robert W. Sullivan, Inc.
M/E/P/FP Engineers
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343 Commercial Street, Unit 302
Union Wharf
Boston MA 02109-1202
617-523-8227
f: 617-523-8016
pds@rwsullivan.com
www.rwsullivan.com
Contact: Paul D. Sullivan, PE, President

Robert W. Sullivan, Inc. provides full-service Plumbing, Fire Protection, HVAC and Electrical engineering as well as Code Consulting for commercial, industrial, institutional and residential projects.

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Brustlin, Inc.**
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101 Walnut Street
PO Box 9151
Watertown MA 02471-9151
617-924-1770
f: 617-924-2286
jjennings@vhb.com
www.vhb.com
Contact: John Jennings

VHB provides an array of creative integrated transportation, land development and environmental services to support both public and private sector clients. We are experienced in infrastructure, commercial, educational, medical, industrial, recreational, and utility projects.

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f: 781-213-9267
rwalth@wje.com
www.wje.com
Contact: Richard A. Walther, PE, SE

WJE is an interdisciplinary architectural, engineering, and materials science firm specializing in investigation, analysis, and design services for historic and contemporary buildings and structures.

CONTRACTORS**Beacon Skanska, Inc.**
BSA Corporate Affiliate

270 Congress Street
Boston MA 02210-1037
617-574-1400
f: 617-574-1399
info@beacon-skanska.com
www.beacon-skanska.com
Contact: James D. Kolb

Beacon Skanska Inc. provides clients with construction management, general contracting, and program management services. Markets served include biotech/pharm, educational, and healthcare facilities, office and mixed-use buildings, and aviation, hotels and multi-unit residential projects.

**Chapman Construction/
Design, Inc.**
BSA Corporate Affiliate

84 Winchester Street
Newton MA 02461
617-630-8408
f: 617-630-8409
johnh@chap-con.com
www.chap-con.com
Contact: John C. Hall

A general contracting and construction management firm, Chapman Construction/Design has never missed a deadline. Known for fast-tracking build-outs in occupied spaces without compromising quality, Chapman counts corporations, institutions and retailers among its clients.

Daniel O'Connell's Sons

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Waltham MA 02452
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f: 781-642-0610
ktichacek@oconnells.com
www.oconnells.com
Contact: Kenneth C. Tichacek

Daniel O'Connell's Sons provides a full range of preconstruction planning and construction services. The firm specializes in renovation, restoration, and new building construction for corporate, educational, and institutional clients—with particular focus on projects which are technically complex or require exceptional management or engineering solutions.

Integrated Builders

1515 Washington Street
Braintree MA 02184
781-356-3838
f: 781-356-3851
jdacey@integratedbuilders.com
www.integratedbuilders.com
Contact: Jay Dacey, President

Integrated Builders has furnished design/build and construction management services to discerning corporate clients, developers, retailers, and private institutions region wide for over a decade. Specialties include preconstruction and design services, ground-up commercial construction, property repositionings, tenant fit-up and extensive mechanical work.

Lee Kennedy Company, Inc.
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1792 Dorchester Avenue
Dorchester MA 02124
617-825-6930
f: 617-265-0815
skennedy@leekennedy.com
www.leekennedy.com
Contact: Shaila Kennedy

Lee Kennedy Co., Inc. is a full service firm providing preconstruction, general contracting and construction management services for new construction, renovations and restoration projects for the commercial, retail and institutional markets.

Contractors continued

	Midland Construction Corporation BSA Corporate Affiliate	12 Farnsworth Street Boston MA 02210 617-292-7882 f: 617-292-7984 sroche@midlandconstruction.com www.midlandconstruction.com Contact: Sean Roche Sr.	Midland is a full service general contractor specializing in pre-construction consulting, construction management and design/build services for corporate/commercial clients. Midland Construction is a Boston-based and family-owned company with an excellent reputation and known for its integrity, high-quality workmanship and customer service.
	Muckle & Associates BSA Corporate Affiliate	433 Market Street Lawrence MA 01843-1431 978-683-8700 f: 978-683-8778 sue@muckle.com www.muckleinc.com Contact: Susan G. Muckle	Muckle & Associates, Inc. has been working in historical structures as a general contractor for twenty years, executing award-winning projects which preserve the architecture of the past while accommodating the demands of the present. The company offers preservation consulting, pre-construction services and construction management for institutional and corporate clients.
	Richard White Sons, Inc. BSA Corporate Affiliate	70 Rowe Street Auburndale MA 02466-1596 617-332-9500 f: 617-965-8868 jlmitchell@rwsons.com www.rwsons.com Contact: James L. Mitchell, III	Richard White Sons provides Construction Management, Preconstruction Planning, General Contracting and Site/Utility construction services to academic and institutional clients throughout New England.
	Ryan Construction, Inc. BSA Corporate Affiliate	505 South Street Walpole MA 02081 508-668-6788 f: 508-668-2455 rshields@ryanconstruction.com www.ryanconstruction.com Contact: Richard J. Shields, President	Ryan Construction's clients receive the highest level of professionalism for Construction Management/General Contracting services for construction/renovation of medical, educational and commercial projects. With a commitment to quality and focus on value, Ryan continues to develop customer relations based on mutual respect, integrity and dedication to their clients' goals and investments.
	Suffolk Construction Company, Inc. BSA Corporate Affiliate	65 Allerton Street Boston MA 02119 617-517-4206 f: 617-517-4501 foneill@scci-bos.com www.suffolk-construction.com Contact: Fred O'Neill, Senior Vice President	Suffolk provides construction management, general contracting and design build services within the academic, hospitality, office, retail, high-tech, healthcare, multi-family residential, laboratory, bioscience and industrial sectors.
COPYING AND REPROGRAPHIC SERVICES	Charrette ProGraphics/ Service Point BSA Corporate Affiliate	31 Olympia Avenue Woburn MA 01801-2014 781-935-6000 f: 781-938-5251 hdeacon@servicepointusa.com www.servicepointusa.com Contact: Howard Deacon	Charrette ProGraphics/Service Point provides value-added reprographic services and document management tools to the professional design marketplace through its web site (www.servicepointusa.com) and over 240 On-Site Services (OSS) programs and twenty-one service centers in the United States, located in the Northeast, Mid Atlantic, and South.
	Strato Grafix	62 Middlesex Turnpike Burlington MA 01803 800-821-9948 f: 781-272-5940 stevec@stratografix.com www.stratografix.com Contact: Steve Churnias	Boston-Strato Grafix offers quality plan copying, presentation graphics, color copying, docutech and printing to the design and construction industry in its new Boston store. The new store is located at 63 Melcher Street in the Fort Point area. Strato Grafix, opened in 1969, has stores in Burlington and Woburn.
COST ESTIMATING	Rider Hunt Levett & Bailey BSA Corporate Affiliate	Union Wharf West, Suite 101 Boston MA 02109 617-737-9339 f: 617-737-0540 gbowen@riderhunt.com www.riderhunt.com Contact: Grant B. Owen, MRICS	Founded in England in 1785, and operating in Boston since 1985 (as Chartwell), Rider Hunt Levett & Bailey provides its clients with independent, unbiased, expert advice on all matters relating to the management of construction cost and time.
CUSTOM FURNITURE	Charles Webb/CI Design	51 McGrath Highway Somerville MA 02143 617-776-7100 f: 617-625-8550 cwebbinc@gte.net www.charleswebbcidesigns.com Contact: John Verdun	Manufacturers and designers of solid wood furniture and fully upholstered seating. Designs to fit residential, contract and corporate applications. Designs from mission oak to shaker cherry, on up to modern maple. Upholstery designs are available in C.O.M., or a choice of our selected fabrics. Customization of any of our designs is possible.
ELECTRICAL ENGINEERING	RES Engineering, Inc. BSA Corporate Affiliate	15 South Street, Suite A Hudson MA 01749 978-562-3538 f: 978-562-3604 info@resengineering.com www.resengineering.com Contact: John Abraham	RES provides full service mechanical, electrical (including fire alarm, teledata and security), and facility (IAQ, energy audits, LEED certification, and facility assessments) consulting services.

ENERGY CONSULTING	RES Engineering, Inc. BSA Corporate Affiliate	15 South Street, Suite A Hudson MA 01749 978-562-3538 f: 978-562-3604 info@resengineering.com www.resengineering.com Contact: John Abraham	RES provides full service mechanical, electrical (including fire alarm, teledata and security), and facility (IAQ, energy audits, LEED certification, and facility assessments) consulting services.
ENVIRONMENTAL GRAPHIC DESIGN/ GRAPHIC DESIGN	Coco Raynes Associates, Inc.	314 Dartmouth Street Boston MA 02116 617-536-5777 f: 617-536-9052 coco@raynesassociates.com www.raynesassociates.com Contact: Coco Raynes	Multidisciplinary design firm specializing in environmental graphics, signage and exhibits with emphasis on Universal Design. Services range from master plan and programming to conceptual design and supervision of installation. Projects include Black & Decker World Headquarters, National Museums in France and South America, Charles de Gaulle Airport. Woman-owned, SOMWBA Certified.
ENVIRONMENTAL SPECIALISTS	Environmental Compliance Services BSA Corporate Affiliate	18 Shepherd Street Brighton MA 02135 617-782-4417 f: 617-254-5939 dauvine@ecsconsult.com www.ecsconsult.com Contact: Douglas Auvine	Since 1982 ECS has been providing architects and engineers with comprehensive site assessments, hazardous material surveys (i.e. asbestos, lead, PCB's, mercury, underground storage tanks), abatement and remediation design, monitoring, indoor air quality assessment (including mold), and more.
	Environmental Health & Engineering, Inc. BSA Corporate Affiliate	60 Wells Avenue Newton MA 02459-3210 800-825-5343 f: 617-964-8556 dshore@ehinc.com www.ehinc.com Contact: David M. Shore	EH&E makes buildings work for you. We specialize in indoor environmental assessments, health risk studies, and building systems commissioning for organizations that want results.
	VHB/Vanasse Hangen Brustlin, Inc. BSA Corporate Affiliate	101 Walnut Street PO Box 9151 Watertown MA 02471-9151 617-924-1770 f: 617-924-2286 jjennings@vhb.com www.vhb.com Contact: John Jennings	VHB provides an array of creative integrated transportation, land development and environmental services to support both public and private sector clients. We are experienced in environmental permitting support, hazardous waste mitigation, air quality analysis, environmental assessments, environmental impact statements, regulatory compliance, wetland mitigation, vegetation and wildlife studies, brownfields redevelopment, and environmental risk management.
EXISTING CONDITIONS SURVEYS	Existing Conditions Surveys, Inc.	132 West Concord Street, Suite 1 Boston MA 02118 617-247-9161 f: 617-249-0746 info@existingconditions.com www.existingconditions.com Contact: Kurt J. Yeghian	We provide architects and building professionals with low cost, high-quality building surveys and CAD drawings (pre-design packages) commercial/residential; free quote.
	Robert Megerdichian & Associates	50 Chilton Street Cambridge MA 02138-6802 617-547-1726 rma@cadcafmservices.com www.cadcafmservices.com Contact: Robert Megerdichian	As-built drawings of floor plans or building systems based on field measurements and/or existing paper drawings. Final drawings can be provided on disk or as CAD plots. Updating for facilities management purposes is available. References upon request. In business since 1990.
FACILITY MANAGEMENT	William A. Berry & Son, Inc. BSA Corporate Affiliate	100 Conifer Hill Drive Danvers MA 01923 978-774-1057 f: 978-739-4624 cmiller@berry.com www.berry.com Contact: Carolyn W. Miller	William A. Berry & Son, Inc. blends the spectrum of construction and management services from the early phases of project development through construction and building operations and maintenance.
FACILITY PROGRAMMING	Planning/Programming/Design BSA Member Firm	20 Windom Street Somerville MA 02144-3119 617-666-9222 f: 617-666-4557 maxwellarchitect@rcn.com Contact: Marc A. Maxwell AIA	Specializing in facility programming, space planning, user interviews, renovation design and project management. We collaborate with owners, developers and architects on corporate offices, assisted-living and community healthcare projects.
FIRE PROTECTION ENGINEERS	Engineering Planning and Management, Inc. (EPM) BSA Corporate Affiliate	20 Speen Street Framingham MA 01701 508-875-2121 f: 508-879-3291 thj@epm-inc.com www.epm-inc.com Contact: Thomas Jutras, PE	Fire protection system design by registered engineers, code consulting, fire modeling, hazards analysis, pre-fire plans, development and support of compliance alternatives and appeals, third party reviews.

FIRE STOPPING

A.F. Underhill, Inc.
BSA Corporate Affiliate

PO Box 376, 55 North Street
Canton MA 02021
781-828-9760
f: 781-828-6890
afunderhil@aol.com
Contact: Robert N. LeClair, Jr.

A specialty contractor providing firestopping and fire containment insulation systems throughout New England. We have offered technical consulting and other services include building insulation, insulated panel construction, and retail interior construction.

FOOD SERVICES CONSULTANTS

Colburn & Guyette Consulting Partners, Inc.

1020 Plain Street, Suite 290
Marshfield MA 02050
800-343-3310
f: 781-834-0574
general@colburnguyette.com
www.colburnguyette.com
Contact: R. Todd Guyette, FCSI

Colburn & Guyette specializes in delivering the finest food facility planning and design services available by producing creative solutions to our clients' needs.

GENERAL CONTRACTORS

Bufftree Building Company, Inc.

193-R Pope's Island
New Bedford MA 02740
508-997-5357
f: 508-997-3050
scottc@bufftree.com
www.bufftree.com
Contact: Scott W. Costa

Bufftree Building Company offers a full range of construction services in commercial, industrial, hospitality, multi-unit housing, restoration, retail, athletic, healthcare and institutional facilities. Bufftree is well known for its strong track record of completing complex renovations and additions with a minimum of inconvenience to operating businesses.
"21st Century Know-How Built on a Strong Work Ethic."

Caron Building Corporation

5 Waushakum Avenue
Ashland MA 01721
508-820-9966
f: 508-820-9977
koneil@caronbuilding.com
www.caronbuilding.com
Contact: Kenneth W. O'Neil, President

Caron Building Corporation is a full service construction firm providing preconstruction planning, general contracting and construction management services. We have completed projects in the retail, medical, biotech, office, telecommunications, luxury residential and historical restoration fields.

D.F. Pray General Contractors
BSA Corporate Affiliate

27 Christina Street
Newton MA 02461
617-443-0005
f: 617-443-0022
swpray@dfpray.com
www.dfpray.com
Contact: Scott W. Pray, President

D.F. Pray General Contractors has been delivering first-rate service to its customers since 1959. Our portfolio includes commercial and industrial facilities, schools and other public sector work, tenant improvements, and retail. Offices are in Seekonk and Newton, MA and Hartford, CT. For more information, visit us at www.dfpray.com

George B.H. Macomber Company
BSA Corporate Affiliate

One Design Center Place Suite 600
Boston MA 02210-2327
617-478-6200
f: 617-478-2123
jth@gbhmacomber.com
www.gbhmacomber.com
Contact: John T. Henderson, President

Macomber is known for innovation, particularly in the use of technology to improve communication, project control, and efficiency. Services range from due diligence reports and estimating to general contracting and construction management.

Gustafson Construction, Inc.

28 Teal Road
Wakefield MA 01880
781-246-1800
f: 781-246-3022
eric_gustafson@gustafsongc.com
www.gustafsongc.com
Contact: Eric Gustafson

Gustafson Construction provides general contracting services for the corporate, educational, retail and institutional sectors. We are committed to providing our clients with fine craftsmanship, technically sound construction and exceptional service.

Shawmut Design and Construction
BSA Corporate Affiliate

560 Harrison Avenue
Boston MA 02118-2436
617-622-7000
f: 617-622-7001
mneil@shawmut.com
www.shawmut.com
Contact: Margaret R. Neil

Shawmut is a \$350 million construction manager and general contractor serving clients nationally. Founded in 1982 and based in Boston, Shawmut has built its reputation by delivering outstanding client service. We provide pre-construction and construction management services for industry niches including academic, corporate, restaurant, retail, healthcare, and historic preservation.

HISTORIC RESTORATION

Muckle & Associates
BSA Corporate Affiliate

433 Market Street
Lawrence MA 01843-1431
978-683-8700
f: 978-683-8778
suemuckle@muckleinc.com
www.muckleinc.com
Contact: Susan G. Muckle

Muckle & Associates, Inc. has been working in historical structures as a general contractor for twenty years, executing award-winning projects which preserve the architecture of the past while accommodating the demands of the present. The company offers preservation consulting, pre-construction services and construction management for institutional and corporate clients.

Wiss, Janney, Elstner Associates, Inc.

333 North Avenue
Wakefield MA 01880
781-213-9266
f: 781-213-9267
rwalth@wje.com
www.wje.com
Contact: Richard A. Walther, PE, SE

WJE is an interdisciplinary architectural, engineering, and materials science firm specializing in investigation, analysis, and design services for historic and contemporary buildings and structures.

HOME THEATER	Media Systems BSA Corporate Affiliate	One Design Center Place, Suite 644 Boston MA 02210-2313 617-439-7004 f: 617-737-8719 info@mediasystems.com www.mediasystems.com Contact: Mitchell Klein	Media Systems is New England's very best systems integration firm, winning over 15 prestigious national awards in just the past five years! Media Systems continues to be the industry leader and innovator, always building on their previous successes, providing outstanding service and spectacular systems for homes and businesses.
IAQ CONSULTING	Turner Building Science, LLC	26 Pinewood Lane Harrison ME 04040 207-583-4571 f: 207-583-4572 bturner@hltturner.com www.turnerbuidingscience.com Contact: William A. Turner, PE	Mechanical engineers and building scientists. Services include IAQ/HVAC/ industrial hygiene services; evaluation of control technology; building diagnostics; system design research; HVAC system commissioning; and training.
INSURANCE	Poole Professional Ltd. BSA Corporate Affiliate	401 Edgewater Place Suite 180 Wakefield MA 01880-6210 781-245-5400 f: 781-245-5463 cpoole@poolepl.com www.poolepl.com Contact: Christopher A. Poole	Poole Professional Ltd. provides insurance and risk management services to the design community. Pro-active loss prevention, claims advocacy, and contract review, makes us the choice for over 650 design professionals.
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	Water & Fire, LLC BSA Corporate Affiliate	38 Crafts Street Newton MA 02458 866-EUROBATH f: 617-559-0522 paulh@waterandfire.com www.waterandfire.net Contact: Paul Hatziliades	European kitchen and bath suppliers, offering Boston's only true custom European kitchen aimed at architects and their clients. The Newton showroom offers kitchen and bath furniture, a complete tile and stone showroom, and live kitchen displays with the latest in gourmet cooking appliances.
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	Judith Nitsch Engineering, Inc. BSA Corporate Affiliate	186 Lincoln Street, Suite 200 Boston MA 02111-2403 617-338-0063 f: 617-338-6472 jnei@jnei.com www.jnei.com Contact: Lori L. Chicoyne	A civil engineering, land surveying, and planning firm founded in 1989 to meet the needs of private development and public infrastructure projects. WBE certified firm.
	Merrimack Engineering Services, Inc.	66 Park Street Andover MA 01810 978-475-3555 f: 978-475-1448 merreng@aol.com www.merrimackengineering.com Contact: Stephen Stapinski	Merrimack Engineering Services, Inc. provides topographic, property line, land court, construction layout and control surveys, GPS and aerial mapping, easement plans and ALTA surveys. The firm uses the latest electronic field equipment and produces all plans in electronic format.
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LIGHTING DESIGN	LUX Lighting Design	170 Needham Street, Suite 2 Newton MA 02464 617-243-0014 f: 617-243-0018 dmadden@luxlightingdesign.com www.luxlightingdesign.com Contact: Doreen Le May Madden, LC,CLC, IESNA	Lighting to reveal and enhance architectural space. NCQLP certified; award-winning lighting design for commercial and residential projects. Astute insight into spatial needs; extensive lighting and controls product knowledge. Numerous references available.
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	Kalin Associates Inc. BSA Member Firm	154 Wells Avenue Newton Center MA 02459 617-964-5477 f: 617-964-5788 mkalin@kalinassociates.com www.kalinassociates.com Contact: Mark J. Kalin, FCSI, FAIA	Preparation of construction specifications for public and private projects; development of corporate guide specifications; publishers of Master Short-Form Specifications; project specific GreenSpecs and LEED documentation.
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Charles Rose Architects
(formerly Thompson & Rose)
Somerville, Massachusetts

AIA Honor Award for Regional and Urban Design

A Vision Plan for Pittsburgh's Waterfront
Chan Krieger & Associates
Cambridge, Massachusetts
Associate architect:
Urban Instruments/Wellington Reiter AIA
Newton, Massachusetts

AIA 25-Year Award

Fundació Joan Miró
Barcelona
Sert Jackson & Associates

AIA Topaz Medallion for Excellence in Architectural Education

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Paul Donnelly PE/FAIA
Imre Halasz FAIA
Jonathan Levi FAIA

Each year, the BSA also identifies architects, colleagues, and institutions deserving special recognition for their contributions to our architectural community and to the enrichment of our built and natural environments. In 2002, the BSA conferred these honors:

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Robert G. Neiley AIA

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Joan Goody FAIA
Sharon Matthews AIA
Lloy Hack (posthumously)

BSA Fellows Award for Excellence in Teaching

Michael R. Davis AIA

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Urban Visionary Citation

The Honorable Thomas Menino

Honorary BSA

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1
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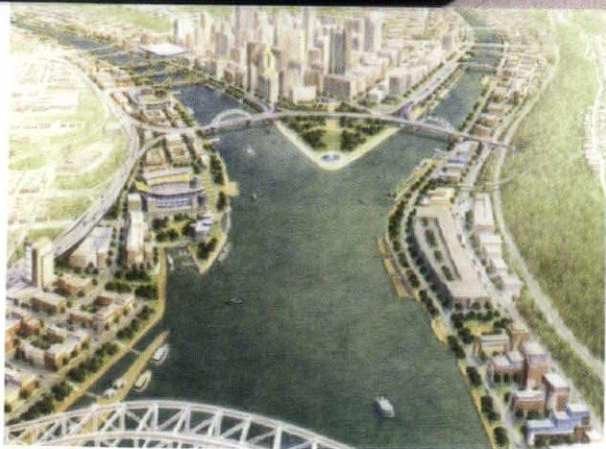
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Fundació Joan Miró
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Sert Jackson & Associates

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Waterfront
Chan Krieger & Associates
with Urban Instruments

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Harvard Graduate School
of Design

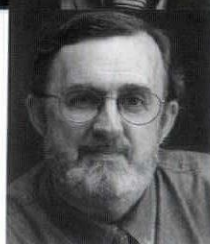
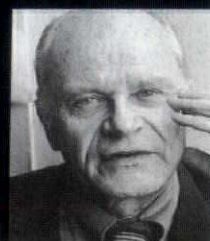
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Cambridge Seven Associates

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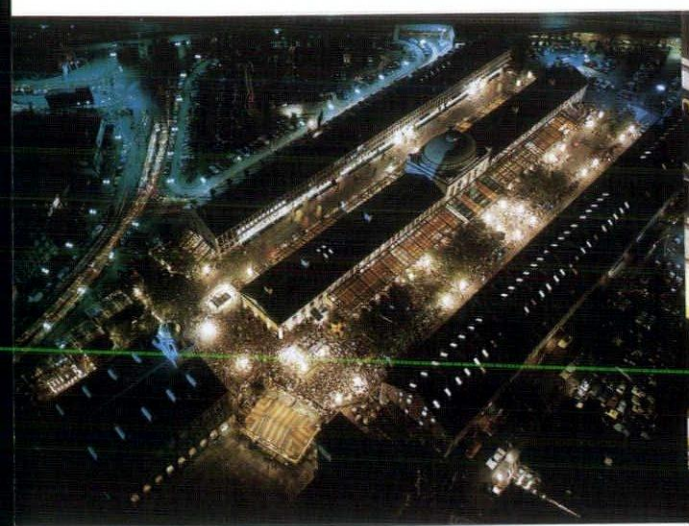
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25 Years Ago...

The 1977 Harleston Parker Medal Quincy Market Faneuil Hall Marketplace Benjamin Thompson and Associates



The Harleston Parker Medal, Boston's most prestigious architecture award, was established in 1921 to recognize "the most beautiful piece of architecture, building, monument, or structure within the limits of the City of Boston or of the Metropolitan Parks District."

Twenty-five years ago, the Parker Medal jury chose to honor the renovation of Quincy Market, commenting: "Although the Committee recognizes that Quincy Market combines the vision of many people, we feel that the firm of Benjamin Thompson and Associates richly deserves the medal, not only for its outstanding architectural solution, but also for the significant part that they played, with others, in making Quincy Market a reality, and thus furthering the revitalization of the New Boston."

The jury's emphasis on the contributions of others was both noteworthy and well-placed, as was its recognition of the architect's remarkable vision. Honoring Quincy Market only a year after its completion, the jury did not yet know the extraordinary influence this project would have on commercial and urban development around the world.

The winner of the 2002 Harleston Parker Medal is the Multi-Faith Spiritual Center at Northeastern University by Office dA (see page 35).

1977 Harleston Parker Jury

Joseph Maybank FAIA, chair
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James H. Crissman FAIA
Maria Teresa Cruz-Garcia
Marilyn Fraser AIA
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