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# ArchitectureBoston

TWO CITIES: ONE FUTURE | ARCHITECTS PERCEIVED | AGENDAS FOR CHANGE



\*change





# change

### ABOVE

Entering the gallery at the new BSA Space. Photo: Ben Gebo.

### **Features**

AT ISSUE Why Boston?

Jennifer Tour Chayes, Microsoft Research New England; Roy Rodenstein, SocMetric; Harry West, Continuum; Diane Paulus, American Repertory Theater; Dawn Barrett, Massachusetts College of Art and Design

Two Cities: One Future For the first time, the urban-design gurus of Boston and Cambridge brainstorm on why their two cities are connected by much more than a river. By Prataap Patrose ASSOC. AIA and J. Roger Boothe AIA

GALLERY In Space The BSA has a new home. Photography by Andy Ryan, graphics by over,under

**Architects Perceived** An irreverent op-ed. By Rachel Levitt Slade

CONVERSATION Wide Open

Young designers discuss their professional horizons and architecture's future. Moderated by Nicole Fichera

Agendas for Change We asked a spectrum of leading citizens what they hope Boston's near future will look like. Their answer: Be bold!

### **Departments**

- FROM THE GUEST EDITOR
- LETTERS
- 13 UPFRONT On Exhibit

By over.under

Urbanized Reviewed by Derek Cascio

Considered: Spring Awakening By David Hacin FAIA

Seen: Lincoln Center Plaza By Ian Baldwin

Focus: Bob O'Connor

Covering the Issues By Gretchen Schneider AIA

Reconsidering Postmodernism Reviewed by Patrick Ciccone

**END NOTES** Books

> Switch: How to Change Things When Change Is Hard Reviewed by James McCown

Massive Change

Reviewed by Rachel Paupeck

Material Change: Design Thinking and the Social Entrepreneurship Movement

Reviewed by David Gamble AIA

Site Work

64 OTHER VOICES Moving Up By Jill Medvedow



### **Choosing Change**

Twenty-five years ago I made a change. After I graduated from the Harvard GSD and was seemingly destined for a job in a large New York architectural firm, a series of events came together. Against all reason, I upended my life and chose to stay in Boston. At the time, Boston was a much grittier place with an uncertain future and not the kind of leading metropolis that I yearned to live in. The Central Artery and elevated Orange Line rumbled through town, and Jordan Marsh and Filene's still anchored Downtown Crossing-all their days numbered. Still, I found the juxtaposition of old and new both unique and beautiful, and it seemed like a place where the built environment was valued for its history as well as its potential. The decision to stay was a course correction—and I'm glad I made it. Years later, it is no secret to anyone who knows me that I love Boston.

Change, much of it unsettling, is in the air. Technology and the culture that has emerged from it have connected us to the world more fully than ever before. From the rapid development of emerging markets to the unwinding global financial crisis, little is happening around the world that does not affect us here.

Although many of us seem not to realize it, over the past two decades, Boston has become a "global city." In many fields, Boston is acknowledged as an influential and innovative idea factory for a world where no one can afford to fall behind. I often wonder if we, as architects and designers, recognize—never mind embrace—this aspect of our identity. Are we nimble, innovative, and willing to change course to best promote our collective concerns for the built environment, both here and elsewhere? In short, will Boston be an avant-garde crucible of design innovation and thinking in the 21st century as it has been in the past? The choice is ours.

Here at home, with a re-energized mission of outreach, the Boston Society of Architects is making big plans by opening an ambitious new public space on the burgeoning waterfront—the BSA Space. Similarly, after 15 years under the stewardship of its founding editor, Elizabeth Padjen faia, ArchitectureBoston will soon welcome a new editor, Renée Loth. It is an honor to be given the opportunity to be the guest editor at this particular moment, bridging the work of these two extraordinary women.

So it seems appropriate that in this issue we consider notions of "change": change that is positive, proactive, and forward-looking. This issue asks several questions about our relationship to change. Do we need to challenge Boston's design culture to take the lead from other area industries and become more catalytic and progressive ("Why Boston?")? What do our communities' thought leaders suggest are the most important ways to change our city today ("Agendas for Change")? Can we rethink the historically oppositional relationship between Boston and Cambridge in a globally competitive era ("Two Cities: One Future")? Do recent graduates believe that, without change, the profession of architecture can be saved ("Wide Open")? Also in the issue, a possibly painful but certainly amusing investigation into the ways that nonarchitects view us ("Architects Perceived"), a photo essay highlighting the design of the BSA Space, and some last thoughts about making Boston world class, livable, and humane.

The Boston Society of Architects has invited **David Hacin** FAIA to guest edit this issue of *ArchitectureBoston*. He is a principal at Hacin + Associates and Sasaki Associates, a member of the Boston Civic Design Commission, and founding co-chair of the Design Industry Group of Massachusetts.

Will Boston be an avant-garde crucible of design innovation and thinking in the 21st century as it has been in the past? The choice is ours.

These are exciting times for the BSA and for the city ArchitectureBoston calls home. When 19th-century Boston was growing and some of our city's finest works of architecture were rising on the newly filled Back Bay, the great essayist Ralph Waldo Emerson wrote that "nothing great was ever achieved without enthusiasm." He is still right.

David Hacin FAIA Guest Editor



Thank you to the staff at ArchitectureBoston and Stoltze Design for their incredible efforts to support my somewhat crazy foray into the world of magazine editing. What an amazing team! In addition, I want to thank the ArchitectureBoston Editorial Board for their support. Lastly, a special note of gratitude to Nicole Fichera at Hacin+Associates, a young leader who gives me great confidence about the future.



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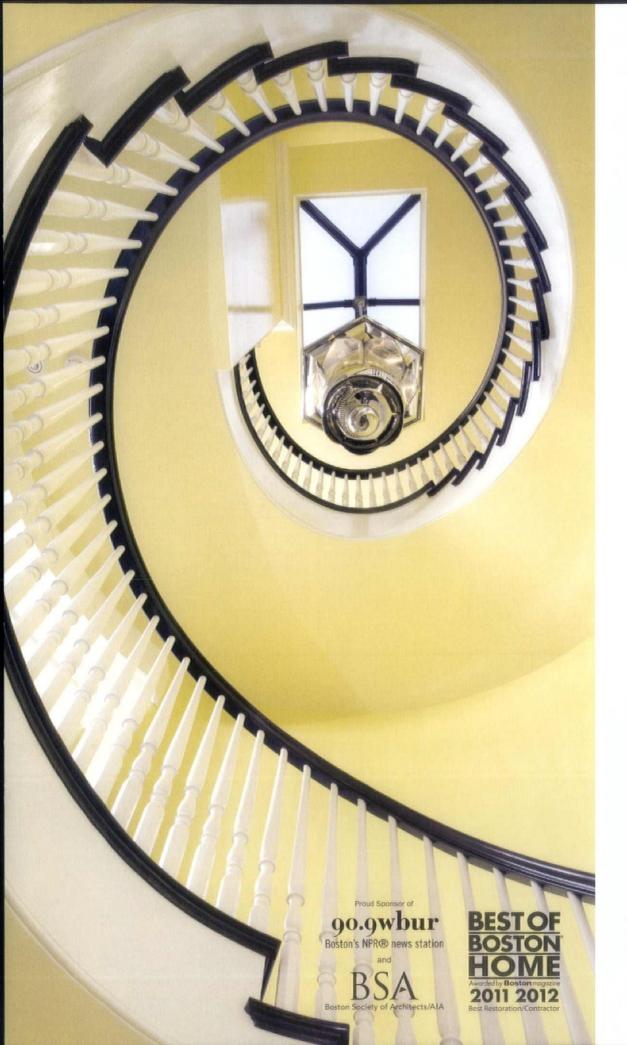
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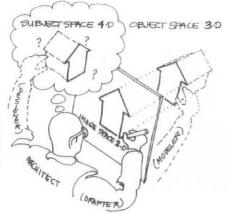
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### On "Media" (Winter 2011) and Elizabeth Padjen

James Wines' essay "Mind and Hand: Drawing the Idea" was provocative, trenchant, and relevant. His reference to the increasing interest in traditional drawing among design students suggests the onset of what RISD president John Maeda has termed the "post-digital era."

I share Wines' advocacy of "dual skills" for the designer-I work as a "hybridist," using the more effective tool for the specific task at hand, then combining the two. Traditional drawing techniques accomplish certain things efficiently and well; the computer accomplishes others. Chirographic (hand) drawing is stochastic, messy, suggestive, and warm; digital imaging is ordered, clean, denotative, and cool.

Within the architectural design process, timing is the principal determinant for selection of the appropriate media. Traditional tools such as the pencil are conducive to early, impressionistic sketching because of the imprecision and fortuitousness that trigger ideas, whereas digital imaging is more effective for detail documentation later in the process or beyond—when public illustration of a solution is required. A "digital sketch" is something of an oxymoron.



Because architectural design is conceived and preliminarily developed during the sketch phase of the process-and sketching is so conducive to ideation—facility in traditional drawing skills is crucial to effective conceptualization.

Architecture, like music, is termed an "allographic" art; signified as distinct from "autographic"—in which a direct act results in the artwork, such as the case with painting or sculpture. Architects create intermediary documents which instruct others (e.g., builders), rather than directly realizing their craft. Those documents are usually twodimensional representations, schematic or pictorial, of the eventual physical building which is the ultimate work of art.

To paraphrase Winston Churchill's famous observation: The challenge for the painter is to turn the mundane into the sublime—"paint into light." The architect's alchemical challenge is to transform graphite (ink, pastel, charcoal, watercolor) into architecture.

PAUL STEVENSON OLES FAIA Interface Architects Santa Fe, New Mexico

I read James McCown's "I Saw It on HGTV" with a strong sense of recognition, mixed with a wistfulness for simpler TV times. When he quoted one design-show host's catchphrase-"It's about going slick or going home"-I was reminded that watching HGTV is, for me, a lot like watching ESPN, MTV, or the local news. Quasi-hip idioms, jump-cut editing, loud guitar-driven music—the quest to capture young eyeballs drives shows toward what executives pray will be seen and heard as "edgy." Home improvement, home runs, homeboys, or home break-ins, the subject doesn't really matter, as long as they just keep watching.

Don't I sound like a cranky old guy? Well, I did have my bearings set way back in the 1980s when I joined the This Old House (TOH) team. Our leader was Russ Morash, how-to television pioneer and the son of a homebuilder, who said he was inspired to start the show by coming home one day to find the plumber's bill.

What had that plumber done to make that money? Wouldn't it be interesting to unlock the secret world of the trades and perhaps even encourage a little sweat equity in those heady Whole Earth Catalog days? Pioneering a genre allowed Russ to play it straight—TOH showed the renovation process, more or less step by step. The before-and-after took up to 26 episodes to unfold, the big reveal was unknown, and folks got a good taste of how much time and what kind of thinking went into a plumber's, a carpenter's, even an architect's work.

During the 17 years I spent producing TOH, the how-to quotient dropped, and the product placement pressure grew, especially after the "brand" was acquired by Time Inc. The show made a tempting acquisition in part because it was so inexpensive to produce-show up at a house, and you've got a set and content-and HGTV's success is in part due to the attractiveness of that production model. McCown identifies how today's shows squeeze even more airtime out of less content by teasing and recapping: The pacing is "two steps forward and one step back, but it accommodates casual viewing and short attention spans." Not long ago, I briefly went back into TV to produce a show for HGTV; as I struggled to find the right rhythm, the network producer took me aside. "Bruce, I want you to imagine a 22-year-old guy lying on the couch with a smartphone and ADD. Your job is to make him keep watching." We went fast, loud, and slick.

BRUCE IRVING Cambridge, Massachusetts

In her role as editor of Architecture Boston, Elizabeth Padjen provided an extraordinary service to the Boston Society of Architects, to the design professions, and to the Greater Boston built environment.

With talent, persistence, and intellect, she led an entity that captured and

articulated the highest aspirations of our profession. Constantly asking just how this or that subject proposed for the magazine would be relevant to the profession's contribution to the improvement of our environment, she ably managed to produce content that was always time sensitive and challenging, issue after issue.

She enlisted an incredible bunch of people year after year for an editorial board that met regularly, and discussed and recommended just what the content for upcoming issues should be. As a chair of that board for a number of years, I was continually impressed not only by both the high quality and diversity of the people Elizabeth enlisted but also by the interaction, openness, and creativity that she inspired at the monthly meetings. They were, for me, a regular highlight.

Not only did she lead with distinction, she wrote for the magazine very well, too. You could count on every editorial to be thoughtful, incisive, and often provocative. She cared deeply about both the form and the content of *ArchitectureBoston*, and it showed. We and our environment are the beneficiaries.

WILSON POLLOCK FAIA Jamestown, Rhode Island

It's astonishing to look back on the growth of ArchitectureBoston and to understand the imprint of Elizabeth Padjen on its heart and soul. When we first batted around the idea of a magazine back in the mid-90s, through those familiar brainstorming sessions at the annual BSA retreat, the proposals ranged from creating a regional Architectural Record to a New England Journal of Architecture. However, the ArchitectureBoston we have today really evolved from Elizabeth's own unique vision for a conversation about issues: issues that matter both to architects and to the public.

Now that I'm on the AIA Board and engaged with members around the country, I've been delighted to discover the level of respect other AIA components hold for *ArchitectureBoston*. At a recent AIA Communication Summit in Kansas City,

staff of regional magazines from New York and Texas expressed the highest regard for the magazine, and editors at ARCHITECT praised Elizabeth's work. Her intelligence and reputation make all of us in Boston look a little better, and a little brighter. Elizabeth's perspective on how we live in a world we are continuously designing reached thousands more minds than merely those of our members and friends here in Boston, and we're the better for it

I will miss her constant presence in our ongoing discussion about the designed world, but we'll just have to rope her in on something else.

PETER KUTTNER FAIA Cambridge Seven Associates Cambridge, Massachusetts

At Elizabeth Padjen's going-away party, I felt compelled to stand up and thank her for the many times she had called upon me over the years to write a story for ArchitectureBoston. Even though the themes varied widely (from the spirituality of hot tubs to how bankruptcy affects women), each time I was honored that she "got" me—she knew what I was passionate about and that the topic was perfect for my particular voice.

As I spoke, I looked around the crowded room full of architects, engineers, designers, lawyers, planners, and others and saw that nearly every head was nodding; all of her writers shared my belief, that Elizabeth knew their passions and their voices, too. What a wonderful gift for an editor to have!

Thanks again, Elizabeth—we will miss you.

TAMARA M. ROY AIA
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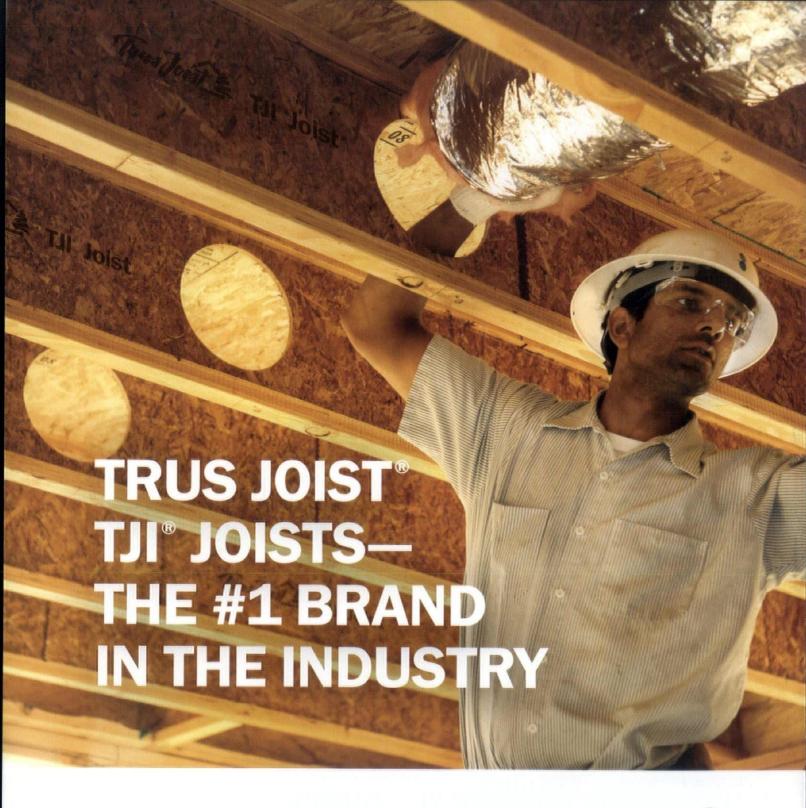
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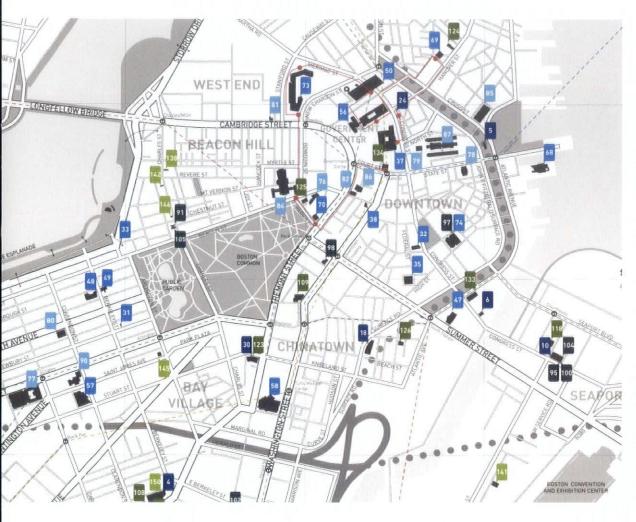












### On Exhibit

See a familiar place in a new way. BSA Space's inaugural exhibition, In Form, examines underlying forces that shape our city, from cultural installations like the 1970s "Why Boston" pavilion to the everchanging landscapes of the Chelsea salt yards. Downstairs, the ground-level gallery offers information about Boston architecture today and throughout the city's history.

### LEFT

Detail from an interactive map. It highlights significant places to visit, and will trace visitors' routes once they go.

Image courtesy over, under.

### Derek Cascio is the co-founder and director of Design Museum Boston.

### RIGHT

A still from the film. The 2011 MFAsponsored series 'Architecture and Design on Film" also explored Eames. Foster, the modernist architecture of Cuba. and more. Visit www. mfa.org/programs/ film.

### Urbanized

### A film by Gary Hustwit Museum of Fine Arts Boston

November 4, 2011

With 75% of humanity projected to live in cities by 2050, the role design plays in shaping where we live matters more than ever. This makes for great subject matter in Urbanized, the latest installment from director Gary Hustwit.

Like Helvetica and Objectified before it, Urbanized flows from story to story, seamlessly highlighting design solutions around the globe. Interviews roll against a backdrop of lush urban images as architects as well as civic, educational, and municipal

innovators from Bogota to New York City reflect on the collaborative nature of design and what it means to those it touches.

Like cities themselves, the film choreographs diverse and sometimes competing ideas with varying degrees of harmony. It creates a broad, complex, hopeful picture of the world, arguing that design does not simply give form to what we live in, but how we live in it.

Think globally, act locally. The sold-out screening clearly indicates that this topic is on the minds of Bostonians, too. Placemaking efforts are happening all around us, working to ensure that Boston continues to be a city where people from different backgrounds can come together in the hopes of making a better world for all





### Considered: Spring Awakening

a few photographs from my iPhone-reassuring evidence that our future may not look anything like our past. - David Hacin







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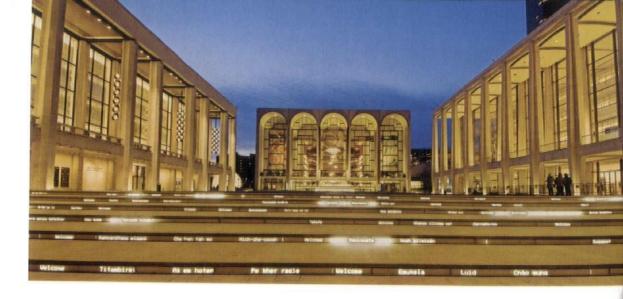
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### Seen

Lincoln Center Plaza New York City

The world's iconic image of Lincoln Center is its plaza, an ersatz Campidoglio bounded by three temples to high culture. My image is a bus shelter at 65th and Broadway.

It sat in an odd and unlovely eddy: the plaza's back side, formed by a blank travertine wall at the base of Avery Fisher Hall and the Juilliard School. Their pedestrian plaza covered a monstrous underpass at the sidewalk below.

When I lived on Manhattan's East Side, this was my spot to catch the crosstown bus. Arriving at 9:30 or 10:00pm meant the company of sixty-something couples, playbills in hand, to wait in the dark.

The yawning maw of that cave (big enough for tractor trailer trucks) was the moment when Lincoln Center's confident midcentury urbanity gave way to the facts of its creation. A 14-block terrain—home to over 6,000 families and 700 businesses—had been swept away, with no little protest, for this artistic acropolis. In

1960, scenes from *West Side Story* were filmed in the condemned blocks. By the time the film reached theaters, the neighborhood existed only on screen.

The underpass is gone now, replaced by a grand staircase and a destination restaurant covered by lawn for public lounging. There will be a new bridge, a tendon of glass and steel designed by Diller Scofidio + Renfro, whose remaking of Alice Tully Hall was the first, much welcomed salvo against the superblock. The past few years have also brought redesigned plazas and strikingly renovated performance halls. Across from my old bus stop is an upturned wedge with seating.

The recent interventions are a worthy example of the way great urban neighborhoods improve upon their past indiscretions. But I miss the link to the place's underlying contradiction, the literal dark underbelly of the shimmering city.

lan Baldwin is an architect and writer in Providence.

### ABOVE

The new view from Broadway, between 63rd and 64th Streets Here, as elsewhere, Lincoln Center's plazas now meet the city sidewalks with grand stairs.

Photo: Jake Rajs.



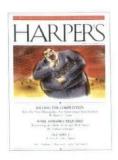
### **Focus**

### Bob O'Connor: Environments

Though recognized through his photographs for the likes of *Dwell. Boston Home*, or the *New York Times Magazine*. Bob O'Connor has a passion for the abstract landscapes of everyday life. He finds beauty in the ordinary. This classroom, for instance, is so ubiquitous as to be generally overlooked. Here, instead, it becomes a composition of light, line, and form.

ONLINE SLIDESHOW www.architectureboston.com

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### Covering the Issues

Gretchen Schneider AIA. LEED AP is the executive director of the Community Design Resource Center of

Hope and Change...Greg Hanscom discusses "President Obama and the forgotten urban agenda" for Grist (posted January 17, 2012). At first, things looked good for cities. An unprecedented White House city post was created, grants to renovate sidewalks and foreclosed properties were given, government agencies were realigned. The Sustainable Cities Initiative even brought together the departments of Transportation (DOT) and Housing (HUD) with the EPA, and gave out \$200 million to promote transitfriendly communities, but it wasn't nearly enough. Although tiny compared to the federal highway budget, Congress has largely scrapped Sustainable Cities due in part to a House move against "spending money to support 'ill-defined rubrics, such as 'sustainability' [and] 'livability." Hanscom laments that Obama has largely backed away.

To whom it may concern... Any designer who's endured a public comment process will find familiar territory in "Bad Wrap." Harper's magazine (February 2012) has printed a selection of public comments submitted to the US Bureau of Land Management on Christo's latest undertaking, Over the River. In this proposed installation, the artist will suspend fabric panels across 42 miles of the Arkansas River. Published here without interpretation or commentary, comments range from the pedestrian to the profound. "I am one of those 'less is more' kinds of people," writes one individual, offering a perhaps unwitting nod to modernist architecture, "I think the Grand Canyon is fine without a whitewash and the Arkansas River is beautiful without a scarf." The scarf is coming anyway. Construction begins this year.

Tee time... If you build it, will they come? The New York Times Magazine ponders this perennial question in their cover story, "When All Else Fails... Fore!" (December 15, 2011). Author Jonathan Mahler travels to Benton Harbor, Michigan-the poorest city in the state-where redevelopment hopes have been pinned on a \$500 million golf resort development, complete

with hotel rooms and houses on the greens. Can this possibly be the catalyst to attract a vibrant, mixedincome community? Benton Harbor is one of four "failed" Michigan cities now run by a state-appointed "emergency manager" who has merged fire, police, and building departments into a Department of Public Safety and combined the planning and redevelopment departments into one. It's a fascinating experiment in municipal management for a city building its way out of poverty.

From screen to page... Keep your eye on the supermarket checkout racks, there's a new shelter mag in town: HGTV has launched a bimonthly print edition. The second issue (February/March 2012) is predictably chock full of decorating tips and the requisite room makeovers, along with life in famous movie houses and features like "real estate spy." Perky, happy, and budget conscious, HGTV is This Old House meets Rachel Ray. Less earnest than its PBS-based predecessor, HGTV's kitchen renovation tale is augmented by chip and dip recipes, not how to build a better cabinet. Will HGTV enjoy the same enduring presence in an already crowded genre? We'll see.

Smile... It might make you more productive. Harvard Business Review (January-February 2012) devotes a handful of articles to workplace happiness. In "The Science Behind the Smile," Daniel Gilbert reports that though there have been tortured geniuses, happy people are more creative, and reasonable challenges make them happiest. In "Creating Sustainable Performance," Gretchen Spreitzer and Christine Porath make a case for "thriving" employees. To thrive, employees need "vitality"—the sense of making a difference—and learning. To foster a thriving environment, employers should empower employees to make decisions, share information about company performance, minimize incivility, and offer performance feedback. Happy employees produce better work. Your bottom line will thank you.

### Reconsidering Postmodernism

Institute for Classical Architecture & Art New York City

November 11-12, 2011

1981. Tom Wolfe, days shy from publishing From Bauhaus to Our House, was invited to the inner sanctum of New York's architectural cabal, the high table at the Century Association, officiated by Philip Johnson. Wolfe's invitation was anathema to the traditional modernists in the circle. Johnson, at the apex of his postmodernist turn, assured all that Wolfe, despite the barbs in his forthcoming book, was not a threat, his presence ironic. "We don't read Tom for content," Johnson said, "we just read him for the rhythm."

Three decades later, at the opening night of the Reconsidering Postmodernism conference, Wolfe was again invited, this time not as bombthrower but as elder statesman. At the distance of 30 years, From Bauhaus to Our House appears as one of the last moments in which the debate over architecture's course crossed from the profession's cloisters into popular culture. Showing little interest in reflection, however, Wolfe instead restated his view that postmodernist architecture did nothing but reaffirm the orthodoxy that had subsumed US architectural practice since the European "White Gods" of modernism were imported in the mid-20th century.

The panel following Wolfe—Robert A.M. Stern, Michael Graves, Andres Duany, Paul Goldberger—could not settle the question of when postmodernism began (after World War II? in the 18th century?) or ended, or if it had ended. They agreed that the excitement over architectural history (whether sincere or ironic) that postmodernism had engendered was now exhausted in an architectural culture without unity or direction.

Indeed, Duany lobbed the grenade that middle-American architecture "need not have been such garbage" if the New York intelligentsia had paid attention to the hinterlands outside Manhattan. Instead, as Duany argued, postmodernism had legitimized a bland pseudo-classical and pseudo-historical vernacular entirely separated from the elite levels of practice. The entire US suburban and exburban landscape of the past 30 years, Duany said, was postmodernist, and in the most gruesomely vulgar way.

In attempting to learn from Las Vegas (which Wolfe proposed in his 1964 essay "Las Vegas (What?)" several years before Venturi and Scott Brown famously did so), American architects may have instead legitimized a new form of ironic classicism as our vernacular, and one whose builders view as entirely sincere. No irony is as dangerous as one that is not perceived as irony.

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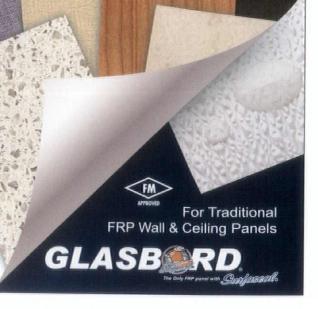
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# Why Boston\*?

\*OR CAMBRIDGE, OR NEWTON, OR...

Boston was recently voted the world's most innovative city. Some leading-edge innovators explain why they are here, prompting a few questions for the A+D community from our guest editor.

If you are a young, motivated professional with the world at your doorstep, why would you choose to make a career here? For years, this has been a constant conversation topic in the Boston architectural community, usually bracketed by excuses about the cost of living or the weather—as if our local design culture had little or no bearing on why talented people choose to stay here or, more important, come in the first place. Around the city, other world-class industries are flourishing. It's clear that neither cost nor weather has impeded their success in attracting and inspiring many to do their best work—right here.

How do leaders in these other industries "see" Boston? As the following articles describe with enthusiasm, Boston is a "hub," a "network," an "incubator" of ideas, a "proving ground" for transformational discoveries in the worlds of technology, education, entrepreneurship, and even theater. Most of these change-makers have relocated from elsewhere. For them, Boston is not simply a pleasant quality of life or attractive historic neighborhoods. Other cities fit that bill. It is a cauldron of talent and skills set in a political environment open to new ideas (think healthcare and same-sex marriage) that is special in the world and unique in the United States.

These writers are not architects, and their connection to the built environment is indirect. So why are their stories featured in *ArchitectureBoston*? Because, with the largest chapter of the AIA, top design schools, and dozens of admired firms with projects all over the world, Boston is still viewed as a restrained and conservative

city, architecturally speaking. Although many of our firms build spectacular work outside town, there appears to be little appetite at home for engaging with a skeptical public to implement risk-taking design or even for encouraging the collaborative, interdisciplinary culture that our peers in other industries experience every day. Are we a global leader in biotech? In education? Absolutely. Are we leaders in design, urban planning, architecture, and landscape architecture? Maybe. Business Week ranks our design community an impressive third behind New York City and Chicago. However, the following essays raise the question of whether our industry is fully taking advantage of that leading role. Are we reluctant to embrace and promote a civic identity of design, innovation, and collaboration? If so, are we falling out of step with the dynamic of a new generation raised with far fewer boundaries?

As the BSA builds a broader design community through its new facility on the harbor—Boston's historic connection to the world—let's ask ourselves what we can learn from our peers in other fields. In the years ahead, how can we firmly establish Boston's place in the vanguard of the global design conversation? How are we incubating and supporting, even cheerleading, the kind of change that will capture the imagination of the world, and the young architects and designers who look to us for leadership? Boston is a thriving city, and we are a strong group of professionals with access to unparalleled resources. All we've got to do is recognize and act on this enormous potential. Now.

— David Hacin

### Boston is a research center.

When I lobbied for Microsoft to create a research facility in the Boston area, my pitch was based on two things: first, the thriving academic community, both in the areas that conventionally impact technology and in the social sciences; and second, the city's innovative spirit.

Boston has technological innovation. Period. Some of the key figures who created Silicon Valley and the hightech industry were students here; our region has always been a source of talent for the tech industry. Now, we're seeing a robust research and start-up community, operating at that crucial intersection of the social sciences and the disciplines of computer science, math, and physics. I don't know of another city in the world that has these dual strengths to the same degree as this area does. Boston/Cambridge is on track to become one of the dominant players in this field.

We also have a wealth of young, dynamic individuals. I've read that Boston may be the "youngest" of all the large cities in the United States, no doubt because of its large university population. This strengthens Boston's place as a mecca for researchers from all over the world.

Microsoft Research New England, based in Cambridge's Kendall Square, is a multidisciplinary lab. We examine social media, algorithmic game theory, and many other areas at the boundaries of technology and

social science. We want to help define the fundamental research that will be the basis of these new fields. Such work can have a huge impact on how we build and understand technology: how people use it and how it can change people's lives.

Multidisciplinary research leads us down unexpected paths. In our work at the interface of the technological and social sciences, much of our research was focused on networks. We were building models of and deriving algorithms from technological networks such as the Internet and social networks such as Facebook and Twitter. It turned out that variants of these algorithms were incredibly fast at determining network structures from indirect data—just the kind of problem that arises in studies of genomics. Thus, through our work at the intersection of technology and social science, we are now working at the intersection of technology and biology, using these algorithms to determine drug targets for cancer.

I first chose Boston when I was a postdoc at Harvard. Back then, I was charmed by the area's contributions to our national history. I choose it now because of its potential to help shape technology's future. We must draw upon that potential to create new, exciting fields that will set the stage for astonishing things to come.



Jennifer Tour Chayes is managing director at Microsoft Research New England.

FOR MORE INFORMATION research.microsoft.

GLOBAL DESIGN LAB

Massachusetts has the MOST R&D-INTENSIVE ECONOMY in the world, with 7 percent of the GDP accounted for by R&D in 2007. [2010 INDEX OF THE MASSACHUSETTS INNOVATION ECONOMY]

UNITED STATES

### Boston is a humanistic incubator.



Roy Rodenstein is co-founder and CEO of SocMetrics. He also co-founded Going.com, was a founding member of HackerAngels, and blogs at how2startup. com.

For many entrepreneurs, Boston lives in the shadow of Silicon Valley, and, increasingly, of New York City. The density of start-ups; successful founders; huge hits such as Apple, eBay, and Google; and fast adoption of new technologies are some of the advantages the Valley has for its cult(ure) of innovation. So why am I working on my third start-up here in Boston?

Boston has stronger loyalty. In California, the LinkedIns and Yahoos of the world battle each other for talent with exorbitant salaries for developers, who start to live more as hired guns than true team members-much like what happens in professional sports. In Boston, if you "draft" a star employee, you have a better shot of holding on to him or her.

Boston is very open and supportive. The high stakes in Silicon Valley mean that people are hyperbusy and often skeptical of others. Here, people recognize that we're all learning and sweating for a vision. The spirit of camaraderie is second to none. Great community events such as Dart Family Dinner, which pairs budding entrepreneurs with experienced mentors, are open to all comers. I've even heard San Francisco natives say that our friendly atmosphere has no comparison.

Boston schools and neighboring communities are invaluable. The innovations and talent coming from MIT, Harvard, Babson, Boston University, and other local schools are more concentrated than anywhere else on earth. Steps from Kendall Square's new Entrepreneur Walk of Fame is the Cambridge Innovation Center, perhaps the most advanced office and co-working space in the country. Almost overnight, all the big venturecapital firms have moved from Waltham's frosty Winter Street to Cambridge, and great programs such as Mass-Challenge are distributing \$1 million in prize money with 700-plus start-ups competing.

Some may say our city lacks sizzle, but we have impressive success stories of our own. Kayak, the easyas-pie travel search engine; Zipcar, the car-sharing phenomenon; Skyhook, the original GPS provider for the iPhone; and HubSpot, the epicenter of the inboundmarketing movement, are all world-class companies that

If you're looking to lead change and to share your innovative ideas and vision with others, Boston is a great place to be.

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[FORBES MAGAZINE]

We come in right after Denver—not such a surprise, since we've also got the BEST JOB MARKET.

[BOSTON BUSINESS JOURNAL]

However, Forbes also reports that the COST OF DOING BUSINESS in Boston is higher than any other city in the country except New York City.

Boston was named the

TOP US DESTINATION

for international meetings and conferences.

[THE INTERNATIONAL CONVENTION & CONGRESS ASSOCIATION]

We're also one of the TOP 10 MOST SOCIALLY NETWORKED CITIES in the US—ahead of both New York City and Los Angeles.

MEN'S HEALTH MAGAZINE

IS OUR DESIGN NETWORK AS IT SHOULD BE?

### Boston is a hub of interconnected networks.

Why Boston? Because Boston really is a hub: a place of connection between design and technology, between academic research and new start-ups, between talented graduates and experienced professionals, between business and innovation. Innovation happens when new connections are made.

Boston is a place of connections, and each node in the network is world class. Boston is a global center for design excellence. More than 60 colleges are in Greater Boston, with Harvard and MIT defining a global standard of excellence, and Massachusetts is one of the top regions for venture-capital funding in the world. This is part of the reason the Innovation Cities Index 2011 ranked Boston as the most innovative city in the world.

Our company works at the intersection of design and innovation. We help our clients uncover new ideas and then develop new products, services, and brand experiences. Our mission is to make everyday life better, and we do this by harnessing human-centered innovation to growing businesses. We have our headquarters in Boston, but we work all over the world: medical devices in Massachusetts, cameras in China, beverages in Brazil. appliances in Italy, AIDS testing in Africa, banking globally—wherever the need for design and innovation is.

If you were to visit our headquarters in an old shoe factory in West Newton, you would see an extraordinarily diverse group of people with backgrounds in design, engineering, science, psychology, anthropology, business, you name it. Everyone brings to the team his or her own area of expertise, experience, and personal network outside the company. This results in an exponential increase in connections. We designed our space actually Sasaki Associates designed our space-to foster connections among our staff, with our clients, and with the community. It is a hub within The Hub.

We are just a small part of an ecosystem in Boston and Massachusetts of more than 40,000 architects. landscape designers, digital designers, art directors, advertising professionals, fashion designers, graphic designers, interior designers, and other professionals. And the design ecosystem connects to other clusters of excellence in healthcare, technology, and education that push the boundaries of what we do and give all of us a particular innovative edge. We all work with one another, learn from one another, and steal people from one another.

Continuum continues to grow in Boston because the talent is here, and talent is here because the design and innovation organizations are here. It's a virtuous cycle: talent attracts talent. This kind of virtuous cycle is difficult to start and imperative to maintain-and we have lots of competition. We must recognize how precious it is and ensure that it continues to intensify.



Harry West is CEO of Continuum, serves on the executive committee of the Design Industry Group of Massachusetts, and blogs for FastCompany.

FOR MORE INFORMATION www. continuuminnovation. com

### Boston is a proving ground.



Diane Paulus is artistic director of the American Repertory Theater.

FOR MORE INFORMATION www.american repertorytheater.org

In almost every age before ours, going to the theater was a social experience. The Greeks, the Romans, the guildsmen of the Middle Ages, and the Elizabethans all staged their performances in open-air theaters during the day. People didn't just go to see the performance: they went to see other people and to be seen, to watch how other people watched, to flirt, to interact, and to judge. Theater was a busy, loud, energetic gathering place.

The architecture of these theaters reflects this engagement. The Greek and Roman amphitheaters, the circular Elizabethan theaters of Shakespeare's time. the semicircular Venetian opera houses—all were constructed so that the audience members could look at and interact with one another and with the actors. Only in the last century have theaters been built where audiences face the stage. It has become our habit to watch a play while sitting quietly in the dark.

As artistic director of the American Repertory Theater (A.R.T.)—where our mission is to expand the boundaries of theater - I am seeking ways to bring back this theater of engagement. Once again, the theater should be a place where we interact with one another and engage in society. Boston, a major cultural destination and a crossroads for innovators in so many fields, is uniquely positioned to support and encourage this kind of experimentation. In theater, Boston also has a history as a proving ground for new productions: Many shows traveled to New York City and the rest of the world only after first opening in Boston.

In 2009, we introduced our club theater, OBERON, on the fringe of Harvard Square. With flexible seats, a full bar, and a performance space that wraps around the room, the environment both engages and frees the audience to participate in the theatrical experience. Audiences continue to line up every week for The Donkey Show and other experiential performances. Similarly popular was Sleep No More, a theatrical installation staged in 44 rooms of an abandoned elementary school in Brookline. People came out in droves for this immersive piece, proving that Boston has an appetite for groundbreaking artistic experiences that defy expectations and break all the rules.

On our main stage, we create events before and after the performance that empower and involve the audience. For example, around this year's production of Wild Swans, Jung Chang's famous memoir about her family's struggles in China during the Cultural Revolution, we've collaborated with the Fairbank Center at Harvard on an extensive discussion series featuring historians, writers, sociologists, artists, and actors. Audiences do more than merely watch the performance; they participate in the conversation.

For almost three seasons now. I have been thrilled with the opportunities here to develop and revitalize the theater and the role it can play in our daily lives. Boston is world-famous for being a leader in innovation in the fields of medicine, technology, and higher education. This spirit of innovation also extends to the arts, and Boston should be known as a national leader in cultural innovation. Harvard University president Drew Faust has been an invaluable inspiration on this front, citing creativity as a form of knowledge and endorsing the arts as leading the way in how to think in new directions. I cannot imagine a better city to be the home and backdrop for the A.R.T.'s principal goal: to engage our audiences with theatrical experiences that are vibrant and vital to the contemporary culture, that inspire our audience and its participants to ask the central questions of what it means to be alive today.

Boston may be ranked as the SECOND MOST SPORTS-CRAZED CITY,

but it's also considered the THIRD MOST INTELLIGENT CITY

> ... and the FOURTH BEST CITY IN THE COUNTRY FOR CULTURE, based on classical music, museums, historical monuments, and theater. [TRAVEL+LEISURE]

### Boston ranked

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### Boston is partnership potential.

In 1870, Massachusetts passed the "Drawing Act," a mandate that provided arts education to its citizens to promote "manual and intellectual skills" and "spiritual growth." The formation of the Massachusetts College of Art and Design (MassArt) in 1873 and its evolution as the country's only state-supported art and design school continues to demonstrate the Commonwealth's leading role in design education. Today, as a newcomer to Boston. I recognize the great potential to build on this vision. But I have also observed the disciplinary segmentation of professional fields in the visual arts along with the relative distance drawn between design and art; education and art education; architecture and design-not to mention the further splintering of industrial, product, communication, and media design. This segmentation is exacerbated by the ever-widening gap between public and private domains. The resulting organizational entropy can be reversed only through greater collaboration between these inherently related fields.

Generally, isolation between disciplines hampers the potential for the economic leverage and research innovation that would result from productive alliances. The Massachusetts biotech sector has disciplinary synergies unknown to the design community, where equally distinct fields find common ground for advancing mutually supportive concentrations of expertise and enterprise.

MassArt—which believes steadfastly that publicly supported, accessible education in visual art and design is vital to the innovation economy and culture of the Commonwealth—challenges this phenomenon. We do so by crafting partnerships in the academic, corporate, cultural, and civic realms to build coalitions across silos. Although these partnerships require work, they also substantively contribute to the vitality, growth, and well-being of the city and the region. Some examples include:

- The Design Industry Group of Massachusetts (DIGMA).
   DIGMA is a statewide initiative to organize and promote the Massachusetts design cluster. Founded and sponsored by MassArt, DIGMA serves as a collective voice and advocate.
- The Colleges of the Fenway and the ProArts consortia.
   These, along with many other academic and institutional partnerships, provide shared learning opportunities, co-curricular and academic resources, and facilities.
- The Fenway Alliance. As a member of the Fenway Alliance, MassArt and 20 other cultural institutions of the Fenway work together to showcase the cultural and artistic resources found in this neighborhood.
- The Center for Design and Media. In a new partnership
  with government and industry, MassArt breaks
  ground this spring on a new Center for Design and
  Media. This will be a hub—a literal center to facilitate
  interaction within the campus community and
  with external thought leaders in the public, corporate,
  and private sectors.

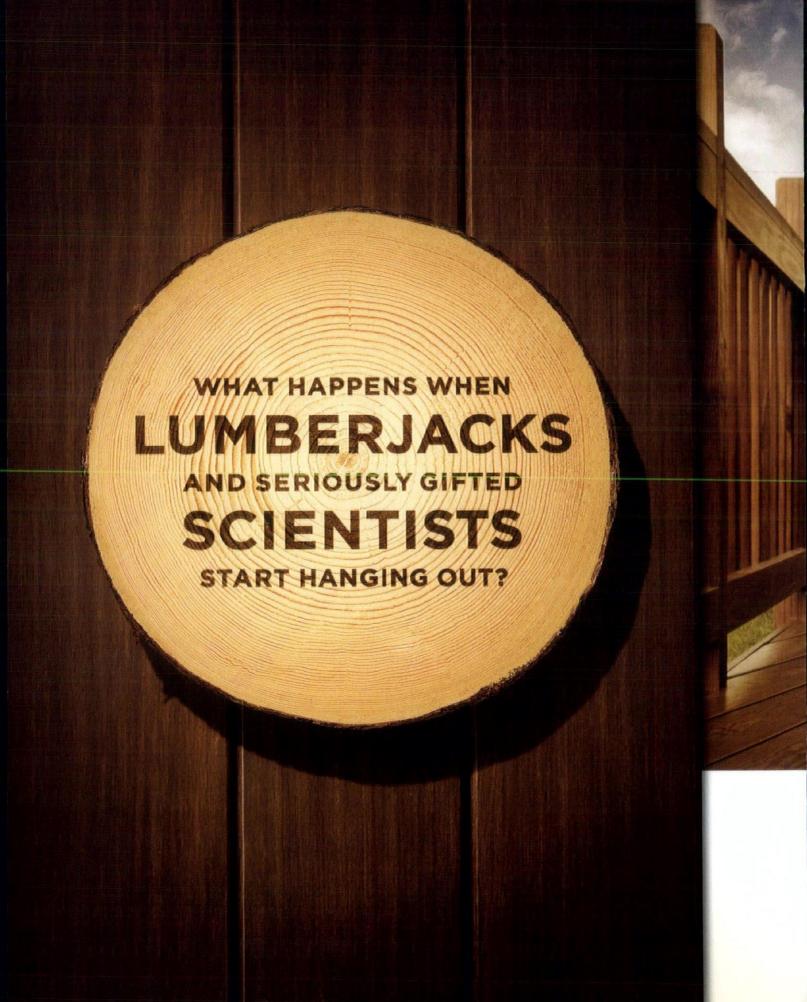
John F. Kennedy said, "Change is the law of life. And those who look only to the past or present are certain to miss the future." As we aim for that future, I will continue to support the smartest partnerships possible, partnerships that enhance education and cultural arts productivity for the sake of our social, economic, and civic health. Academic and professional collaborations of this nature provide laboratories for innovation and will allow art and design advancements to drive economic development and social progress in Boston and beyond.

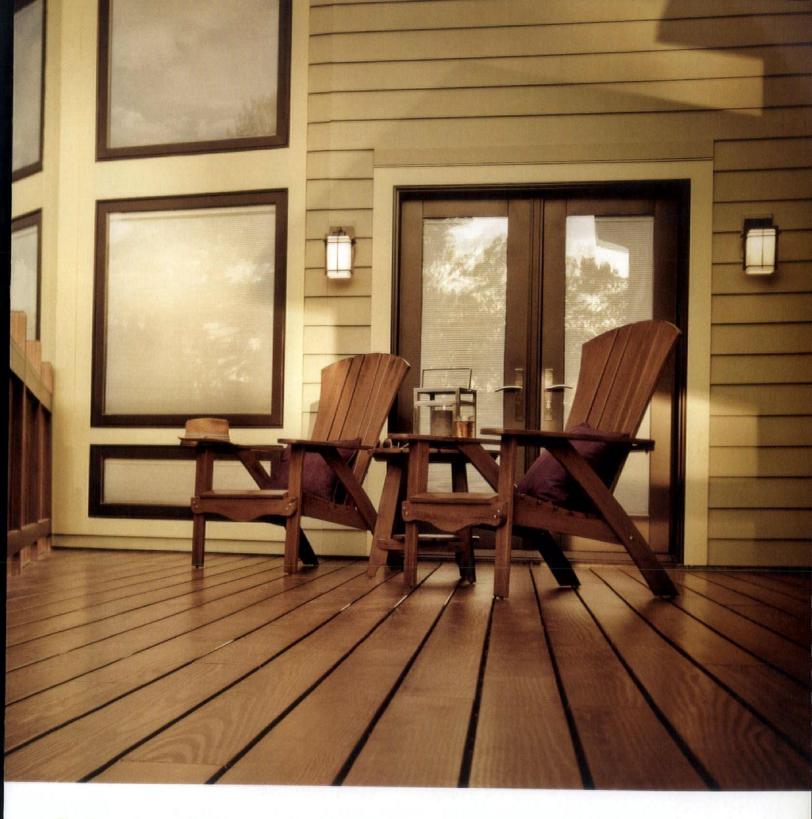


Dawn Barrett is president of the Massachusetts College of Art and Design.

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Two cities with different issues, identities and planning priorities—for the first time, their respective urban-design gurus brainstorm on why the two cities are connected by much more than a river.

BY PRATAAP PATROSE ASSOC. AIA AND J. ROGER BOOTHE AIA

The Charles River both links and divides. While tourists, commuters, and joggers move back and forth seamlessly, in more meaningful ways, the two separate cities of Boston and Cambridge operate as two different worlds. Locally, the perception is one of separate parts. The "People's Republic of Cambridge" is seen as a universe apart from Southie or Beacon Hill. And in the global quest to attract new companies and new talent, the two cities may need to compete with each other, while being perceived as one by the rest of the world.

### HOW CAN WE EMBRACE OUR ROLE IN THE GLOBAL ECONOMY?

The world is rapidly shifting from a top-down corporate culture to a youth-driven culture of ideas; the cities of Boston and Cambridge are an internationally recognized ideas hub. Stunning facts demonstrate the depth of this young, vibrant culture. In Boston, one in three residents is between the ages of 25 and 35, while Cambridge has a student population of 44,639—a reasonably sized city itself—of whom approximately 20% come from abroad. Combined, we have the highest number of creative professionals per capita anywhere.

We are one region made up of complementary parts. This is essential to maintaining and strengthening our leading role in the New World Order of Ideas.

### Prataap Patrose

assoc. AIA is the director of urban design at the Boston Redevelopment Authority.

### J. Roger Boothe AIA

is the director of urban design at the Cambridge Community Development Department.

Sketches by Prataap Patrose. More sketches and statistics and be found at www. architectureboston.com

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### CAMBRI

### **OUR OPEN-SPACE SYSTEM:**

The Charles River Basin has long been the defining public open space for our region, and the New Charles River Basin will extend that space to the harbor. For decades, the parks along the Charles have been disconnected from the public spaces of Boston Harbor, separated by dams, highways, railroad tracks, and other urban infrastructure. A design process, with representatives from Boston, Cambridge, and the Commonwealth, is transforming this "Lost Half-Mile" into a place for people. Recent successes include the addition of 40 acres of new parkland connecting miles of newly accessible river frontage from the Charles River Basin to Boston Harbor. More coordinated work is on the way. Where is the next "lost mile" for us to tackle together?

### **OUR TRANSPORTATION SYSTEM:**

Cambridge and Boston are linked together by a limited number of older bridges along the Charles. The ongoing bridge-repair planning process, which engages all users, is nearing a successful conclusion. Well-designed construction that meets the needs of all modes of travel is underway. What might be new modes and points of connection across the river?

### **OUR COMMON WATERFRONT:**

The improvement in Charles River water quality in recent years is heartening and strengthens the draw of the river as a place for everyone. Yet more ways for people to access the water and more destinations along the waterfront need to be made. Should there be a common vision for the river?

### **OUR INSTITUTIONS:**

The strong, urban presence of our premier academic institutions along the Charles River and throughout our cities helps define our collective image. In the coming years, Harvard University, Boston University, and MIT are likely to be building new landmarks that will be visible across the river in both directions. The schools' future physical changes need to have input from both sides of the Charles. How do our institutions relate across our shared waterfront?

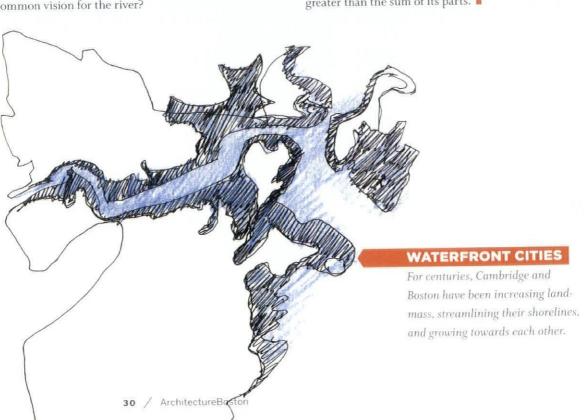
### OUR ECONOMY:

Whether a brilliant new idea is brought forth in the Seaport Innovation District or in Kendall Square, we all benefit. The growth of ideas defines our collective regional economy and enables us to compete in the global arena. Can we embed entrepreneurship, innovation, and creativity into our urban fabric?

### THE WHOLE COMMUNITY:

As we continue to grow and complement our differences, we should also continue to consciously expand on the narrative of what makes our shared story even more compelling in the new World of Ideas. Should a regular forum convene designers and nondesigners to focus on "celebrating our differences"?

It is an exciting opportunity for the two of us to jointly share our critical views of our two cities, building on our complementary differences and assets. We invite you to continue this dialogue. We believe that together, as architects and planners, we can create a whole that is greater than the sum of its parts.



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### **BOSTON**

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27% = 168.000

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16%

50 miles

A CASE STUDY:

### TRANSFORMING THE "LOST HALF-MILE"





At the heart of this process was a classic case of getting a lemon and making lemonade.

For more than one hundred years, the "Lost Half-Mile" was so called for the lost opportunity to connect the Charles River Basin parks to the Boston Harbor. It was not a place for people. That's changing. Where there had been a rusty warehouse district, there are now 40 acres of new parks, pedestrian paths, two housing towers, the US headquarters for the international Education First company, and the Zakim Bridge, with more improvements and connections yet to come. How this all came to pass is a useful case study for how Boston and Cambridge have worked together, looking for and finding common ground to link the communities physically and visually.

Burying the Central Artery—the Big Dig—had an unfortunate side effect in the Lost Half Mile. "Scheme Z"—a spaghetti of highway ramps that were to emerge from the ground as the Artery resurfaced—was proposed to link the new downtown tunnels with the highways on the other side of the Charles River. The city of Cambridge, along with others, brought lawsuits, leading the Commonwealth of Massachusetts to form the Bridge Design Review Committee and the New Charles River Basin Citizens Action Committee, both with representatives of Boston, Cambridge, and the broader community.

This city-building endeavor transformed what could have been an ordinary highway

bridge, lost in a maze of highway ramps, into the iconic Zakim Bridge, now so memorably marking the confluence of the river and the harbor. In addition, marvelous new parks, such as Nashua Street Park in Boston, Revere Landing Park in Charlestown, and North Point Park in Cambridge, now line both sides of the river. A "sinusoidal" bridge is designed to snake through this complex landscape and is currently under construction, soon to link pedestrians and bicyclists from North Point to Revere Landing. More is yet to come, as some \$30 million in mitigation funding is still available to help realize the promise of the masterplan.

In addition, slightly west, at the junction of Cambridge, Boston, and Somerville, sits the 60-acre North Point development area. North Point will eventually include 23 buildings centered around a five-acre central common, connected by a shared-use the Minuteman bikeway to the Harborwalk The process of coming to agreement about what should happen here, designing the has been extremely dynamic, sometimes contentious, and ultimately quite productive. and citizens have toiled in a series of forums over decades to hammer out these new places. This is just one story of change that illustrates how we can successfully build on our common urban values as we design and "celebrate" our differences.

### ABOVE LEFT

This late-1970s photograph shows the warehouse district known as the "Lost Half-Mile."

### ABOVE RIGHT

This contemporary view from a new residential tower in Cambridge looks over the same area, highlighting two decades of change that have helped bring Cambridge and Boston closer together.



### The Boston Society of Architects has a new home.

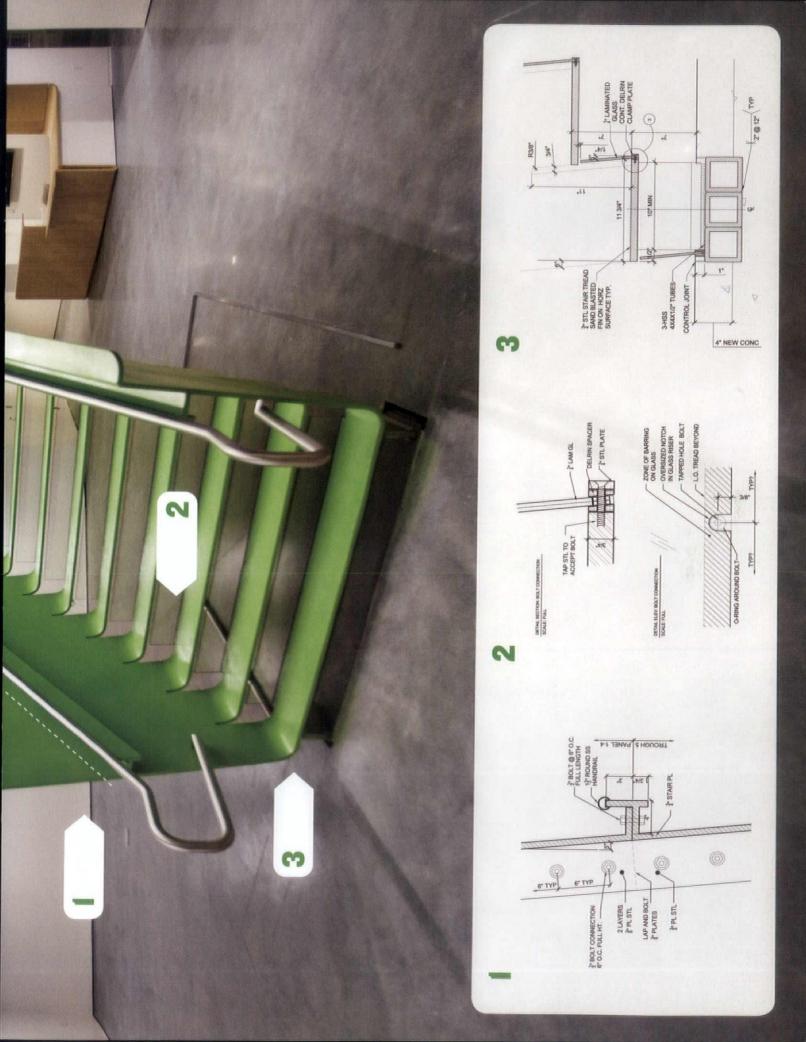
BSA Space is the Boston Society of Architects' new, highly public venue for hosting events, exhibitions, and programs, as well as the association's new head-quarters. At a time when many of Boston's cultural institutions are expanding their public amenities, BSA Space is organized around exhibition galleries and meeting rooms intended to foster professional collaborations and broader outreach. A bright green stair can be seen, ribbonlike, through the windows of the renovated Atlantic Wharf buildings, leading visitors in and up to the galleries.

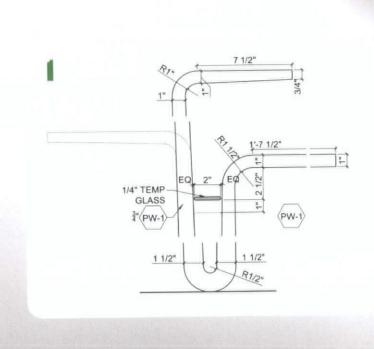
BSA Space was designed by Höweler + Yoon Architecture; over,under are the gallery's inaugural curators. These pages illustrate the project's design process and essential components, including materials and details. The graphics and data running along the bottom margin are similar to those prepared for other buildings in the *New/Public* exhibition currently on view.

Photography by Andy Ryan Graphics by over,under



**FUNCTION**Offices, exhibition spaces, and meeting rooms





The CNC-milled desks are made of laminated birch with a white oak veneer.



PUBLIC DESIGN PROCESS

Primarily addressed BSA membership



PUBLIC MEETINGS ATTENDED

Four



REGULATORY AGENCIES INVOLVED BRA, ISD, BFD, DEP



SOCIAL MEDIA EMPLOYED

BSA blog, Twitter, LinkedIn updates

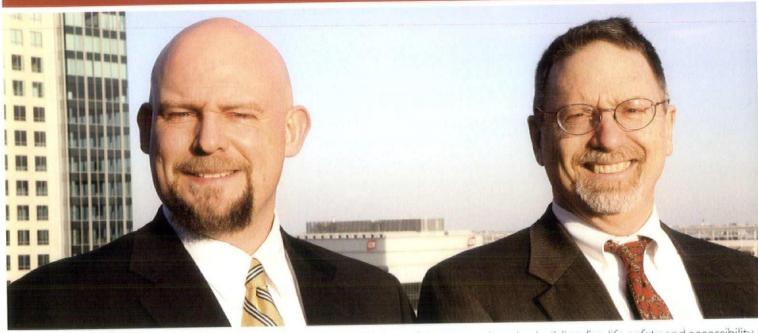


DESIGN ITERATIONS PURSUED

Many, though the original competition concept remained largely intact



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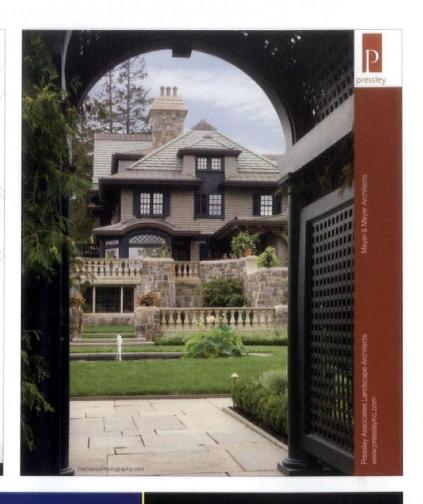
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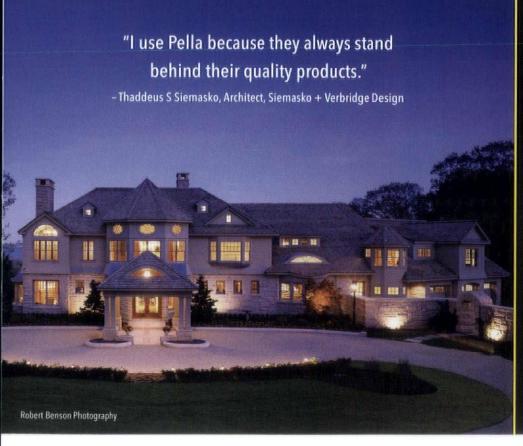
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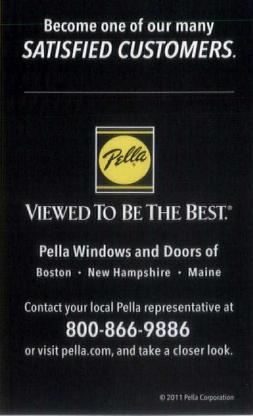
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# Architects Perceived



#### An Irreverent Op-Ed by Rachel Levitt Slade

I need an architect joke. I've got a whole arsenal of quips in my head for every occasion, filed away by subject, so there's got to be one in there. Looking for a good duck/horse/doctor joke? No problem. Did you say drummer, accountant, or nurse? Accordion players, even? Have I got stories for you. But a zinger about an architect? I can't even conjure a light bulb—changing one-liner.

Maybe architects aren't that funny. And maybe that's why they're not in politics or on reality TV. Architects are, however, *inadvertently* funny (though floating design humor in mixed company is like trying to win a staring contest with a cat).

Le Corbusier, for one, makes me chuckle. His comical view of a disease-, dirt-, and chaos-free future so amused planners that they razed entire neighborhoods to test his theories. Here's what we learned from his "machines for living": modernism requires a really good janitor. In other words, you can give us nice, clean modern architecture, but unless everyone agrees to put things away, it's bound to get messy. Regardless, all Le Corbusian projects broadcast the immense confidence of a man who'd dubbed himself—wait for it—"The Raven." (*Ça sonne mieux en français, non?*) I suppose he fancied himself a superhero. He even had a uniform: those enormous circular glasses that Philip Johnson and (ironically) Jane Jacobs copped.

Speaking of Johnson, I suspect the old devil appreciated a hearty laugh. I once heard a rumor that Johnson would prance around his glass house in his underwear, for the benefit of trespassing architecture devotees. That takes gumption. And a friend of mine who sat next to Johnson at the GSD loves recounting how his thesis advisor, Mies van der Rohe, actually designed much of what would become Johnson's first built project. As Mies leaned over Johnson's desk assiduously sketching out construction details, Johnson impatiently whined, "I don't care how you do it, just make it *beautiful*!" Johnson's best prank was when he out-Graved Michael Graves by building the world's tallest Chippendale chair in New York. His Boston gambol—copy-and-paste

Palladian windows in which the arched portion is actually a fake-out—is a minor laugh riot.

You'll discover more dysfunction than humor if you delve into the backstories of architecture's greats. Like a living incarnation of a bad Ayn Rand novella, Mies glibly abandoned his bourgeois German wife and three children when he discovered the contemporary avant-garde movement. Hollywood-esque Frank Lloyd Wright married thrice and fathered seven. Louis Kahn, though no looker, juggled two completely separate families and a mistress for decades. And in the documentary *Sketches of Frank Gehry*, Mr. Titanium proudly proclaims that his psychologist advised that he choose his wife or his career. He chose the latter.

I can already see the finger-waggers lining up to tell me to give these guys privacy. In the end, they'll say, judge them by their work. And I'll admit that the creative process can be painful, often to the detriment of personal relationships. In fact, I remember one late night in the studio when my professor compared my agonizingly chaotic design methods with giving birth. In hindsight, he was kind of right.

Rachel Levitt Slade is an architectural designer, writer, and the editor of Boston Home.

OPPOSITE
Instant architect!

# Floating design humor in mixed company is like trying to win a staring contest with a cat.

But within the realm of normal, these guys are nowhere in sight. Their troubled personal lives reveal a side of architecture that gets architects into trouble again and again. We're talking about a chronic lack of social skills and rampant narcissism. Sadly, this condition isn't limited to a few stray stars. I once moderated a conference panel on design/build, and just as the audience was nodding out, someone brought up the power that interior designers have over their clients. Sparks flew. "It's so frustrating," the architects complained. "Clients will do anything their interior designers tell them to!" Everyone seemed to have an

anecdote. This was, indeed, a phenomenon, I decided.

Well, interior designers can be flamboyant. They can laugh, cry, and overgesticulate. But they'll take you shopping and friend you on Facebook. They'll listen with rapt attention as you talk about your sex life. They'll commiserate when you miss your train or forget your mother's birthday. In other words, interior designers tend to be human in ways that architects don't. A lot of people like humans.

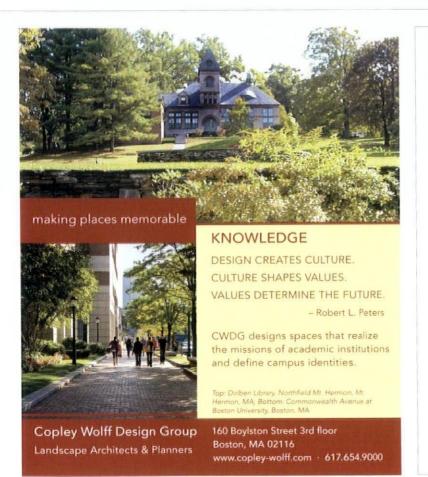
#### I thought he was out of his mind—and then remembered: no, he was an architect.

In contrast, I've had countless uncomfortable conversations with architects. They're often so busy proving they're the smartest guys in the room, they forget why it matters in the first place.

Which brings me to the only marketing seminar I ever took in my life. Stick with me here. I was 23 years old and working for a-you guessed it-painfully

sincere and chronically underemployed architect. He wanted more business, so he hired me-green as a celery stalk and, pound for pound, about the same price. His strategy for getting work was simple. I was to coldcall presidents of Fortune 500 companies and ask them if they wanted his services. His plan was so earnest and so idiotic that thinking about it today makes me shake my head in wonderment. But I digress.

Because I didn't know squat about marketing, my employer paid for me to do a seminar with a marketing guru—a guy in a flashy suit and pinkie ring. The marketer's magical formula was thus: Scrap your sales pitch, and get prospective clients talking about themselves. Dig deep. Get personal. Nothing's taboo, including childhood, marital junk, and fantasies. The marketing guru then picked a dupe from the crowd, sat him down, and got him talking. For 45 minutes. I think there were tears. It was awful to watch, but once it was over, the dupe revealed that he was grateful for the chance to "share." Maybe too grateful—he followed the guru around all day mooning like a groupie. It was disturbing. "This is how you build trust with your client," the marketer explained, patting





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Your Best Source for Independent Hardware and Security Specifications his new sidekick, while we shifted uncomfortably in our seats.

Afterward I consulted with my mother, a psychologist, who explained that getting people to talk about themselves is a form of hypnosis. The modern world leaves little time for true empathy (which is why we have therapists). So when someone shows a hint of understanding and takes more than a moment to listen, he or she earns heaps of trust. It's a cheap trick, but I'm reminded of the one thing people always say when they meet Bill Clinton: "He made me feel like I was the only one in the room."

Although I love architecture and the people who have the patience to do it, whenever I try to hang with them, I feel like *they're* the only people in the room. Granted, I'm generalizing quite a bit. That said, if you've ever spent two hours in a clunky modern house, feeling your feet swell up in your professional footwear and shivering (because the A/C is set for penguins) while architects overexplain the obvious using abstruse language designed to shock and awe, then you know what I mean.

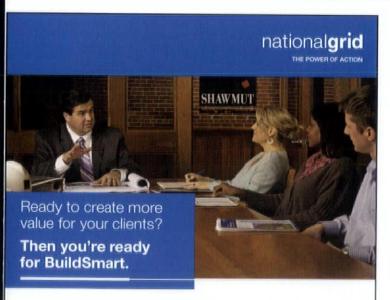
When I'm finally able to slip in that I'm also trained

in the manly arts, they get a little sheepish, like they've been caught condescending to someone who knows the secret handshake.

One final story: A few years ago, an architect asked that I come to his office to see his latest projects. Once I arrived, he assumed a conspiratorial attitude, signaling that he was about to unveil a genius concept. And here it is. He'd identified six or seven projects recently completed by others that he just knew he could have done better. To prove it, he'd redrawn the buildings with his own façade treatments demonstrating his superior approach. He unfurled one drawing after the other, admiring his mastery of the art, shaking his head at the obvious blunders those deficient designers had made.

Finally, he posed a candid question: Should he send his re-renderings to the people who'd commissioned the projects, along with his calling card? It was one of the few times in my life that I was speechless. I thought he was out of his mind—and then remembered: no, he was an architect.

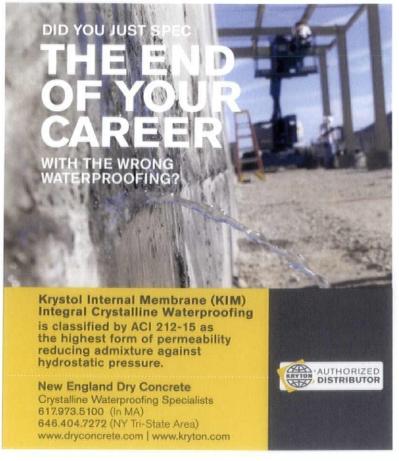
On second thought, this seems like a fabulous setup for an architecture joke. All it needs now is a punchline.



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#### Young designers discuss their professional horizons and architecture's future.

On a Friday evening in December, Nicole Fichera, designer at Hacin + Associates, gathered seven of her peers from across the city for a conversation.

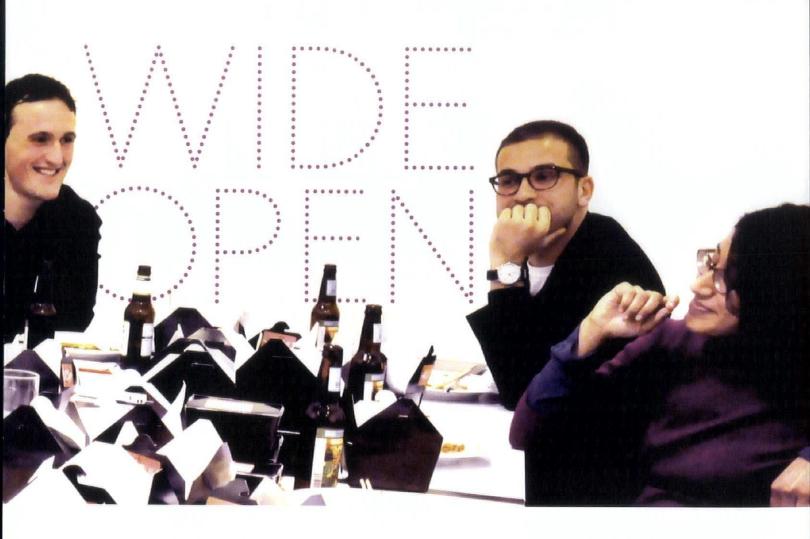
Nicole Fichera: I'd like to begin with an observation. When I look at the websites of young architects, I often don't see any "architecture." I see graphic design, photography, installation art, competitions, sculpture, painting. What does it mean for architecture if the definition stretches like this? Is this a generational anxiety, not wanting to limit our options?

Lian Chikako Chang: I don't think it's generational. There are so many different ways of practicing architecture. I see two sets of people in the field: those who group architecture with other "design" fields-graphic or industrial, for example-and those who group architecture with fields related to the built environment. Are we primarily interested in design, or are we primarily interested in the built environment?

Meera Deean: Sometimes I think, as architects, we talk so little about buildings. That's part of my issue with the profession-and part of why so many people leave it for other things. Architects don't know how to define themselves. It makes us unnecessarily modest, as if we shouldn't think of architecture as this big worldchanging thing when we talk with other people. If you don't find your niche, something that's easy to explain, you feel engulfed in the "architect" stereotype.

Boback Firoozbakht: I actually never wanted to be an architect. I'm more interested in finding existing property; working with an architect to redesign the building/space; and then managing the final product, generating all-in-one efficiency. I'm a developer addict. I went to RISD to study existing buildings, and to see how performance can be measured based not only on economics but also on design. Design should be integrated in the process of a developer's project from the beginning to start evaluating its performance early. That's the only way to know the return on investment and the return on design-the "ROD."

Colin Booth: I think that's a key shift in the architect's role: being more integrated all the way through the entire life of the building. I'm training myself to focus



on design not only as object creation or experience creation. Of course, I still have passion for that, and it's an important piece of the puzzle. But we can't let the goal of a pretty picture in a magazine or our fear of getting sued dictate how we create the built environment and how we make a living.

As architects, we don't do legitimate post occupancy evaluations. I mean, we say we do and we kind of do, but nobody really does. There's real opportunity for better-quality construction—and a business model that is less susceptible to economic swings—if architects continue to work with clients to fine-tune buildings over time.

Nicole: So the relationship between how long our projects should last and how long we are contractually invested in them is out of balance. Our relationship with our buildings and our ability to get new work is measured in fleeting terms: aesthetics, pictures, press, awards, beauty. But beauty can be long term, no? Shouldn't we be proud of the fact that we believe in beauty? There's something aspirational about that, that people do respond to.

**Colin:** I have mixed feelings about it. On one hand, I want the environments that I'm in to be exciting the way that fashion is exciting. But it's really too bad that

there are huge skyscrapers that take years of time and effort and money and resources, and then people react with a dismissive, "I don't know if I like it. It's a little bit like that other thing."

Beauty runs deeper than that, deeper than fashion. I always feel like I'm betraying my artist/designer roots by bringing up sustainability. Yet someone can be physically beautiful, but if I found out that they were also horribly abusive, I wouldn't care about the beauty.

Meera: That's a good analogy.

Nicole: Something can't be beautiful if it's poisonous.

**Meera:** What I think I hear you saying is that what architects do and what we are capable of doing is too important to just get caught up in pure beauty or what we think is fun.

Colin: People don't understand what we do because we don't understand what we do. We don't collectively know what value we have to our society and its future. Yes, beauty and design affect lives. You go to old, beautiful cities, and they make you feel fantastic. They give you energy; they make you feel alive. And we want to represent ourselves with our own version of

PHOTOGRAPHS BY Julie Chen juliechen.net









Guest Associate Editor Nicole Fichera, graduate of Northeastern University and designer at Hacin + Associates, blogs for Archinect about alternative modes of practice.

Nicolas Biddle. graduate of Wentworth Institute of Technology and designer at Elkus Manfredi Architects, was a 2009 SHIFTboston competition finalist with a proposal to activate the waterfront with barges.

Colin Booth, Boston Architectural College graduate and designer at Sasaki Associates. led the 2009 Tufts University and BAC Solar Decathlon team, and his home is in the Boston Redevelopment Authority's "Green Triple Decker" program.

Lian Chikako Chang. student at the Harvard GSD, is interested in how communication technologies are shifting the ways we find ourselves in the world. Her doctoral dissertation examined the origins of Greek proportion.

that energy. But we've got to balance that with the fact that we're quickly eating up all our resources, and it's only happening faster, and-

Nicole: And the beautiful cities become escapist places.

Lian: The ancient Greeks didn't segregate beauty into a separate concern. They had the very same language to talk about warfare or politics or health or craft, or what we call architecture. They thought of these things in equivalent terms and thus used the same language to talk about them. So beauty and strength, something working well, being powerful on the battlefieldall these things were bound up together. Something works because it's beautiful; it also creates economic value because it's beautiful and because it works; it's green because it works; it's beautiful because it's green; it's all of these things together. When we're at our best, we are able to do that. When we fail, we try to achieve some of these things at the cost of losing others.

Nicole: So value is a really big part of this conversation. What is our value, and how are we measuring it? How can we make that value "thicker" than it is right now? Because right now, architecture has a "thin" surface value: a pretty building to which we are connected for a very short period of its life. We have no external incentives to make sustainable, durable buildings.

Colin: Exactly. It's a building. It should last 100-plus years, not be past its prime in two. Architects should be able to end their careers knowing that their buildings aren't poisonous to the world. We need to adjust our business models and our contracts to allow us to have financial benefit from the long-term quality and performance of buildings.

We shouldn't wait for codes to tell us how and when to make sustainable buildings. We shouldn't complain that clients are too unenlightened or that there isn't enough money for what we want to do. We need to find out how to make more money delivering the quality buildings that we have a responsibility to deliver.

We have a role to play in moving architecture away from being a service industry of a throwaway society. Our entire modern way of living is throwaway. And the buildings are throwaway. Sure, I want to be a craftsman, and I want to get lost in sexy details, but I keep running into bigger and bigger issues. Based on the global challenges we face, that form of architecture is outdated specialization. World-renowned Alvaro Siza once explained how we must collectively defend our roles as "specialists of non-specialization." We need to redefine the "master builder" as one who creates a context for the architecture we know is worthwhile.

Boback: A big part of the reason I came to my firm was the chance to do programmatic development for developers. Designers should be inserting themselves in the process earlier. We should help determine the program from the beginning because we care about making buildings work better, and we are used to thinking about how people use space.

Nicole: So you're talking about starting our involvement with a building much earlier, and Colin is talking about continuing our involvement with our buildings much later.

Boback: While I was working with a prominent architect at another office, a client came to us and said, "We want you to do the interiors of these residential floors in New York City." We proposed that the developer put a public space on the ground floor with a cultural program-engage the public, enliven the street. It was our responsibility and vision that significant projects should have public space within them. We never got that job because the developers did not see a good return on their investment. We ran that risk because sometimes the architect has a responsibility to convince a client to create a better place with them.



Nicole: The ability to persuade is so important. Really, you can't get anything done unless you can tell your story well enough to get people excited—help clients or whomever understand your intent in a way that leaves them with a sense of experience, a sense of inevitability: If it already feels real, then making it real becomes less of a stretch for them.

Dana Maringo: Yes. When I got out of school and started working, I never realized how much we would be managers of people. It's not talked about enough in school. Developing communication skills and managing people are really what architects do.

I worked on a few design projects in Nepal with Architecture for Humanity. We functioned as a collective group who gave advice to other groups. There were lots of social conversations, government-related questions, and logistical things: how you get things built in a remote area, how you get materials. Not much of what is considered actual "design."

**Nicolas Biddle:** You have to work hard to create alliances with other people in your industry and other industries, and understand that you're working toward a common goal.

**Nicole:** Nicolas, you were a finalist for the 2009 SHIFTboston competition with a proposal to activate the underutilized Boston waterfront with a network of barges. You've done some real legwork on making this happen. Is there an update?

**Nicolas:** We've collaborated with the Boston Redevelopment Authority. There are plans to have artist installations on barges in the harbor, working with the huge artist community in Fort Point Channel. The paperwork is still in process. We're looking forward.

**Dan Connolly:** It's good to hear about the side projects people are doing. How do we, as young architects, keep

each other informed about these projects? I don't know how we do that, whether we present our projects to other people or have a co-working space where we could work together on our side projects. I think that the interaction within our generation is something that we should build.

**Boback:** Yes. Despite all of the frustration—or maybe because of it—people are changing architecture. We're all doing side projects, chasing our interests. And maybe it needs more discussion.

The problem I have with conferences is that they always generate ideas. They activate. But there's that word that's missing again: maintain. I worked on a conference once that we called Generate-Activate-Maintain. But nobody maintained anything. People deflate. You get excited, you go to this panel, and you go home and that's it. We need to find real ways to activate and maintain the ideas we generate.

**Nicole:** Yes. So "maintenance" again, but this time it's in terms of keeping up a conversation. There's a relationship there: the fleeting value of an image versus the long-term value of a good building; and the momentary nature of a conference versus the maintenance of networks and proactive conversations over time.

Dan: There's no conversation going on among architecture firms in social media. At our firm, we encourage social media; but we talk to other architecture firms, and they're afraid of it. They're afraid of using Twitter.

**Nicolas:** It sometimes depends on the specialty of the firm. My firm specializes in retail, so we're in competition on superconfidential projects. We can't really share much information.

**Dan:** Social media doesn't necessarily have to promote your projects; just use it to build up communication and talk with people.

#### Daniel Connolly.

Northeastern
University graduate
and design project
manager at map-lab,
created a blog called
PanamArq about
architecture and
design in Panama.

#### Meera Deean.

Harvard GSD graduate and designer at Utile, writes about the ways that participatory technologies can improve community engagement for better planning projects.

#### Boback Firoozbakht,

RISD graduate, writes about the ways that design determines the success of real estate, business and self-promotion at designerasdeveloper. com.

#### Dana Maringo,

graduate of Penn State University and designer at Anmahian Winton Architects, is a contributor to WorldChanging, an open-source network that empowers architects, designers, builders, and clients to share projects and ideas. **Meera:** Yes, that's what we do, we blog. We try to take what other people are doing at work and connect it to our research or try to tie in what students or teachers are doing in school, and we write about it. It's part of the way we practice.

**Boback:** Firms sharing details and specifications would be amazing, if that could happen on a large scale.

Dana: Have you all heard of Open Architecture Network [now called WorldChanging]? It's an open-source architecture website where you can share project ideas and start collaborating to get them done. It's less about glorifying your own ideas and more about sharing them. You put your ideas out there, and hopefully someone comes across it on this website and helps pursue it. The idea is the important thing, even if you don't have time to do it yourself.

Back to side projects—Google allows their employees to work on whatever they want to for 20 percent of their time. Maybe it sounds absurd. But these personal projects end up seeping back into the company's overall success.

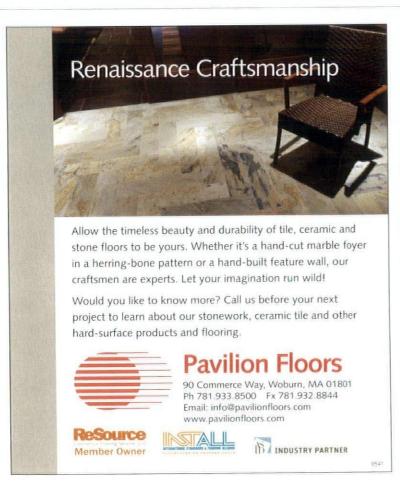
Nicole: What's interesting about the Google model is

that it's legitimizing something which is obviously happening anyway.

Nicolas: For me, it's a question of ownership. If you're in a corporate structure—the way I am, essentially—a manager tells you what to do and you do it. But if you work in a more collaborative environment, you have ownership over what you do. Even if you have a specialty in one particular area, you're collaborating with people who have specialties in other areas. That assembly of people works on things that you don't have access to if you're in a specific concentration. It's frustrating when you're only connected to one small part of the process.

Dan: Young people look for firms that value collaboration. I like map-lab because it's a place that values everybody's ideas. It's not a top-down business model where the principal makes the decisions and everyone follows them. After the economy tanked, we found that being small, we're more flexible. We have three core staff members, and we've built a group of collaborators that we like working with and that likes working with us.

Some of the collaborators have their own businesses, and they work independently. If we find a client that





needs help, we can look in our pool for somebody who can help them.

**Nicole:** So if we are serious about collaboration and maintaining a conversation, how do we start? We have hopes and frustrations and ideas. The frustration eventually needs to move into something else.

Fear is a big part of the equation. There is a perception that young people are afraid to talk about their ideas; that it can be hard to get them to express themselves. Yes, we're young. No, we don't have it all figured out. But the world is full of voices, and we should not be afraid to use ours. And I have a suspicion that it's not just young people who are afraid to talk: it's most people. How do we push through this fear? It gets back to creating a context for the architecture we want to produce. If we want to change the world—and it sounds like we do—it's our responsibility to create an environment where we can talk about this change with each other, with our employers, with our clients, and with society as a whole.

**Dana:** I think it's important to go out and let people know what it is I do, and let people know more about architects. We need to get the word out there that

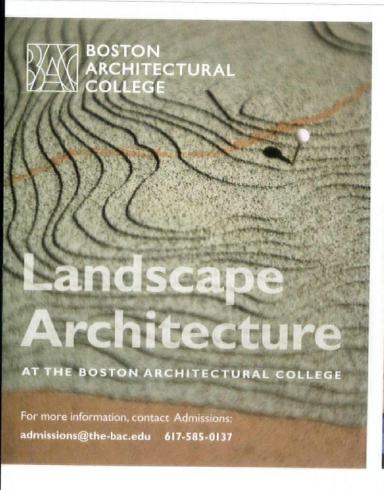
maybe we're different than the stereotype. If you want to pursue your own projects and try to build yourself up, you can't be modest.

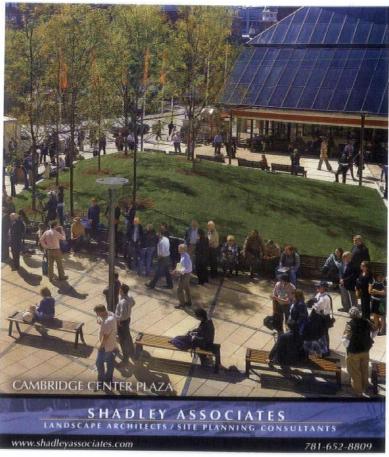
Colin: Especially with the economy changing. It might get a little better, but it's never going to be like it was, and that's probably a good thing. Crisis equals opportunity. Things need to change—we need to change them before things are changed for us. I want to be invested in the buildings I create. If I can't live in them and use them on a daily basis, then I want to know for sure that they are performing in a way that I can feel good about.

Nicolas: I'm a fan of a "less thinking, more doing" attitude. I want to see young people out of school be more proactive—more entrepreneurial. You have to figure out what you care about and go at it full blast—something productive, something tangible—instead of just pontificating all the time. I want to see stuff getting done. I'm frustrated.

Nicole: Less pontificating. Just do stuff.

Colin: Just do stuff.





# gendas We asked a spectrum of leading citizens what they hope Boston's near future will look like. Their answer: Be bold! Change

We're rightfully proud in Boston of our 400-year education have changed people's lives across the world's great "idea capitals," we need to apply that same, farsighted vision to our city's physical infrastructure. Let's be bold, Boston, when it comes to design, bringing 21st-century architecture to our historic neighborhoods and installing modern outdoor art as a complement to the many statues MFA, Boston Convention and Exhibition Center, and Zakim Bridge are terrific starts, but we can do rather than simply replicate the past.

#### **Gloria Larson**

President, Bentley University





Read the full submissions and add your own: www.architectureboston.com

**Cities and towns in Greater Boston** should increase public excitement for architecture and design—making the region a world-renowned place to practice while capitalizing on practitioners' talents and vision. This can happen by celebrating:

**Our past.** Provide design credits on cornerstones or via virtual geotagged QR codes, instilling a sense of responsibility and pride in each building.

**Our present.** Officially declare a festive Architecture Month (featuring Common Boston Week, of course).

**Our future.** Instituting an annual competition, let's call it "New Build," that is a partnership between the City of Boston and the BSA and that challenges clients to work with emerging local practices on built projects.

#### Justin Crane AIA

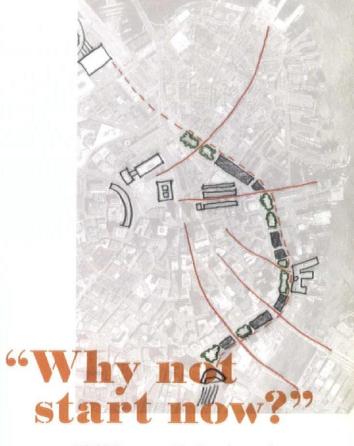
Founding Co-Chair, Common Boston and Board Member, Learning by Design

From: Ron Druker, President, The Druker Company Sent: Thursday, December 01, 2011 3:29 PM

To: David Hacin

Subject: Re: Architecture Boston!

"Bold"! We need to be contextually bold...why can't we do architecture which isn't "the same old, same old"?... amsterdam, santiago and berlin, to name a few great cities do...and they're older and more "secure" than we...why can't boston?...massing relative to the context IS important, but boston is so fixated on sameness that we don't progress as the above mentioned cities do....AND we have a thing about "height"...it's the base/public realm, stupid!! Not height and "material" difference...we are standing still...not since pei/cobb's hancock tower has boston had a "great" building let's be bold!



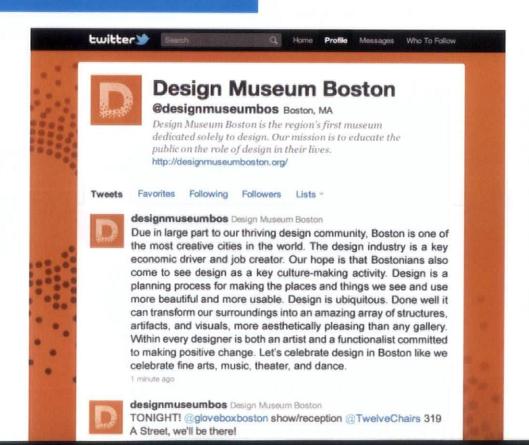
WHAT IF we reconsider the artery surface as a series of linked squares, gardens, and mixed-use development? WHAT IF a surface tram connected North and South stations—a pleasure as well as convenient?

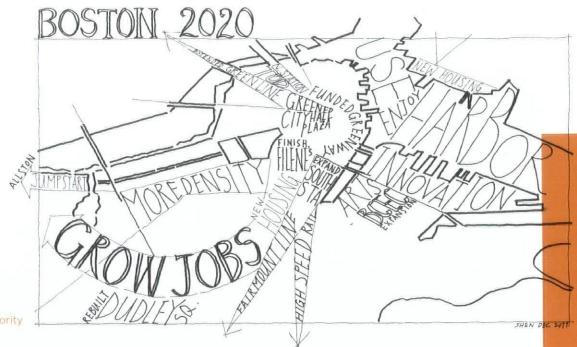
#### Andrea Leers FAIA

Principal, Leers Weinzapfel Associates



LEFT: Tim Rowe, Founder and CEO. Cambridge Innovation Ce RIGHT: Pascal Marnier, director and consul, swissnex Boston, Consulate of Switzerland





Kairos Shen

Director of Planning.

Boston Redevelopment Authority

What's next? Prototypical urbanism. Architecture needs to provide more models for scalable, reproducible buildings in response to the need for more affordable and approval-ready architecture. The last 30 years have seen a tremendous focus on the design of site-specific, unique buildings. But even irregular and idiosyncratic cities like Boston are made up of a modest number of different types of buildings and sites. A few variations on the two-family and tripledecker make up most of the city. What's needed next is a new residential type that is more affordable, with smaller units and variations that allow it to fit into the fabric of the city's existing neighborhoods.

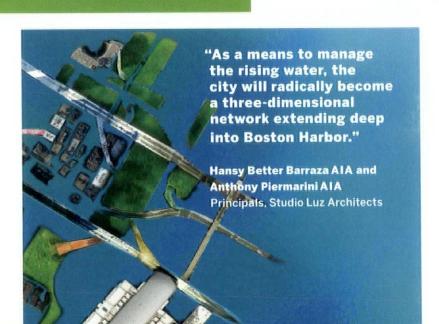
#### George Thrush FAIA

Director, School of Architecture Northeastern University From: Nader Tehrani, Head, Department of Architcture, MIT Date: November 6, 2011 12:09:48 PM EST

To: David Hacin

Subject: Re: Agenda for Change

We should be questioning Boston's process of patronage. How can we get the city, its governance, and its communities to invest in the next generation's talents, critical dialogue, and hard work? In concert with this, Boston might also challenge its protocols of democracy, while respecting due process and community involvement. Developing a stronger governance such that the integrity of a "public" perspective is given a heightened presence would allow the voice of architecture and urbanism to gain strength of vision.



# "Can it be done in five years?"

Boston has an amazing greenway network—ALMOST. It needs to be better connected. Let's start now.

Matthew Kiefer, Partner, Goulston & Storrs

# "Turn Boston inside out!"

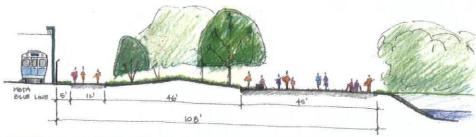
Why is our collective creativity often so restrained and hidden, when we can set it free on a grand scale? Release the creative restraints.

**Derek Lumpkins,** Photographer Executive Director, Discover Roxbury

You've probably heard the news that Boston ranks No.1 in having the highest proportion of 20- to 34-year-olds in the nation—35%. That's great news for those of us who are older! Boston has the extra local energy to take the lead in using design to reinvent how we age in the company of everyone. Let's summon Jane Jacobs' call to generate social capital by celebrating density, diversity, and design. Boston's got a head start with a built environment that has a lot to love, plus great parks, an ocean, and a river—endless opportunities for continuing to learn and options for getting around without driving. But we need fresh ideas for details that can shrink our lives as we age—threatening sidewalks, homes designed when life was 30 years shorter, dim restaurants, and too many unwelcoming places for culture. Boston's just the place to model socially sustainable design!

Valerie Fletcher, Executive Director Institute for Human Centered Design





A New Greenway for East Boston

Tom Ennis, Senior Project Manager/Senior Planner, Massachusetts Port Authority

Longfellow Bridge

NOW

THE FUTURE

Jackie Douglas, Director, LivableStreets

From: David Privitera, Location
Director, IDEO Boston
Date: Friday, December 02, 2011
To: David Hacin
Subject: How would you make Boston
better over the next five years?

In five years, IDEO Boston envisions new-to-the-world innovations in green transportation, technological breakthroughs in on-demand augmented reality feeds, and virtual wayfinding tools that will make it easy to seamlessly explore natural landmarks from any point in the city.

As these public innovations take root and more Bostonians begin to co-create and remix their own city maps, a new era of optimistic, grounded civic engagement will bloom.





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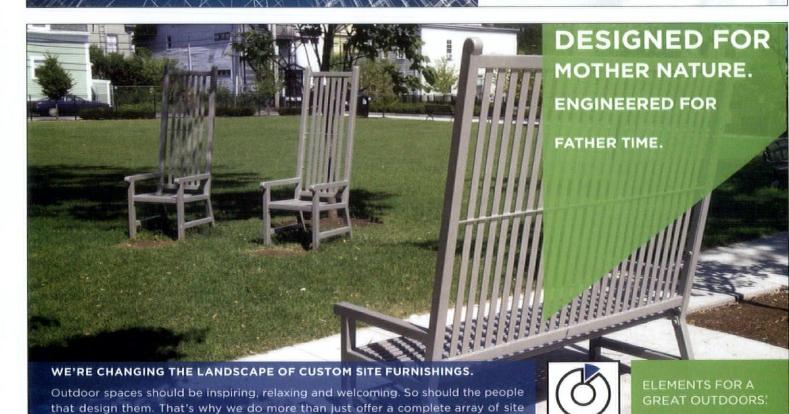
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#### Books

Switch: How to Change Things When Change Is Hard Chip Heath and Dan Heath Crown Business, 2011

"Change is inevitable and good." That's been a corporate mantra for a few decades, usually invoked by a CEO just as a company is about to announce massive layoffs. The word "change" has made its way into all ranks of corporate hierarchy. At some companies, human resources departments are now "change management" departments; that former public relations professional is now a "change evangelist."

Dozens of books promote "embracing change" and "leading change." Given the ubiquity of the term, is there anything fresh and new that can be written? Yes. Brothers Chip Heath and Dan Heath-respectively, a professor at Stanford University and a research fellow at Duke University-add a lively and engaging book to the mounds of "change" literature. Though primarily aimed at readers who want to affect change within corporate organizations, the Switch brothers take an expansive view.

Anyone who has taken a college psychology course will find the brothers' thesis familiar: Our psyches are in a constant tug-of-war between our emotional,

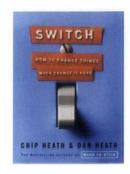
pleasure-seeking side and our rational, stern side. Think Freud's id, ego, and super-ego. The authors use an easyto-grasp metaphor to illustrate:

"Our emotional side is an Elephant [sic] and our rational side is its Rider. Perched atop the Elephant, the Rider holds the reins and seems to be the leader. But the Rider's control is precarious because the Rider is so small compared to the Elephant. Anytime the six-ton Elephant and the Rider disagree about which direction to go, the Rider is going to lose."

Positive change occurs, the authors argue, when we understand the particular forces that drive Elephant and Rider and, most importantly, the resulting paths they take. Chapters are titled "Direct the Rider," "Motivate the Elephant," and, finally, "Shape the Path."

Heath and Heath pepper the book with excellent, true case studies such as improving ways of feeding children in rural Vietnam, undertaking relatively simple procedures to save lives during surgery at urban US hospitals, and detailing ways to help drug-addicted veterans. This is the book's great strength. It's not just another corporate leadership book; it's one that seeks to apply its ideas to a wide swath of the human experience.

Switch puts a fresh spin on a widely published topic—and that's a refreshing change in itself.



James McCown is a Boston-based journalist and photographer specializing in architecture, design, and real estate.

#### Massive Change

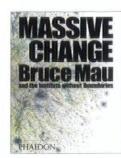
Bruce Mau Phaidon Press, 2004

Massive Change is the 2004 catalog for an exhibition of the same name that set out to explore "the legacy and potential, the promise and power of design in improving the welfare of humanity." Or, as it's subtitled: "It's not about the world of design. It's about the design of the world." Is that all?

Co-authored by designer Bruce Mau with Jennifer Leonard and Mau's Institute without Boundaries, Massive Change is intended to provoke discussion, and to expand the definition of design to include much more than architecture. Unabashedly ambitious, it reads as a rallying cry. Designers will improve humanity. Designers will change the world.

In the opening passages Mau, through manifestolike proclamations, demands a collective spirit of action: "WE will tap into global commons... WE will distribute capacity... WE will embrace paradox... WE will reshape our future." The book is divided into specific sections corresponding to specific "economies," such as Urban Economies, Movement Economies, Military Economies, Living Economies. Included within each chapter in short interview form, a series of architects, engineers, scientists, philosophers, and writers describes their corresponding work. These interviews are fascinating and inspiring.

A book this ambitious begs evaluation. In attempting to gauge the effect of Massive Change on the world of design and humanity (an impossible task, to be



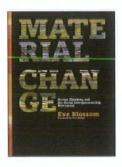
Rachel Paupeck a master of architecture student at the Rhode Island School of Design.

sure), I found myself wondering: Is Massive Change a black swan? The black swan effect, recently made popular through Nassim Nicolas Taleb's book of the same name, is the phenomenon by which "one single observation can invalidate a general statement derived from millennia of confirmatory sightings and millions of white swans." Has Massive Change invalidated all previous means in which we understood design? Has it changed the landscape of public discussion about innovative thinking, in all its various disciplines? Has Massive Change caused massive change?

Massive Change was published in a different era. In 2004, economies were strong, architects were employed, swoopy shaped heroic projects received extraordinary media attention and glory. In many ways, Massive Change aimed to be an alternative voice, directing design attention to more mundane yet complicated issues like housing the global poor, or coordinating mass transit systems.

Since then, the world has changed. Natural disasters in New Orleans, Chile, and Haiti have refocused attention on the design of infrastructure and everyday environments, while the global financial crisis has curtailed many big ego projects. Moreover, through recent, massive transformative movements such as Occupy Wall Street, the Arab Spring, and social media in general, massive change has been operating as not a top down enterprise, sourced in the traditional modes of power, but in a movement of the masses. It is found in the change that the average citizen affects each day. Eight years later, people are designing their world, their future—and as far as I can tell taking Mau up on his call to action.

Although it is hard to quantify the exact ramifications that Massive Change has invoked, it is easy to see the world changing, through the actions of the masses, and for the better. Black swan it is.



David Gamble AIA is the principal of Gamble Associates and the co-chair of the BSA's Urban Design Committee.

#### Material Change: Design Thinking and the Social **Entrepreneurship Movement**

Eve Blossom and Yves Béhar Metropolis Books, 2011

What's weaving got to do with it? Material Change is an elegant and understated book about the power of design to affect real change in people's lives. The author, Eve Blossom, is an architect-trained entrepreneur. She founded Lulan Artisans in 2004. Lulan, a forprofit social venture, "designs, produces, and markets contemporary textiles through partnerships with artisans in Southeast Asia." US-based designers work with weavers in developing countries. The company builds on the strong tradition of weaving in Vietnam, Thailand, Cambodia, and Laos, seeking to raise the profile of the collaboratives and improve the individual workers' lives. By increasing the artisans' income, and thus their economic stability, Lulan diminishes the likelihood that artisans fall prey to slave labor and other threats. Lulan's products—pillows, scarves, clothing, and housewares—are beautiful, too.

While the mission of Lulan is to link high design with traditional weaving techniques, the book is as much about designing a sustainable enterprise as it is about developing a specific product niche. Blossom

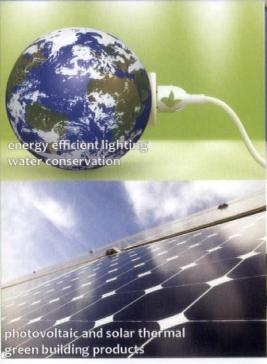
underscores the value of her design education. She credits her design background with providing the critical skills necessary to synthesize multiple variables and forge partnerships around a dynamic process.

Not insignificantly, the layout of the book embraces the concept of weave; the book's design is a tailored work in itself. Eight crisp chapters are punctuated with lush images of the artisans with their fabrics and looms. The text is often divided on a page, with running narratives about the saga of the company interspersed with biographies of other "disruptive entrepreneurs."

From the growing work of organizations like Architecture for Humanity to the highly publicized, celebrity-laden rebuilding efforts in New Orleans and Haiti, design for social good is part of the spirit of our day. Though it's easy to understand why the media loves these stories, one might also wonder whether or not regular people benefit. While at times Material Change veers too much toward the genre of personal diary and diatribe, overall Blossom demonstrates that a sociallyconscious enterprise based on local expertise can create real, meaningful impact. Blossom has created a viable business model that refutes the notion that you can't do good and do well at the same time. The success of Lulan Artisans is dependent as much on the cultivation of compassion as passion itself, and all are better off for it.

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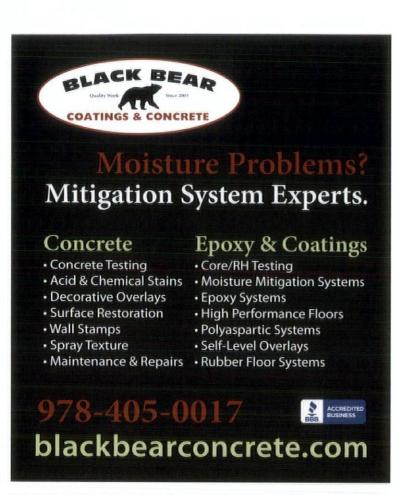


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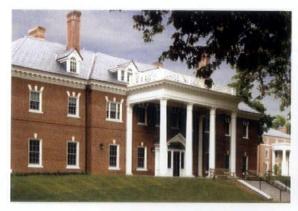
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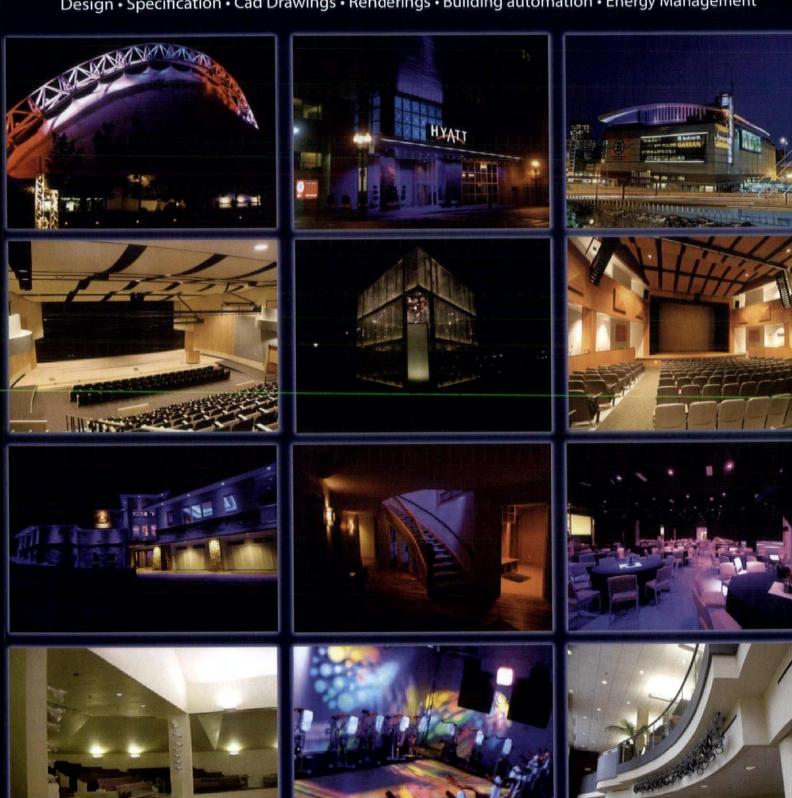




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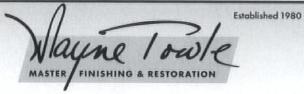
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www.curbed.com

In addition to detailed news about sales, rentals, and developments, you'll find video interludes on "Sh!% Real Estate Agents Say" and profiles of otherworldly dome homes.

#### BUILDblog

blog.buildllc.com

As evident in posts such as "Taking the mystery out of site drainage," this blog is full of practical, thoughtful stuff from a design and construction firm in the Pacific Northwest.

#### George Thrush

www.bostonmagazine.com/thrush

Wicked smart observations on Boston's urban challenges are delivered by the famously outspoken director of Northeastern's School of Architecture.

#### **Fashioning Technology**

www.fashioningtech.com

This fascinating blog explores new fabrics and fabrication methods that bridge the gap between humans and technology. Laser-cut steampunk butterflies, anyone?

#### **Architecture Ryan Gosling**

architectureryangosling.tumblr.com Hilarious and irreverent obscure architecture jokes are transformed into pickup lines with the handsome Hollywood star Ryan Gosling as a backdrop. Don't ask. Just enjoy.

### Moving Up

Jill Medvedow is the Ellen Matilda Poss Director of the Institute of Contemporary Art/Boston.



Boston is rising in the Knight Frank Global Cities Index

Here's how Boston stacks up around the world:

The Global Cities Index (using the criteria of globally interconnected and interrelated cities): 19

The Global Power City Index (issued by the Institute of Urban Strategies, Japan): 20

The Globalization and World Cities Research Network (a research network focused on the external relations of world cities): 32

The Mercer Quality of Living Survey (also factoring safety, hygiene, healthcare, air pollution. traffic congestion, waste removal, and drinking water): 36

FOR MORE INFORMATION: www.architectureboston. What keeps a city moving ahead? Alexandria. Venice. Baltimore. Detroit. All were once "world-class cities," bustling places filled with great institutional treasures, global aspirations, and accomplishments. Yet, over time, each lost its prominence. Boston, the 19th-century "Athens of America," once shared similar renown, and we still rightfully tout our historical firsts: the first subway, the first public park, the first public high school, the first public library. But, as novelist Colin Cotterill wrote, "Nostalgia is always a poor cousin to commerce."

How does Boston measure up today? Economists and urban planners measure cities' competitiveness using a variety of criteria: infrastructure, political and economic influence, culture, tourism, commerce, education, and transportation. Many recent rankings (see sidebar) take into account environmental and livability factors, too. Depending on the survey you choose, Boston comes in at number 19, 20, 29, 32, or 36 of all cities in the world.\*

For a small city, these are notable scores. With a fraction of the population, we are on the map with Tokyo, London, Mumbai, Shanghai, and New York. But every city needs to continually adapt in order to retain its competitive edge. If Boston's future depends on the environment we create for innovation, ideas, and equity, how can we balance economic growth and influence with bold civic ideals and a broadly shared quality of life?

Twenty-first-century Boston shows great promise. Our private colleges and universities are leaders in higher education, our hospitals pioneer medical and scientific breakthroughs, and social entrepreneurial start-ups such as City Year and Year Up began here. In the fights for same-sex marriage and healthcare reform, we led the nation in the struggle for basic human rights.

In Boston's built environment, recent development on the waterfront, in the theater district, and in Dudley Square demonstrate fresh signs of dynamism. New bicycle lanes and a bike-sharing program bring welcome transportation alternatives. A short ferry ride connects downtown to the Harbor Islands and Cape Cod, while the Harborwalk brings residents to the sea.

Culturally, the city is experiencing a museum renaissance with a spate of new openings. The Institute of Contemporary Art led the way, followed by additions at the Museum of Fine Arts and the Isabella Stewart Gardner Museum. Each of these museums balance international presence and influence while contributing to local communities, economies, and future generations.

Remaining competitive is hard work; remaining livable, equally so. It requires long-term vision and policies that combine competitiveness with compassion, provide financial support for cultural institutions and artists, invest in education, expand digital and physical access, offer opportunities for immigrants, and cultivate strong leaders who value what Boston's strengths have long been: innovation, ideas, culture, and community.

#### 2011 Knight Frank Global Cities Index

2011 Rank / City	Change in Ranking 2010–2011	
01 / NEW YORK	0	
02 / LONDON	0	
03 / PARIS	0	
04 / TOKYO	0	
05 / BRUSSELS	+1	
06 / LOS ANGELES	-1	V
07 / SINGAPORE	0	
08 / BEIJING	+1	_
09 / TORONTO	+1	
10 / BERLIN	-2	V
11 / CHICAGO	0	
12 / WASHINGTON.	DC 0	Bara!
13 / SEOUL	0	16
14 / FRANKFURT	+1	<b>A</b>
15 / SYDNEY	+1	<b>A</b>
16 / SAN FRANCISC	0 +1	_
17 / HONG KONG	-3	V
18 / SHANGHAI	+1	
19 / MEXICO CITY	+2	<b>A</b>
20 / BANGKOK	-2	V
21 / MOSCOW	+1	
22 / ZURICH	-2	V
23 / MUNICH	+3	
24 / TAIPEI	-1	V
25 / SÃO PAULO	-1	V
26 / BUENOS AIRES	; +1	_
27 / ISTANBUL	-2	V
28 / MILAN	+2	_
29 / BOSTON	+3	$\triangle$
30 / MIAMI	-1	V
31 / CAIRO	-3	V
32 / DUBAI	-1	
33 / KUALA LUMPU	R +1	<b>A</b>
34 / TEL AVIV	-1	V
35 / BOGOTÁ	0	
36 / RIO DE JANEIR	O +1	<b>A</b>
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39 / JAKARTA	-1	V

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