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2001: The Year in Review

The Boston Society of Architects
review of the people and places that
influenced design in the year 2001



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Sacred Grounds

September 11

It is too soon. This is the time for year-in-review punditry, for wise reflections on growth and loss, on accomplishment and failure. But this year, things are different, and it is not possible to address adequately the single most important event of 2001. It is still too soon to understand, too soon to rebuild, too soon to move on.

Our response to the devastation of the September 11 attacks will take many forms. World leaders will implement Important Things under a global spotlight; the rest of us will more likely stumble across important things in small and unexpected places.

One such small and unexpected place is a paperback volume that has been tucked into my bookcase since *ArchitectureBoston* reviewed it in our Winter 2000 issue. *Vessels and Fields*, by Boston architect Wellington Reiter AIA, is largely a collection of Reiter's extraordinary pen-and-ink drawings. Our reviewer, Paul Stevenson Oles FAIA, noted that the book "is not about drawings — arresting as they may be — but about ideas. It is about contemporary urban culture, and a series of audacious proposals to promote a perceptual shift in the ways history and memory affect social connection."

Steve Oles was right — the book is about ideas. But it was the drawings that lured me most recently — drawings that depict both dreadful violence and marvelous invention. Drawings that remind us that buildings and cities are both ephemeral and enduring — they change, sometimes even disappear, then take new forms, absorbing the ruins of the past. Reiter's drawings in the context of recent events are both disturbing and comforting. Disturbing, because our own knowledge of destruction is so fresh. Comforting, because they remind us that healing and rebirth will come.

In 1990, Reiter constructed an installation at Boston's Cyclorama — that round brick structure in Boston's South End that was originally built to house Paul Dominique Philippoteaux's 400-foot-long painting of the Battle of Gettysburg. Philippoteaux's panorama was a form of 19th-century theater — visitors would stand in the center of the round room, surrounded by the battle scene, which merged with objects placed before the painting to create a three-dimensional, you-are-there experience. Reiter had visited the battlefield and was struck by its still-pervasive sense of sacredness, with the knowledge that nearly 6,000 lives had been lost in that place and tens of thousands forever changed. His installation recreated Philippoteaux's panoramic medium, from the vantage point of 150 years after the battle.

Vessels and Fields includes details of that installation that make Gettysburg relevant today. Philippoteaux created a you-are-there experience; Reiter created a we-were-there experience. His Guernica-like images remind us that we have seen horrific deaths and fearful casualties; we have faced uncertain futures; we have fought wars on the cusp of new technologies; we have seen ordinary lives become extraordinary. And we have emerged, stronger and better, to once again enjoy the pleasures and comforts of the everyday.

The world will soon turn to architects, artists, and planners for big ideas that make sense of the World Trade Center site. Small ideas might be the place to start.

Elizabeth S. Padjen FAIA
Editor

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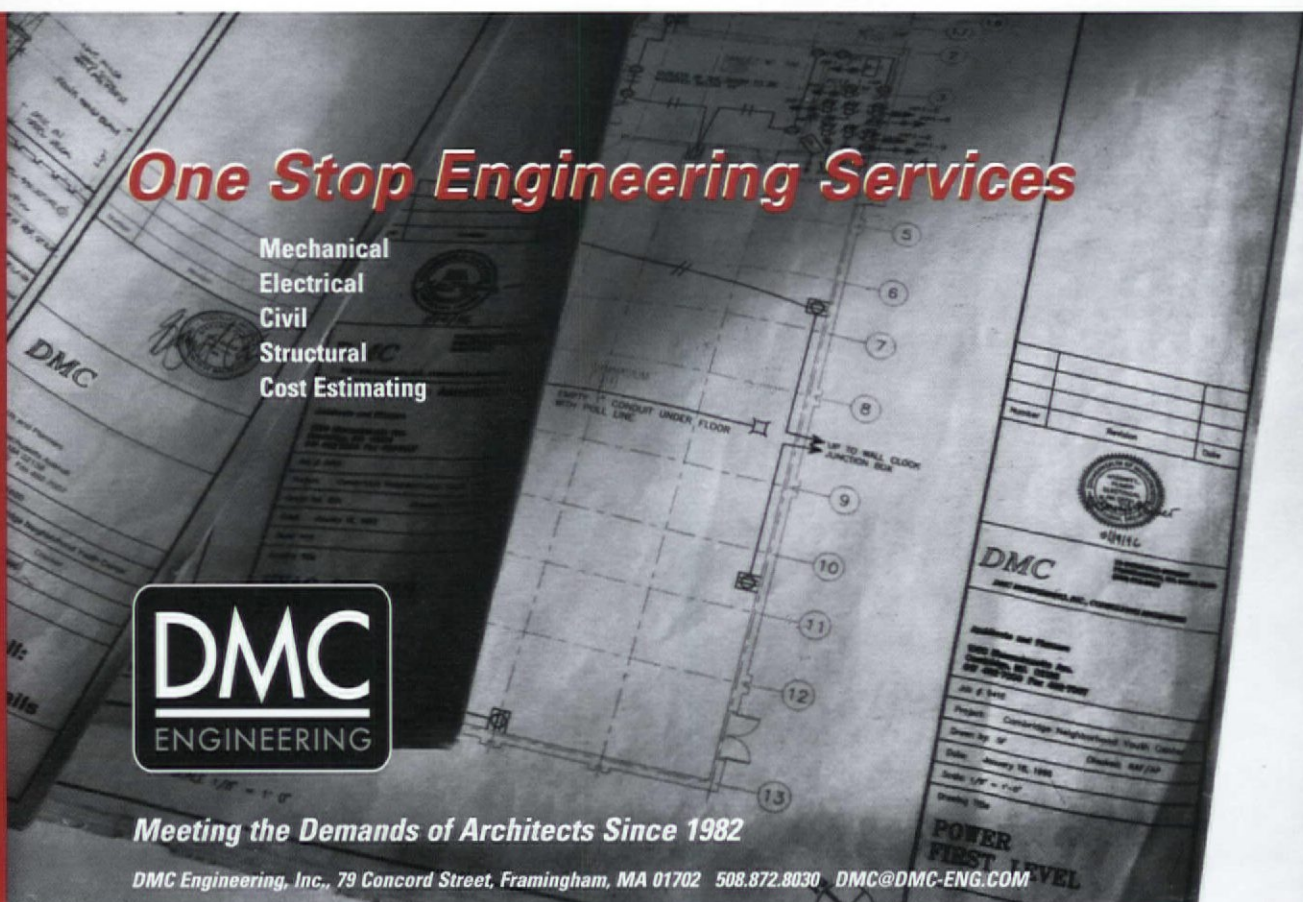
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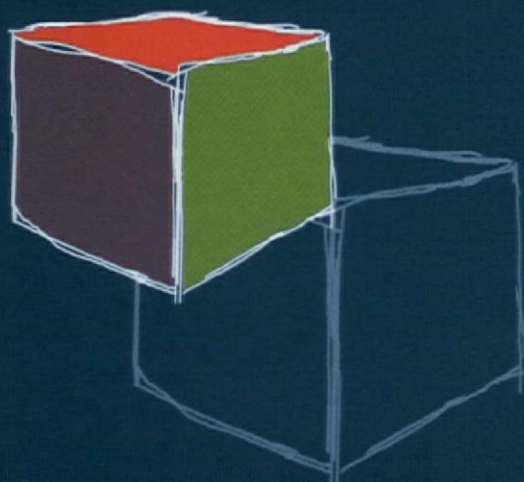


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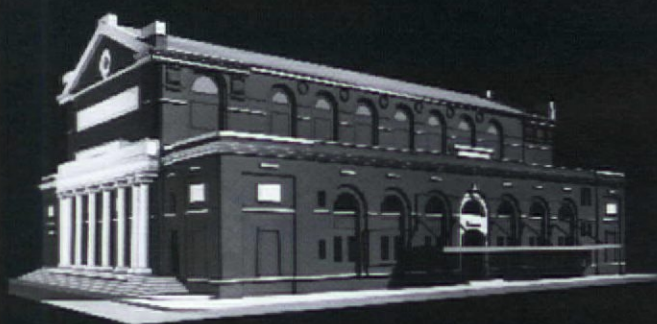
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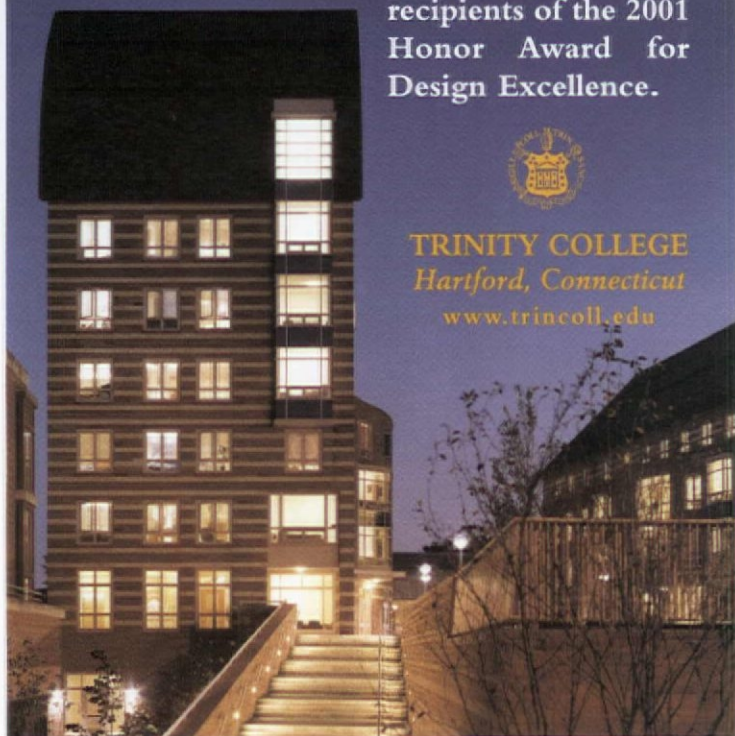
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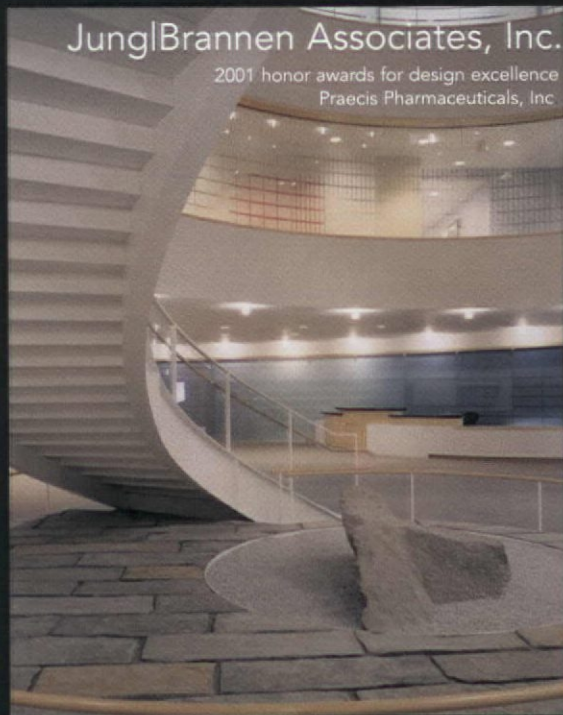
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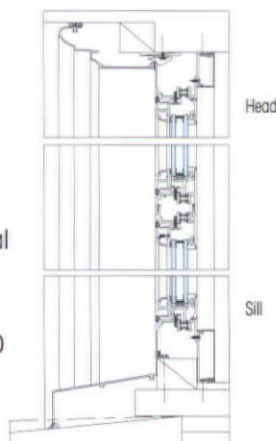
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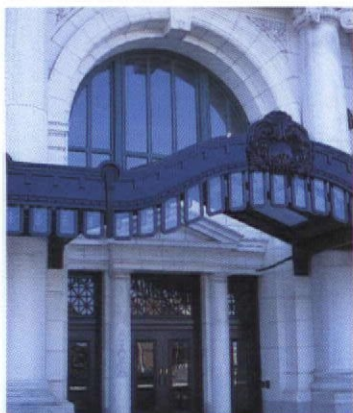
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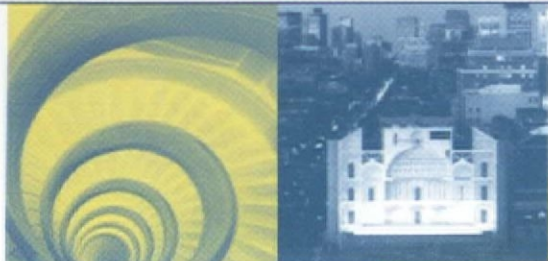
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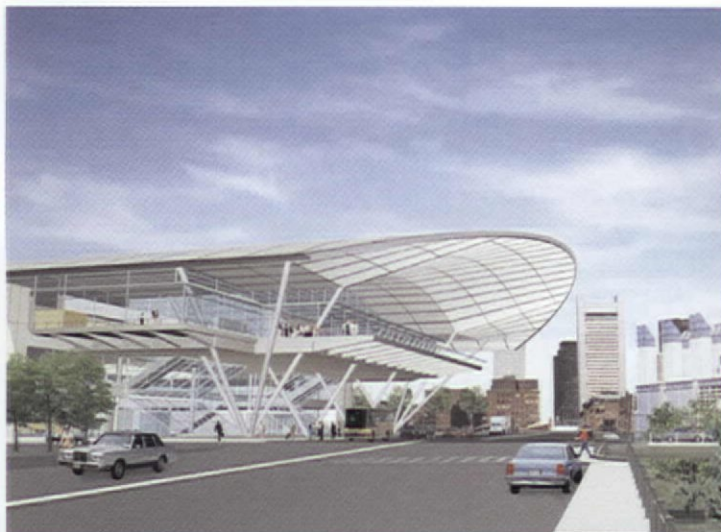
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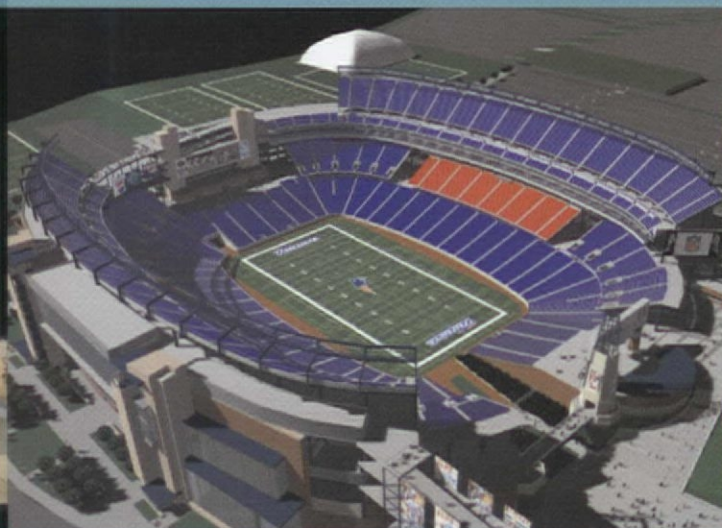
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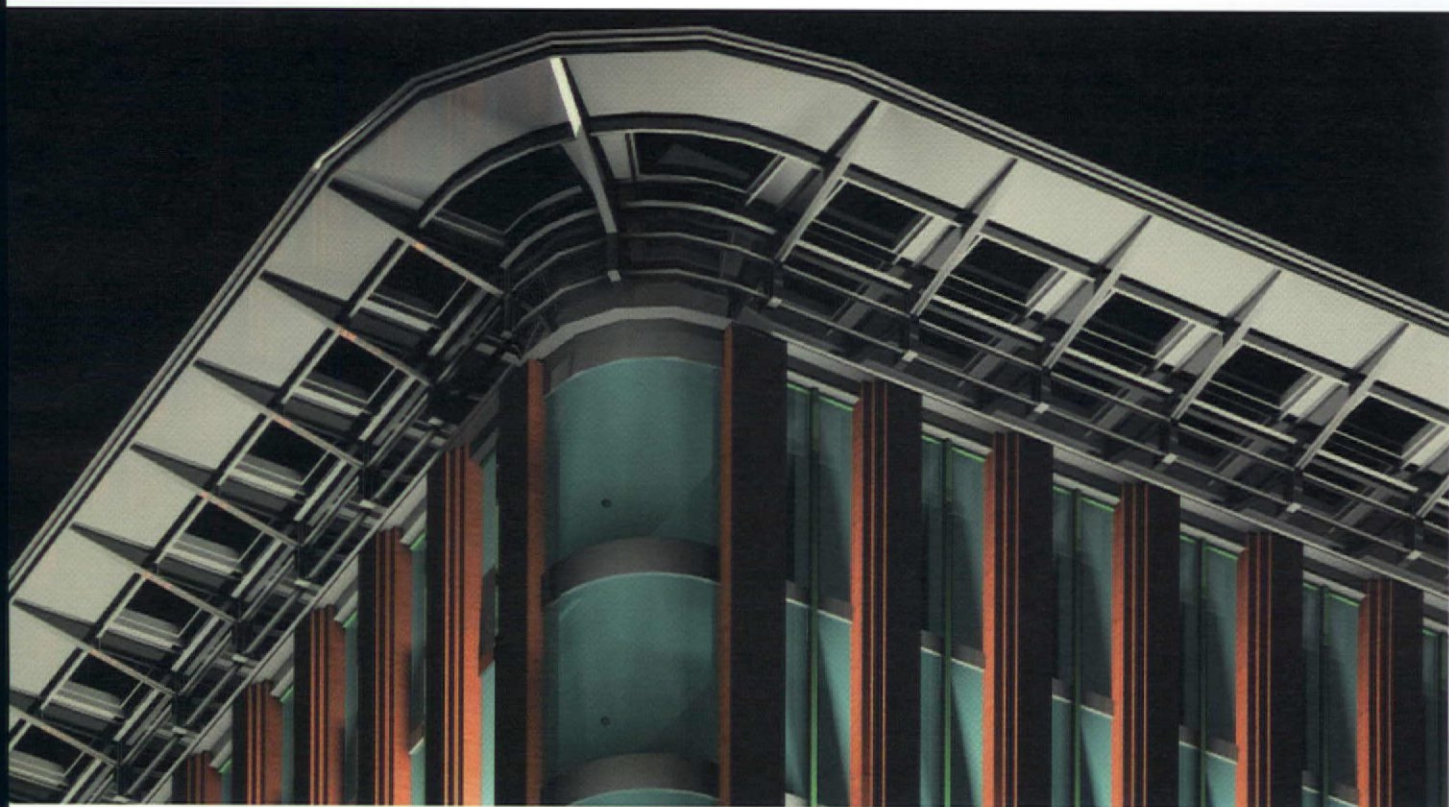
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Civic Civility: The Boston Civic Design Commission's First Ten Years

by James McCown



Rendering courtesy Kohnman McKinnell & Wood Architects

**"The way to gain
our approval
is not to put a little
brick skirt on a
Modernist building.
We're not the
red-brick brigade."**

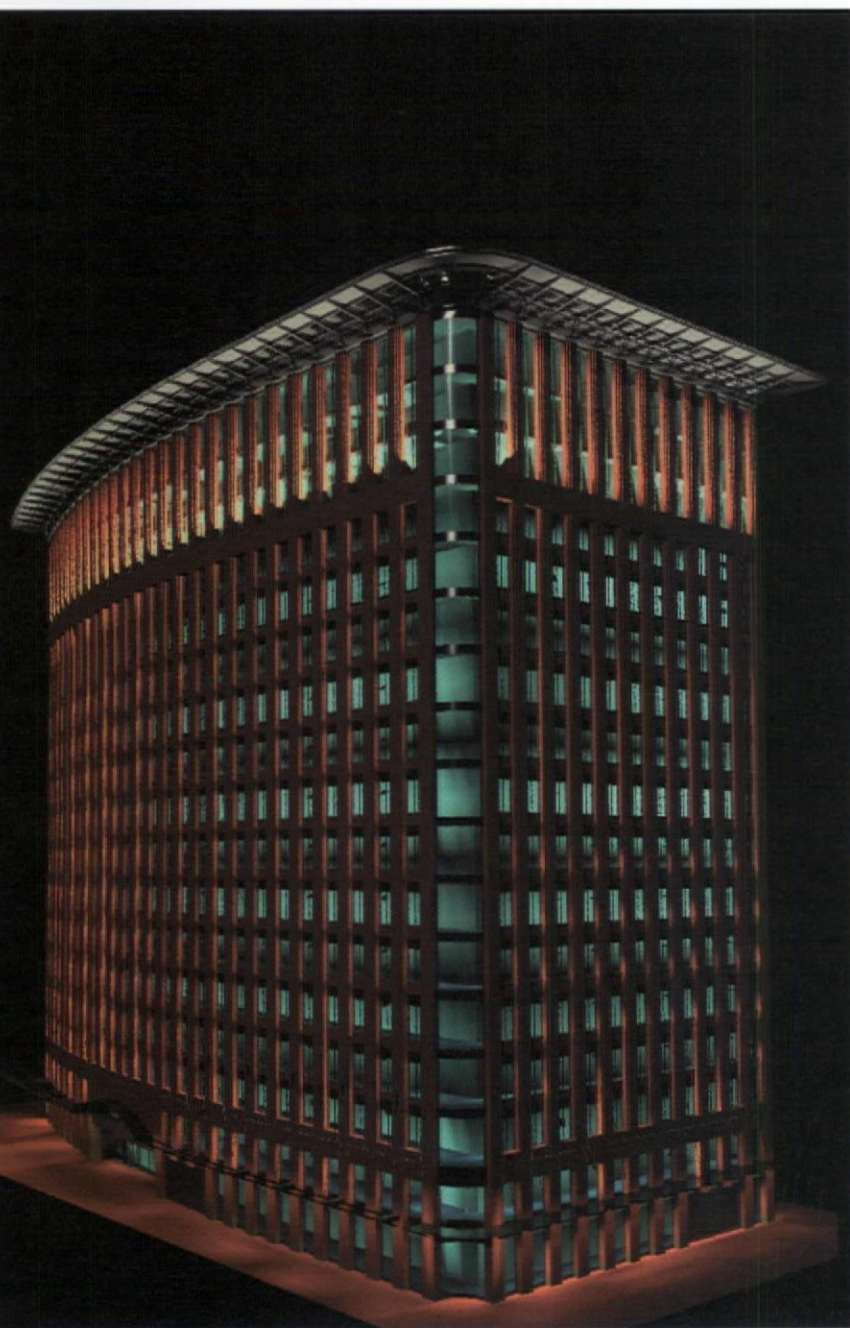
Joan E. Goody FAIA

In February 1641, Massachusetts Bay Colony Governor John Winthrop wrote in his journal: "The church of Boston were [*sic*] necessitated to build a new meeting house, and a great difference arose about the place of situation ... but after some debate it was referred to a committee, and was quietly determined." Almost three centuries later, this calm gentility on urban planning had given way to chaotic discord, as captured in a 1929 *New York Times* article describing the proposed Charles River Esplanade: "In no city is unification of public sentiment more difficult to obtain.... In none more numerous or more various plans offered.... Will the thing be done? Who can tell? This is Boston."

The Boston Civic Design Commission (BCDC), conceived during the administration of Mayor Raymond Flynn in the mid-1980s but not actually impaneled until 1991, is heir to this tradition of a public architecture dialogue that is at once polite and prickly, conciliatory and combative. The 11-member panel has an advisory-only capacity to review and counsel the mayor and

**"Ideally there will be a cumulation
of insights that evolve into
common law about urban design."**

John de Monchaux LFRAIA



**Above and preceding page,
World Trade Center West
Seaport District, Boston
(under construction)**

**Kallmann McKinnell & Wood
Architects**

**Early cost-cutting removed
the proposed cornice, which
was restored after BCDC
review.**

Rendering courtesy Kallmann McKinnell & Wood Architects

the Boston Redevelopment Authority on any new or rehabilitated structure over 100,000 square feet, or on projects deemed to be of special significance. Discussions with numerous local architects, urban planners, and developers give generally high marks to the commission for its 10 years, although some privately express concern that of the hundreds of proposals reviewed, only two have been rejected outright — Boston University's School of Management building on Commonwealth Avenue and its 10 Buick Street dormitory. The BCDC suggested that the management building was overscaled for the neighborhood and that the dorm blocked views and access to the Charles River. But because of the commission's advisory-only capacity, both buildings were allowed to proceed as designed.

That the commission has turned down only two designs "can be deceiving," comments Mark Schuster, professor of urban cultural policy at MIT, who has researched and written about design-review panels nationwide. "Most of the BCDC's work is done in subcommittees," he notes. "Designs really get banged up there and definitely get changed."

The chair of the commission is quick to point out that the BCDC's purpose is not design micro-management: "Our mandate is to protect the public realm," says Joan E. Goody FAIA, principal of Goody, Clancy & Associates. "We care enormously about how a project relates to the street and what it does to the part of Boston that it's in." Goody says that, in terms of design, developers and architects often come before the board too eager to please: "The way to gain our approval is not to put a little brick skirt on a Modernist building. We're not the red-brick brigade."

A 525,000 square-foot office building for Pembroke Real Estate (a real estate arm of Fidelity Investments), now under construction near the World Trade Center, is an example of substantive impact the commission has had on a specific design. According to Ted Szostkowski AIA, principal of Kallmann McKinnell & Wood Architects, early cost-cutting removed a cornice from the building. "The BCDC felt that without it, there would be a confused reading of the front and the back of the building," he recalls. "So they told us to put it back, and we did." This and other changes recommended

by the commission, he says, added several million dollars to the project's cost.

MIT's Schuster believes the Pembroke project is an example of another phenomenon. "It's often clear," he notes, "that architects want the BCDC to align with them to nudge clients to improve design." And a strong nudge at that — Schuster's 1995 study of architects' opinions about the BCDC indicated that "many expressed a desire that the panel be less accommodating and more forceful. They argued for a bit more passion among its members."

John de Monchaux LFRAIA, a professor of architecture and planning at MIT who was the commission's first chair, believes that over time the BCDC's body of decisions will be valuable: "Ideally there will be a cumulation of insights that evolve into common law about urban design," he says. William L. Rawn FAIA, a commission member from the beginning, who trained as both an architect and a lawyer, concurs: "I think there is a clear pattern to the body of decisions we've made so far."

More than 95 percent of all US cities with populations greater than 100,000 have some form of design review in place. By the mid-1980s, the rise in power of community groups led the Boston Society of Architects and the BRA to seek "a single forum for design issues," notes David Dixon FAIA, a principal at Goody, Clancy, who helped draft the zoning amendment that established the BCDC. But today, Joan Goody points out, community groups can not only affect design but also promote their own parochial interests at the expense of the larger city — an occurrence for which the BCDC must be on the lookout. "We had an instance in which residents were being offered access to much-desired parking by a developer who wanted to build an above-ground garage," she recalls. "Yes, the neighborhood can defend itself, but in doing so, it can countenance things not good for the city as a whole. We have to look beyond the neighborhood."

Some prominent architects and urban planners are opposed to design review boards on principle.

Brenda Case Scheer AIA, a former director of urban design for the Boston Public Facilities Department and now a professor at the University of Cincinnati, wrote in a 1995 article for *Studies in the History of Art*:

"Many good projects by sensitive architects simply do not meet the conservative expectations of the public. Design review is often directed at ... regularizing the design, eliminating the personal expressiveness, making the building a 'good neighbor,' bleaching out the original color and inventiveness." Others believe review boards are inextricably controlled by politicians. A local architecture professor, who requested anonymity, says: "No mayor wants to say, 'I cede to these pointy-headed professionals.' As it was with Roman Emperors, leaving one's legacy through buildings is a unique executive perk."

Highlighting the contradictory nature of a bodies like the BCDC, John J. Costonis, a widely regarded expert on aesthetics and the law, writes in his book *Icons and Aliens*: "Aesthetics initiatives shape our dealings with our property, with each other and with the state.... They initiate thoughtful public policies and they spout jingoistic nonsense. They package power, sometimes used to enhance community welfare and sometimes to undermine it." And, he notes, there are basic issues of free expression to be dealt with: "'Why,' a latter-day Louis Sullivan might understandably complain, 'should my work be turned down or tinkered with by governmental censors while the work of poets, painters, and playwrights that is even more 'offensive' to the public escapes scot-free under the First Amendment?'"

Such is the anomaly of architecture among the arts — it invites collective decision-making. Members of the urban elite who wouldn't dream of censoring the content of a local museum exhibition lose no sleep over demanding a granite entablature instead of a glass curtain wall for that new building in the Back Bay or the South End.

And yet, whither the bold architectural gesture? Ideally, the BCDC is not just protector but also muse, a champion of singular, bracing design where appropriate. It has succeeded, to the extent legally allowed, in the former role. It now might want to redouble its efforts in the latter, bearing in mind a comment from Louis Sullivan (a Bostonian by birth): "All mechanical theories of art are vanity ... the best rules are but as flowers planted over the graves of prodigious impulses. ... It is within the souls of individuals that art reaches culminations." ■■■

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The Never-Ending Story

by Gretchen Schneider,
Assoc. AIA

**"Whatever you do,
don't make it like City Hall Plaza."**

*(overheard at the public
presentation for the Central Artery
Open Space Master Plan,
May 2001)*



2001 is the year we finally did something with City Hall Plaza: We constructed an arcade. Perhaps you've seen it, or read newspaper accounts of its \$2.7-million construction.

Each generation puts its mark on the city, and the arcade is ours. The end of the year gives us opportunity to pause, reflect, and ask: "OK. But what did we do?"

First, the arcade.

The arcade's strongest visual statement is a series of 13 slender, flagpole-like columns that line the Cambridge Street sidewalk, carrying banners and a sophisticated lighting display. Just above our heads, a canopy of wood slats provides shade (sort of); more importantly, like tree branches, it shapes a smaller-scale space that our bodies can relate to. (Everything else on the plaza emphasizes vastness and is open clear to the sky.) At the ground, three platforms extend beyond the original granite steps, lined with high-backed wood benches. Individual granite-and-wood seats dot the arcade's length.

The arcade is only the first step of a three-phase plan to "define the edge" of the plaza's Cambridge Street border. The arcade brings seating, power, and lighting to the northern reaches of the plaza, which in turn support farmers markets, arts fairs, and other events. The architectural language of the arcade will continue through a new headhouse for the Government Center subway station, the second phase of the project.



New arcade, City Hall Plaza, Boston
Chan Krieger & Associates

Photos: Peter Vanderwarker

City Hall Plaza

Is the arcade too small, too tentative, too fussy? Sure — but that's because of its context. It sits on the plaza like a painting with only foreground and background, or Goldilocks without Mama Bear. There is no middle scale on the plaza, so this delicate addition seems even more fragile. It will take much more than one arcade to "humanize" an 8.8-acre expanse of brick. This is only a beginning.

The little arcade's been given large responsibilities. It serves as a visual anchor, defining the edge of a vast open space that until now dissolved in every direction. It acts as both wall and screen, segregating sidewalk traffic while allowing a visual connection between the street and the plaza. Those high-backed benches facing the street create pockets of space in which to pause or people-watch. You might ask, "Yeah, but what exactly do you watch there? Cambridge Street traffic? Kinko's customers?" Good questions. Maybe it's helpful to know that an earlier version of this arcade was proposed along the "Walk to the Sea" (the well-traveled path between the Government Center T station and Quincy Market) where its delicate scale worked well, but where the Sears Crescent building already provides an effective edge.

The arcade respects its context without mimicking it, demonstrating a new generation of Modernism. This is not the monumental, heroic, Big-Government-but-do-not-touch architecture of the '60s, but something smaller that acknowledges the individual. *Father Knows Best* has given way to *Friends*.

Next, the Plaza.

The arcade, however, is only one small piece of a comprehensive undertaking for the plaza. Originally designed by Gerhard Kallmann FAIA and Michael McKinnell FAIA, the plaza has been under-loved and under-used since its completion in 1968; considered too hot in the summer and too cold in the winter, it became an always-empty, long-neglected, uncomfortable sea of bricks. In short, it was not what it should be. After years of public seminars, focus teams, and an open "ideas competition," Boston Mayor Thomas Menino formed the Trust for City Hall Plaza in 1995, a public/private partnership charged with planning its revitalization.

Inspired by the great popular and economic success of the park at Post Office Square, the Trust for City Hall Plaza was charged with identifying similar strategies for the plaza. At Post Office Square, a new underground garage helps to pay for park maintenance; the Trust was asked to be similarly creative.

The Trust hired Chan Krieger & Associates, who worked with landscape architect George Hargreaves to develop a comprehensive proposal that was released in 1998. Most controversial were its recommendations to re-introduce Hanover Street (thus shrinking the actual size of the plaza by restoring one of the streets that had been erased with the original construction of the plaza) and to add a hotel between this new street and the John F. Kennedy Federal Office Building. Following the Post Office Square model, hotel revenues were to pay for the plaza's maintenance. However, the proposal was brought to a screeching halt by an alliance of those outraged at the idea of private developers exploiting public space and those raising security concerns in the wake of Oklahoma City about potential vulnerability of the federal building. It seemed as if the entire redevelopment process had suddenly unraveled.

Why? Some say the Trust for City Hall Plaza misjudged publicity and politics. Others contend that we have not yet come to terms with what it means to have public/private partnerships. Urban designer David Dixon FAIA believes that the process itself was derailed. "Everyone got lost in ideological issues," he notes, "which meant that it became harder to focus on design."

"How long does it take to introduce change?" asks Catherine Donaher, former head of the Trust for City Hall Plaza and now a member of its board. "For important things to happen, one has to take bold steps." At the same time, she points out, one has to begin with deliberation, building momentum, involving communities, bringing along stakeholders; ultimately it is a slow process of "percolation." Remember, the construction of Back Bay took 40 years. Ever so slowly, change will come to the plaza. Thus we see the arcade.

By the end of 2001, where were we? Percolating.

Rendering, 1998 masterplan proposal, showing reintroduction of Hanover Street and new hotel.

Courtesy Hargroaves Associates, rendering by Michael Blier



Who cares?

Tragically, since September 11, we've seen the plaza perform as its designers intended. City Hall Plaza was the *right* place to come together. Gatherings to celebrate lives, to defy, to mourn; interfaith prayer services; rallies for peace and for action happened here. The plaza is the place to express our community and debate our city's role in this world.

In more festive times, the plaza becomes the venue for all kinds of gatherings — concerts, sports rallies, Winter Wonderland, the Scooper Bowl — events that could not take place anywhere else downtown. And a good city needs these things downtown. The Scooper Bowl in Post Office Square? Unlikely.

Yet, as Catherine Donaher explains, the plaza does not lend additional dignity to these special gatherings, nor does it offer creature comforts. Likewise, it fails to enhance the experience of the 45,000 people who cross it every day. This is the most prominent civic space in our region; it plays a profound role. We need a well-designed place worthy of that role. We have the place, but not the design.

What is wrong with City Hall Plaza? Though there is a great "there, there," it feels as though there's nothing. As you walk through, the space falls away; it doesn't contain. The plaza often seems more like an extra-wide hallway than a place.

Architectural historians are fond of saying the plaza was modeled on the Campo in Siena, but perhaps the Mall in Washington, DC, would have served as a better precedent. After all, we are not a pedestrian, medieval Italian town, but a car-based city of the 21st century. The Mall is lined with government buildings and streets; paths and play areas are carefully defined.

The overall landscape has a shape and a vision, an identity one can recognize and thus defend. From memory, can you draw the shape of City Hall Plaza? Probably not — all that comes to mind is the brick, maybe the zig-zag steps. We have the pieces, but they don't yet make a whole. We are in need of a vision.

Back to the future.

David Dixon suggests that today's City Hall Plaza is "an artifact born of a certain set of conditions [that are] now almost irrelevant." Yet it is impossible to appreciate where we are without understanding how far we've come.

By the end of 2001, where were we? Sitting on the heels of a smashing success, a success beyond our wildest imaginations.

But in the mid-20th century, Boston's economy had been depressed for decades; manufacturing had long-ago moved south, and military contracts were gone. Under Mayor James Michael Curley, years of political corruption included mismanagement, neglect, and little maintenance of urban infrastructure. In *Building a New Boston*, historian Thomas O'Connor cites a chorus of voices reminding us of the city's sorry state. *The Back Bay Ledger* noted, "Commonwealth Avenue is a beautiful street in many ways, but it looks like a deserted village in many block lengths, where house after house has been boarded up, and the one-time residents gone."

In 1944, architect William Roger Greeley lamented that Boston had not shared with London the "advantage" of widespread destruction by aerial bombardment, clearing out the old city to make way for a new one. *The Boston Globe* went so far as to dub its home "a hopeless backwater, a tumbled-down has-been among cities." *US News and World Report* said Boston was "dying on the vine."

As Mayor John Collins later recalled, "[Boston's] blight and decay was overwhelming. Seventy percent of the housing stock was substandard. The waterfront was literally falling into the Atlantic Ocean. Scollay Square had half a dozen burlesque houses, honky-tonk places, and tattoo parlors. It was just miserable ... Nothing new had been built for years."

The 1950 plan for Boston earmarked 2,700 acres for slum clearance. By comparison, the Big Dig will open up only 27 acres over the new underground roadway. But something had to be done, and it was, and we know in hindsight the gross mistakes in the destruction of the West End. We recognized the tragedy of dislocating residents almost immediately. (However, not until the Bicentennial would our culture again regain confidence in small streets, old buildings, and traditional cities.) The young urban-renewal hotshot, Edward Logue, was brought from New Haven to help straighten out the mess and set Boston on a positive path.

Logue approached Government Center — the proposed core of federal, state, and municipal buildings — as an opportunity to do things better than the West End. Thus Scollay Square — a run-down, raffish, redlight district — was selected as the site rather than a residential district. And as O'Connor writes, Logue deemed this project the city's "highest priority," not only for new office space and local construction jobs, but most importantly for the "catalytic effect" it would have upon Boston's self-image. I.M. Pei's masterplan for Government Center and Kallmann and McKinnell's competition-winning proposal for a new city hall and plaza offered a chance to create a new identity for Boston, an architectural statement worthy of an international, world-class city. As Tom Witkowski wrote in these pages last year ["Year in Review, 2000"], City Hall was supposed to do for Boston what Gehry's Guggenheim is doing for Bilbao.

And it did. Now, over three decades later, it is time to make the plaza a place we want to be, because now the city is a place we want to be.

So, where are we?

Despite what our leaders say, it's not time to throw out City Hall and its plaza, nor is it time to sell it and move on. Our predecessors made that very mistake — of declaring entire sections of the city "obsolete," demolishing them to make room for new, better ideas. Abandoning City Hall might make for good campaign sound bites, but if we actually followed through, we would repeat the actions of those who cleared Scollay Square. Cities aren't obsolete. Cities evolve.

Now is a phenomenal moment in Boston's evolution. Though they are owned, developed, and maintained by a myriad of often-competing public and private interests, the public spaces of City Hall Plaza, the Seaport District, and the new surface of the Central Artery, sit side by side. As we — visitors and residents of the city of Boston — move through the downtown, we experience these places as a continuous sweep, regardless of political and property boundaries. This is indeed a unique time, as we have the opportunity to consider these projects together and develop a grand vision for what our city's open space could be.

We're in no danger of repeating the mistakes of the West End. As we sit at the opposite swing of the pendulum, the danger instead is inaction. Ongoing debate over the plaza is perhaps our greatest testament to its success: we care enough to argue. Yet, as a city, we can't confuse debate with accomplishment, or with failure. Nor should we mistake this one construction for a conclusion.

The arcade is a first tentative step, a small beginning. With a resounding voice, we need to tell our leaders that it's time to take more. For nearly 400 years, Boston has been our nation's foremost urban design experiment. No other American city has voluntarily transformed itself as much. City Hall Plaza deserves to be the shining center of that legacy. ■ ■ ■

Gretchen Schneider, Assoc. AIA, teaches the architecture studios at Smith College and maintains a practice in Boston.

Castles in the Air:

Reflections on a decade of BSA Unbuilt Architecture Awards

by Robert A. Brown IIDA, AIA

For the last ten years, the Boston Society of Architects has annually sponsored an unusual awards program that offers something even more enticing than the usual temptations of fame, fortune, new clients, and faculty appointments — the simple satisfaction of launching a good idea.

With minimal restrictions or guidelines, the BSA Unbuilt Architecture Awards program has invited the world's best designers to send in their ideas for architecture that remains unbuilt, be it theoretical or practical, commissioned by a client, or developed as a personal exercise. They have responded with more than 800 entries, representing a dozen countries. Collectively, these submissions — each presented on a single 30-by-30-inch entry board — have been reviewed by 67 jurors who honored 72 projects with awards after hours of reflective discourse — and only two arguments.

The Unbuilt Architecture Awards began as a notion to showcase the various investigations that architects were undertaking when they were dreaming, sketching, and contemplating the theoretical realm of architecture. The result has been quite startling, revealing a design profession in a great eclectic search for form, detail, content, and emotion. There have been projects dealing with housing, an urban mausoleum, bioclimatic buildings, bridges, emotionally charged memorials, massive urban developments, and some problems that the jury could never really identify. Many of these projects went beyond design and developed their own personalities: "Winnie," "Big Foot," "Flow," "Melvilla," "The Rock," "Centopath," and the daunting "Dam Yankees." Out of this diverse collection, the winners ranged from the expected projects from students to proposals from tenure-track professors, well-known architects, and even a handful of professionals from related disciplines.

Having served as chair of these ten juries, I saw some incredible ideas with amazing delineation, stunning graphics, and soulful promises. I also participated as each jury spent hours comparing and contrasting this wide range of work before finally selecting the best, the brightest, and oftentimes the bravest submissions for recognition and awards.

From the hundreds of submissions, a number of trends have emerged. They are a bit unconventional but give us an insight into the thinking and emotion of our imaginative colleagues.

Architecture that Moves

Many projects explored transformation and movement to create a dynamic new environment in response to our ever-changing culture. "Flows," by David Seely of Boston, was one of many entries that took on the automobile/transportation challenge. In this submission exploring new roles for the old idea of the dining car, the diner moves from place to place bringing food and joy to the urban and suburban realm.

Poetic Architecture

The poetry of architecture came through with heartfelt emotion in Julian Bonder's "On Memory: Reconstructing AMIA (Association Mutual Israelita Argentina)." This memorial, one of ten awarded in the past ten years, grapples with how we deal with the horrific loss of war. Since Maya Lin's Vietnam War Memorial, we have been transfixed by the power of contemporary design to heal our wounds. We need to remember the fallen heroes and we naturally seek "a place" to reflect on their past and contemplate our future.

Technology as a Solution

Technology is constantly a part of our thoughts as it controls our destiny and shapes our future. "The Electromagnetic Garden," by John P. Maruszczak, of Fort Worth, Texas, suggested a landscape literally charged with dynamic excitement, while "Civilizing Technologies: A Solar Wall for the Department of Energy" by Stephen Luoni of Gainesville, Florida, transformed mechanical solar panels into a beautiful golden necklace that softens a Brutalist structure for the Department of Energy.

Illustration as Art

Architecture is problem-solving and form-giving, but it is also an art. Two houses submitted by Brian Healy AIA of Boston and three projects by the late Douglas Darden of Denver, Colorado, captivated juries with their thinking and the power of their illustration. Darden's "Oxygen House," "Hostel, A Sliding Scale for Habitation," and "Melvilla and Underlined Reading" revealed an astonishing talent whose work shook the 1995 jury. Many submissions similarly expressed powerful concepts with equally rich architectural delineation.

Fantastic Architecture

Fantastic architecture was ever present. Unbuildable and far-reaching, these submissions stretch our imagination and challenge our perspective of the world. What could be more fantastic than a stadium floating from city to city, celebrating sport? "Big Foot: A Football Stadium for LA" by Roisin Heneghan and Shia-Fu Peng of New York explored alternative ways of sharing in the spectacle of sport, forcing us to think beyond the practical while toying with the possible.

Architecture of Craft

Ours is a profession of craft and building — the study of materials and assembly, the containment of space, and the creation of place. Two separate years brought us houses by Stephen Atkinson, formerly of Somerville, Massachusetts, and now of New York City. "The Grafton House and Studio" and "The Zachary House" were quiet, elegant, and extraordinarily restrained explorations of living. They were inventive in detail and material selection that made one think of new ways to create new as well as familiar forms.

Building as Machine

Brian Andrews, submitting alone or with Jude LeBlanc, was recognized six times over ten years for buildings that were rich with meaning, tectonic in design and detail, and exquisitely illustrated. "Two Scupper Houses or The Shotgun and the Dogtrot Revisited," "West Bank Industrial Workers Club," "Disaster Relief Emergency Housing," "Gulf Gate Housing," "Mall Housing," and "Baton Rouge Cimetière" represented the epitome of buildings-as-machines for living, dying, and recreation.

These are a few of the brightest stars in a rich constellation of entries. They immediately reflect our profession as we collectively search for new ideas, experiment with new forms, and explore differing technologies.

Unbuilt architecture is a form of conversation between one's mind and one's canvas. It is the research-and-development arm of our profession, where inventors work to find new and interesting solutions. Some of these conversations remain very private and drift from our sight, while others become strong public voices.

To that end, it has been gratifying to see many of these voices go on to build their dreams and influence our profession. Thompson and Rose, Jeff Blackledge, Randy Brown, and Office dA are only a few examples. Their inventive ideas are now tangible and have received further recognition as buildings that contribute to the language of built form.

The essence of this or any awards program is to nurture, to reinforce, and to expose emerging talent to the larger world. The Unbuilt Architecture Awards remains a unique program within the creative landscape for explorers of design. Its success has been its ability to find significant ideas and introduce them to a world interested in new design discourse. Some of the participants have since found fame, fortune, new clients, and faculty appointments. But they have all found the simple satisfaction of revisiting the creative aspects of the profession — and of launching a good idea. ■■■

Robert A. Brown IIDA, AIA, is a principal of CBT/Childs Bertman Tseckares Inc. in Boston and is the president of the Boston Society of Architects. He founded the Unbuilt Architecture Awards program ten years ago.

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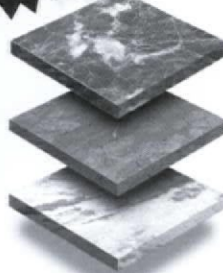
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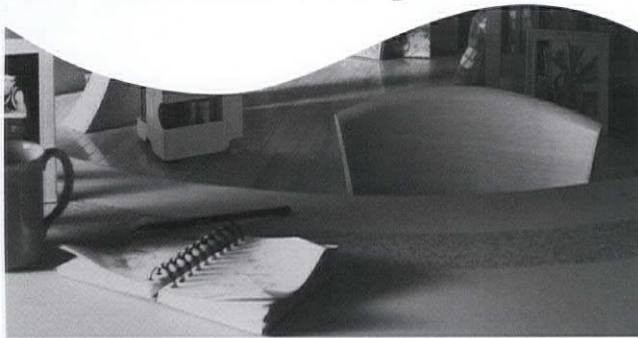
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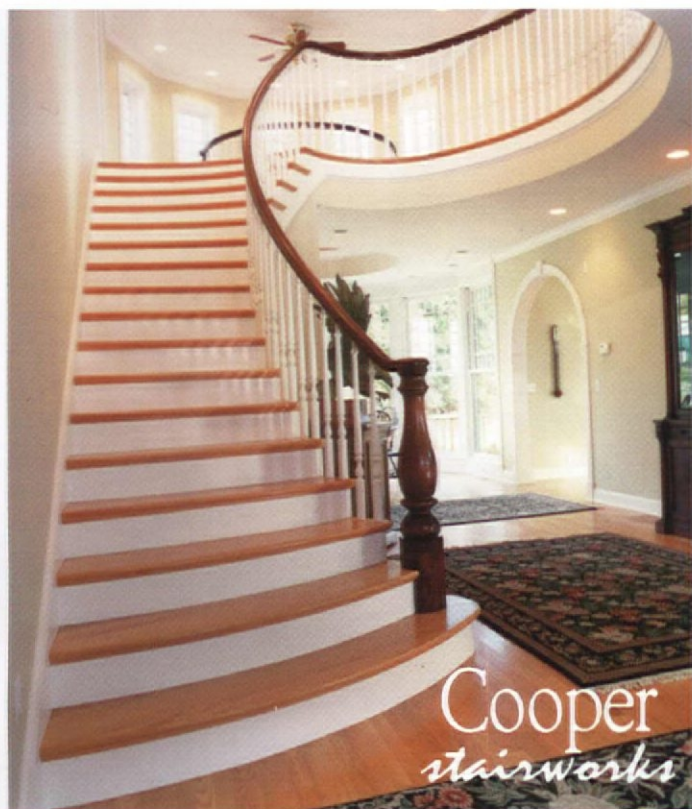


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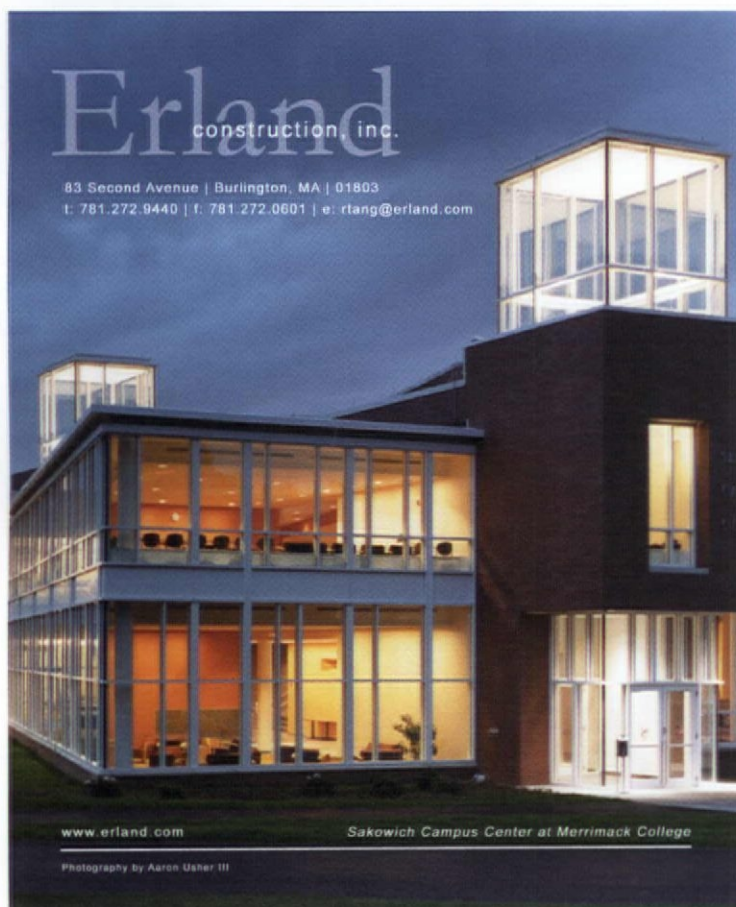


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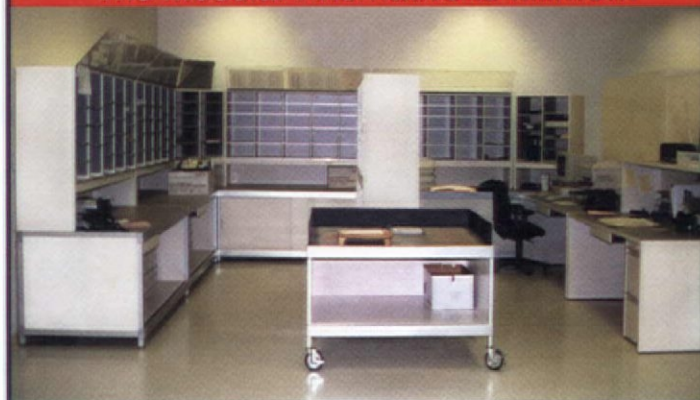
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The 2001 Harleston Parker Medal

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

Jury:

Ted Szostkowski AIA, Chair
Kallmann McKinnell & Wood, Architects, Inc.
Boston

Rebecca Barnes FAIA
Boston Redevelopment Authority

Bob Cunkelman PE
Department of Facilities, MIT
Cambridge, Massachusetts

Deborah Fennick AIA
TAMS Consultants Inc.
Boston

Kimo Griggs AIA
JKSG Architects, Inc.; Kimo Incorporated
Somerville, Massachusetts

Tom Keane
Boston

Robert Miklos FAIA
Ann Beha Associates, Inc.
Boston

Kathleen Thurston-Lighty
Thurston-Lighty Ltd.
Pembroke, Massachusetts

John Tittmann AIA
Albert, Richter & Tittmann Architects, Inc.
Boston

Nick Wheeler
Wheeler Photographics
Weston, Massachusetts

Editor's note: The full text of jury comments may be found at www.architects.org/awards.html

Boston Public Library Restoration and Renovation: The McKim Building Boston

Shepley Bulfinch Richardson and Abbott

Photo: Richard Cheek

**Architect:**

Shepley Bulfinch
Richardson and Abbott
Boston
www.sbra.com

Contractor Phase I:

Peabody Construction Co.

Contractor Phase II:

Lee Kennedy Company

Structural:

Foley & Buhl

Roofing and waterproofing:

Simpson Gumpertz & Heger

Plumbing and fire protection:

R.W. Sullivan, Inc.
HVAC and electrical:
TMP Consulting Engineers

Custom and historic lighting:

Fisher Marantz Renfrow
Stone, Inc.
Kugler Tillotson Associates
Ripman Lighting

Fine art conservation:

Strauss Center for
Conservation,
Harvard University

Historic materials:

Building Conservation
Association
Building and Monument
Conservation
Daedalus Conservators
Preservation Technology
Associates
Robert Mussey Associates
Society for the Preservation
of New England Antiquities

Artisans, conservators, fabricators:

Gregg Lefevre Studio
John Canning & Co., Ltd.
Strauss Center for
Conservation,
Harvard University
Bertone & Sons Company
David Autio, Plasterer
Moliterno Stone
Sasso Stone, Inc.
Bergen Art Metal
Custom Metalcraft

Photos:

Richard Cheek
Peter Vanderwarker

Information in the electronic age is much like dinner ordered through one of those grocery delivery services: there's no temptation to stray from chicken and vegetables and splurge on steak and potatoes. A writer looking up a word in an electronic dictionary will not be distracted by the entries on either side. A researcher doing an online investigation of clipper ships need not contend with galleons or submarines.

But there was a time — a cigar-smoking, brandy-sipping time — when information was served with great caloric dollops of cultural context. Nowhere were the servings more plentiful than at the Boston Public Library. Bostonians have always had to survive by their wits, and even in the 19th century, the city's civic leaders recognized that continued prosperity depended upon public access to education and knowledge. The doors of architect Charles McKim's "palace for the people" first opened in February 1895. Now, a century later, the imposing bronze Dartmouth Street doors are open once again, and the entry hall and grand stair are newly cleaned and restored to their original condition. The grime and gloom are gone, replaced by the golden vanilla tones of a marble stair hall that glows with the sinful richness of a cup of eggnog.

The restoration of the McKim building focuses attention on the enduring vision of the library's founders. A project of this scale is far more complex than it may seem; removing antique dirt is only part of the process. Adapting the building to new codes, providing access for the handicapped, updating the mechanical and electrical systems, and accommodating new library functions while maintaining the integrity of the original building is a daunting and sometimes frustrating task. Some of the staff members of Shepley Bulfinch Richardson and Abbott have devoted more years to the library than did Charles McKim himself. SBRA led an extraordinary team of consultants,

The Harleston Parker Medal

builders, artisans, and conservators who restored and sometimes replicated the original work, including tilework, stenciling, and features such as an inlaid brass zodiac and the great murals by Puvis de Chavannes.

Today, a "peoples' palace" would more likely connote a grim office building for totalitarian bureaucrats — such is our view of civic structures. Public buildings come under close scrutiny these days,

and the wasteful and inessential are often rightfully exorcised. But McKim's library is a landmark from an era that endowed the public realm with great dignity, and SBRA's achievement is the restoration of that dignity. Buildings that succeed in reminding us of our common civic ideals are never wasteful, and their beauty is never inessential.

Elizabeth S. Padjen FALA



Photo: Richard Creek

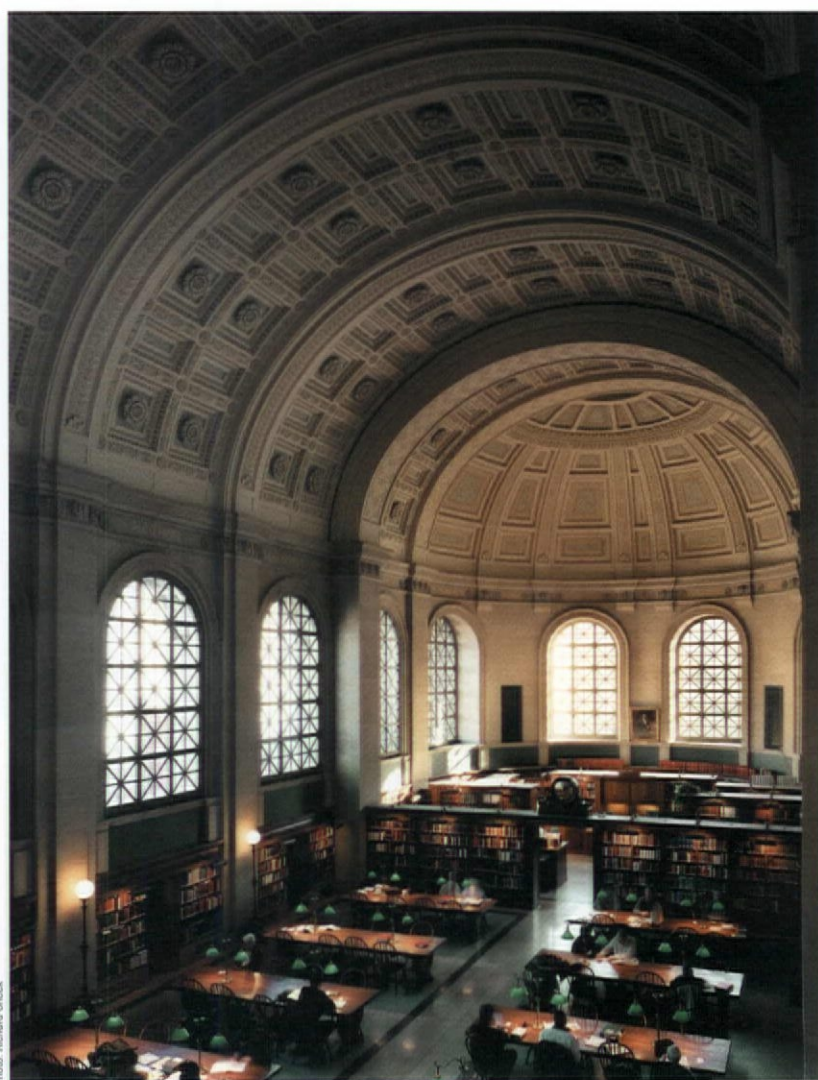


Photo: Richard Creek



Photo: Richard Creek



BSA Honor Awards for Design Excellence

Jury:

Bill Clegg IIDA

Schoenhardt Associates, Simsbury, Connecticut
President, International Interior Design
Association/New England

Thom Penney FAIA

LS3P Associates, Charleston, South Carolina
President-elect, American Institute of Architects

Hunter Ulf AIA

UK Architects, Norwich, Vermont
President, AIA New England

Jury comments:

...While we were surprised at how little evidence there was of sustainable design sensibilities in this year's body of work, we were impressed overall by the extremely high level of competence that pervaded virtually all of the projects that we had the opportunity to examine. There is no question that the level of work being done by Massachusetts architects is frequently at the highest national level and, indeed, this reality made it extremely difficult for us to narrow our choices to the 21 projects we have elected to honor this year. We are aware that this is an unusually high percentage of submissions to honor with design awards but, in fact, the body of work we reviewed clearly merited this level of attention and recognition.

Editor's note:

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

- 35 Ann Beha Architects
Hensel Hall, Franklin and Marshall College, Lancaster, Pennsylvania
- 36 Ann Beha Architects
with SRG Architects (phase one) and SERA Architects PC (phase two)
Portland Art Museum, Portland, Oregon
- 36 Butzer Design Partnership with Sasaki Associates
Oklahoma City National Memorial, Oklahoma City, Oklahoma
- 37 Cambridge Seven Associates, Inc.
Searles Science Building, Bowdoin College, Brunswick, Maine
- 38 CBT/Childs Bertman Tseckares Inc.
200 Newbury Street, Boston
- 38 Finegold Alexander + Associates Inc.
Union Station Intermodal Transportation Center, Worcester, Massachusetts
- 39 JunglBrannen Associates, Inc.
Praecis Pharmaceuticals, Inc., Waltham, Massachusetts
- 40 NBBJ
Reebok World Headquarters, Canton, Massachusetts
- 41 Perry Dean Rogers I Partners Architects
Milton Hershey School Town Center, Hershey, Pennsylvania
- 41 William Rawn Associates, Architects, Inc.
Columbus Fire Station No. 6, Columbus, Indiana
- 42 William Rawn Associates, Architects, Inc.
Glavin Family Chapel, Babson College, Wellesley, Massachusetts
- 42 William Rawn Associates, Architects, Inc.
West Campus Residence Halls, Northeastern University, Boston
- 43 William Rawn Associates, Architects, Inc.
Symphony Lake Amphitheater, Cary, North Carolina
- 44 William Rawn Associates, Architects, Inc.
Summit Residences and Court, Trinity College, Hartford, Connecticut
- 45 Sasaki Associates, Inc.
Gladys Sakowich Campus Center, Merrimack College, N. Andover, Massachusetts
- 46 TAMS Consultants, Inc.
Martha's Vineyard Airport Terminal, Vineyard Haven, Massachusetts
- 47 Thompson and Rose Architects (now Charles Rose Architects)
Weinstein Residence, New York City
- 47 Thompson and Rose Architects (now Charles Rose Architects)
Vineyard Sound Residence, Aquinnah, Massachusetts
- 48 Thompson and Rose Architects (now Charles Rose Architects)
Camp Paint Rock, Hyattville, Wyoming
- 49 Thompson and Rose Architects (now Charles Rose Architects)
Polly Hill Arboretum Visitors Center, Chilmark, Massachusetts

Honorable Mention

- 49 Keith G. Moskow Architects, Inc.
The Carroll School Student Stand, Lincoln, Massachusetts

Honor Award:
Hensel Hall
Franklin and Marshall
College
Lancaster, Pennsylvania

Architect:
Ann Beha Architects
Boston
www.annbeha.com

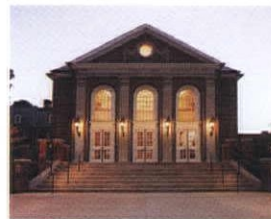
Project team:
Ann M. Beha FAIA; Peter C.
Sugar AIA; Richard Panciera
AIA; John Paul Dunn AIA;
Will Truslow; Chris Raber

Contractor:
Warfel Construction Company

Consultants:
Robert Silman & Associates,
PC (structural); Altieri Sebor
Wieber Consulting Engineers
(MEP and fire protection);
RGS Associates (civil); Derck
Edson and Associates, LLP
(landscape); Andrew Chartwell
& Co. (cost); Charles Cosler
Theater Design (theater);
Kirkegaard Associates
(acoustical)

Photos:
Lori Stahl, exterior
Tom Crane Photography, interior

The design recast an auditorium as a gateway for the campus and a resource for its community. The renovation created a new interior with a full backstage, a stage sized for a full orchestra and chorus, and seating for 500 in an intimate space capable of delivering a large concert-hall sound.



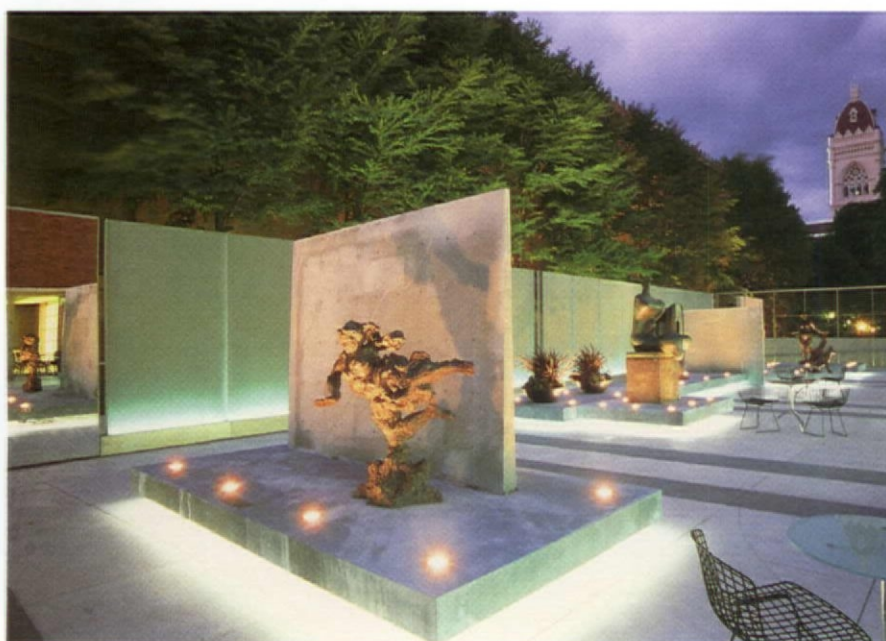


Honor Award:
Oklahoma City National Memorial
Oklahoma City, Oklahoma

Client:
Oklahoma City National Memorial Foundation

Designer:
Butzer Design Partnership
(Hans and Torrey Butzer with Sven Berg)

Architects of Record:
Sasaki Associates
Watertown, Massachusetts



Honor Award:
Portland Art Museum
Portland, Oregon

Architect:
Ann Beha Architects
Boston
www.annbeha.com

Associate Architect
(phase one):
SRG Architects
Portland, Oregon

Associate Architect
(phase two):
SERA Architects PC
Portland, Oregon

Project team:
Ann M. Beha FAIA; Richard Panciera AIA; Tom Hotaling AIA; John Paul Dunn; Peter Sugar AIA; Will Truslow; Chris Raber; Geoff Pingree

Contractor:
Hoffman Construction Company

Consultants:
KPF Consulting Engineers (structural and civil); Altieri Sebor Wieber Consulting Engineers (MEP and fire protection); Andrea Cochran Landscape Architecture (landscape); Turner Construction Co. (cost); Charles Cosler Theatre Design (theater); Acentech, Inc. (acoustical)

The design transformed three Pietro Belluschi buildings by converting an art school into galleries and adding a sculpture gallery over a new auditorium. The \$20-million project makes the museum one of the 25 largest art museums in the United States and celebrates a notable collection of Modernist buildings.

Photos:
Yalcin Erhan, Portland Art Museum

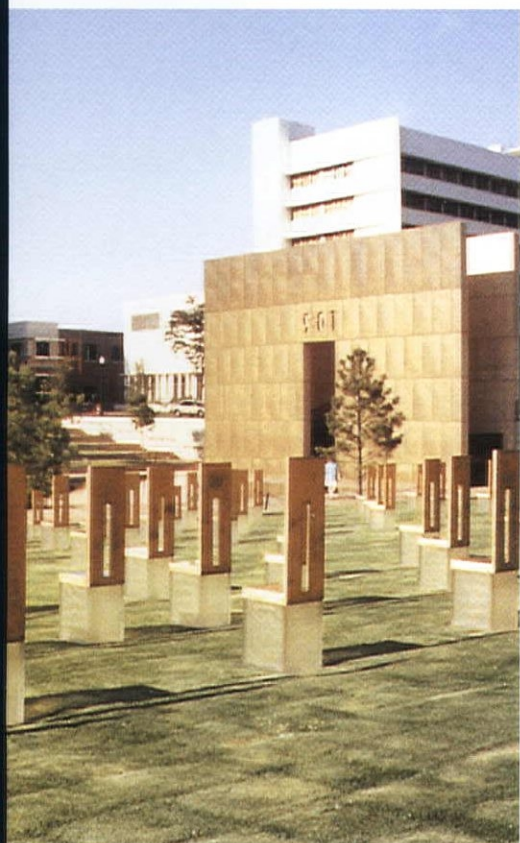
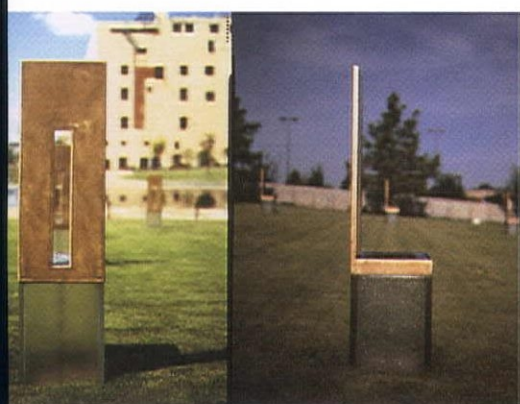


Contractors:
Lippert Brothers;
Oakley's Landscaping
(landscaping contractor)

Consultants:
The Benham Group (engi-
neering); Georgia Fountain,
Delta Fountains (pool); Mark
Bays, Oklahoma Department
of Agriculture (survivor tree);
Vespex, Ltd. (chair sculptures
fabrication and installation
manager); John Lewis Glass
Studio (glass fabrication)

The project tells the story
of the moment the Alfred P.
Murrah Building was
bombed on April 19, 1995.
The 168 chairs evoke the
memory of those who died.
The Survivor Tree commemo-
rates those who survived.
An orchard recognizes those
who helped. As visitors
gaze at their own reflections
in the pool, water reveals
the faces of those changed
forever.

Photos: Anthony L. Lindsay/ALLproof



Honor Award:
Searles Science Building
Bowdoin College
Brunswick, Maine

Architect:
Cambridge Seven
Associates, Inc.
Cambridge, Massachusetts
www.c7a.com

Project team:
Peter Kuttner FAIA (principal
in charge); G.W. Terry
Rankine FAIA (principal);
Emily Kuo AIA (project
manager); Lena Kozloski AIA
(project architect); Thomas
Rose; Greg Weithman; Vinnie
Cortina; Jason Millhouse;
Andrew Wong; Irene Hu

Contractor:
H.P. Cummings Construction

Consultants:
Cosentini Associates (MEP);
Hawksworth, Bibb Inc.
(structural); Carol R. Johnson
& Associates, Inc. (land-
scape); Berg/Howland
Associates (lighting); Nicholas
Browse & Associates
(AV/data); Acentech Inc.
(acoustical)

The renovation of the Searles
Science Building at Bowdoin
College marks the revitaliza-
tion of an historic 1894
building. The 41,000-square-
foot facility was converted into
a sophisticated center for
physics, mathematics, and
computer science, introducing
modern building systems and
meeting ADA requirements,
while preserving its historic
qualities.

Photo: Steve Rosenthal



Honor Award:
**Union Station Intermodal
 Transportation Center**
 Worcester, Massachusetts

Client:
 Worcester Redevelopment
 Authority
 Worcester, Massachusetts

Architect:
**Finegold Alexander
 + Associates Inc.**
 Boston
www.faa-inc.com

Associate Architect:
Harry Weese Associates

Project team:
 James Alexander FAIA (principal
 in charge); Sherman Morss, Jr., AIA
 (preservation architect); Steven
 McFadden AIA, Ronald Roberge
 AIA; Jeffrey Garriga AIA

Contractor:
 JL Marshall & Son

Consultants:
 URS Greiner Inc. (construction
 manager); SEA Consultants Inc.
 (structural); Boston Building
 Consultants (structural preserva-
 tion); SAR Engineering (MEP);
 Carol R. Johnson Associates, Inc.
 (landscape); Building Conservation
 Associates, Inc. (historic materials);
 Hanscomb Associates, Inc. (cost)



Honor Award:
200 Newbury Street
 Boston

Client:
 200 Newbury Street
 Corporation

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

Project Team:
 Richard Bertman FAIA; David
 Hancock AIA; Wen-Chi Chou;
 John Strother; Guy Sturgis;
 Keith Whiting; Steve Cockcroft

Contractor:
 Turner Construction Co.

Consultants:
 Rona Engineering (structural);
 Cosentini Associates (MEP);
 Judith Nitsch Engineering
 (civil); Mead Consulting
 (construction manager);
 Cavanaugh Tocci Associates,
 Inc. (acoustics); Schweppe
 Lighting Design, Inc. (lighting);
 The Halvorson Group
 (landscape)

In this historic context
 featuring buildings built
 between 1860 and 1900, there
 are widely varied architectural
 expressions within a very
 consistent pattern of four-
 and five-story bay-fronted
 masonry townhouses. CBT
 faced the challenge of creat-
 ing a contemporary building
 for retail and office uses
 that relates to the historic
 Back Bay neighborhood.

Photos: Edward Jacoby



By 1995, Union Station, a landmark since 1911, had been vacant for 25 years and suffered major deterioration. For the restoration and renovation, important tasks involved replacing the towers that were removed in 1926, restoring the skylight and interior finishes, and adding a contemporary staircase in the rotunda.

Photos: Steve Rosenthal



Honor Award:
**Praecis
Pharmaceuticals, Inc.**
Waltham, Massachusetts

Architect:
**Jung|Brannen
Associates, Inc.**
Boston
www.jb2000.com

Associate Architect:
Margolis + Fishman

Contractor:
John Moriarty and Associates

Consultants:
Abbood Holloran Associates
(MEP); McNamara/Salvia, Inc.
(structural); Ripman Lighting
Consultants (lighting);
William R. Lewis Consultants
in Analog & Digital (audio/
visual)

This high-growth biotechnology company outgrew its home in Cambridge, Massachusetts, and relocated to a new 175,000-square-foot building in a suburban commercial office park. The corporate culture and the approach to discovering new pharmaceutical products at Praecis is totally atypical for a successful start-up, requiring a design response that is also atypical.

Photos: Richard Mandelkorn

Honor Award:
Reebok World Headquarters
Canton, Massachusetts

Architect:
NBBJ
Seattle, Washington
www.nbbj.com

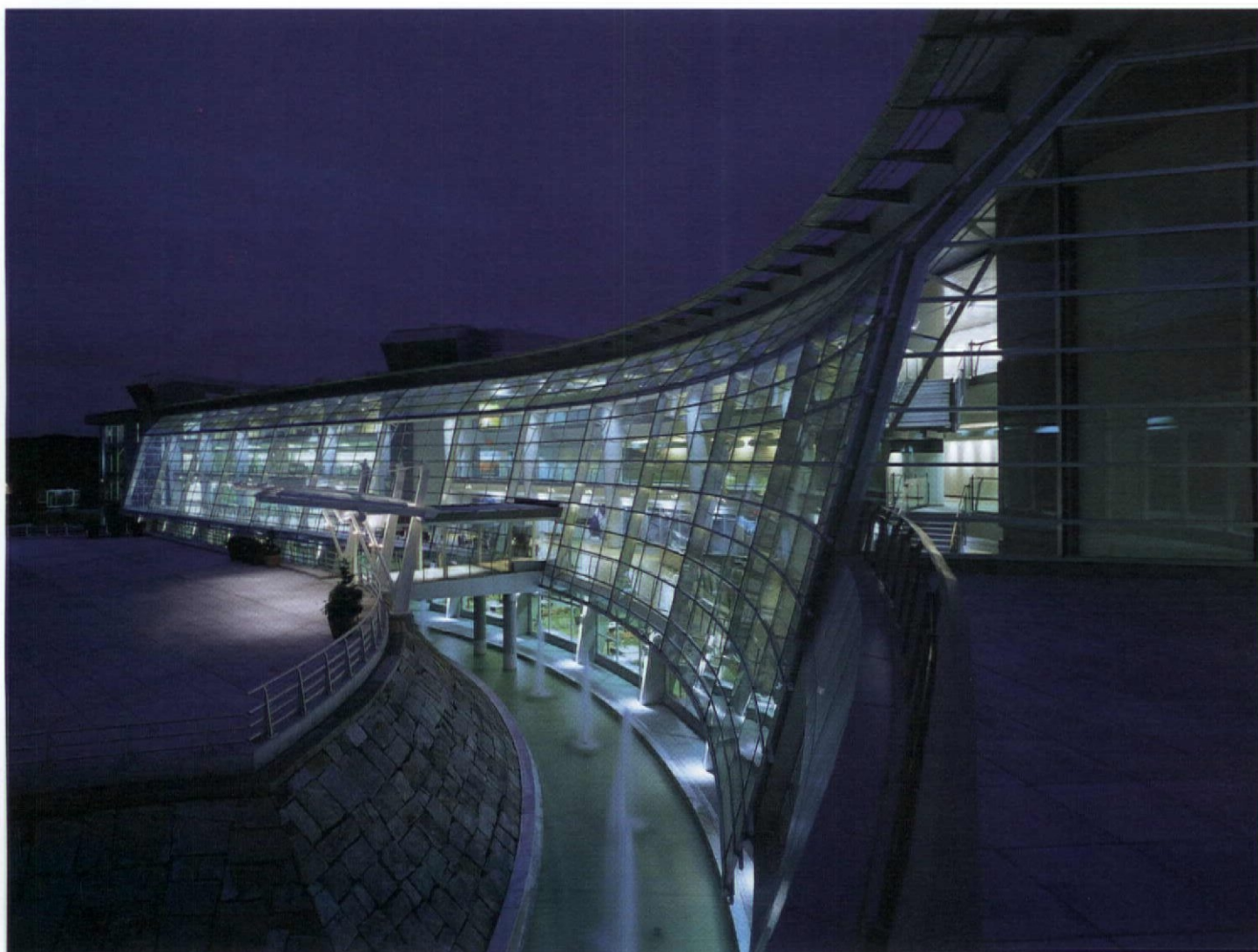
Project team:
Scott Wyatt; Richard G.
Buckley; Steven McConnell;
Jonathan Ward; Jin Ah Park;
Andy Bromberg; Joey Myers;
Christopher Larson; Rob
Swartz; Alan Young; Nick
Charles; Reuben Gonzales;
Gary Schaefer; Dave Burger

Contractors (joint venture):
Turner Construction
O'Connor Constructors

Consultants:
Advanced Structures Incorporated (structural and curtainwall); Cosentini Associates (MEP and fireproofing); McNamara/Salvia, Inc. (structural); McPhail Associates, Inc. (geotechnical); Vanasse Hangen Brustlin, Inc. (civil, traffic, and permitting); EDAW, Inc. (landscape); Crabtree & McGrath (food service); Cavanaugh & Tocci (acoustic); J. Miller & Associates, Ltd. (lighting); Lerch Bates North America (vertical transportation); RWDI (fluid dynamic modeling); Schirmer Engineering (code analysis)

Reebok World Headquarters is a new kind of workplace that connects all aspects of the company's business — refocusing and reenergizing its workforce and identity. The curving glass circulation spine provides everyone with opportunities for multi-level interaction, including views of outdoor athletic fields, showrooms, runners passing by, and employees at work.

Photo: Tim Hursley





Honor Award:
Milton Hershey
School Town Center
Hershey,
Pennsylvania

Client:
Milton Hershey
School

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

Project team:
Charles F. Rogers AIA, Martha
A. Pilgreen AIA (principals);
Warren VanWees, James
Bennette AIA, (senior asso-
ciates); Christopher Scovel
(associate); Christopher
Pitman; Melissa Gorman;
Kari Silloway; Danyul Cho;
Kevin Deabler; Dave
Beauchesne; Greg Walker;
Yenna Chan; Chris Curran

Contractor:
Reynolds Construction
Management

Consultants:
LeMessurier Consultants
(structural); BR+A Consulting
Engineers (MEP); Brinjac
Kambic Associates (lighting);
Gannett Fleming, Inc. (civil);
Wallace Roberts & Todd
(landscape); D. Plume Design
(interior furnishings); Sachs
Morgan Studio (theater)

The project included a master
plan and the design of
465,000 square feet of new
construction (a high school,
middle school, learning
resource center, performance
gymnasium and athletic fac-
ility, and a visual arts building)
as well as the renovation and
adaptive reuse of the existing
220,000-square-foot middle
school into a student center.

Photo: Richard Mandelkorn

Honor Award:
Columbus Fire Station
No. 6

Columbus, Indiana

Sponsor:
Cummins Engine Foundation
Architecture Program
Cummins Engine Co.
Columbus, Indiana

Architect:
William Rawn Associates,
Architects, Inc.

Boston
www.williamrawnassociates.com

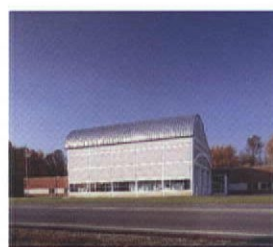
Project team:
James Henderson (chief
executive officer); Harold
Hatter (project coordinator);
William L. Rawn III, FAIA
(principal in charge); Alan
Joslin AIA (senior associate
in charge and project
architect); Christopher
Kenney; Reinerio Faife

Contractor:
Dunlap & Company

Consultants:
Le Messurier Consulting
(structural); TMP Consulting
Engineers, Inc. (MEP);
Ripman (lighting); Jack Curtis
& Associates (landscape);
Sieco Engineering, Inc. (civil)

Columbus, Indiana is famous
as a museum of 20th-century
architecture. In a long line of
famous Columbus fire stations,
such as the Venturi-designed
Station No. 4, Fire Station
No. 6 acts as a contemporary
civic icon designed specifi-
cally for the fast-moving rural
highway in Columbus'
southern sector.

Photos: Balthazar Korab Ltd.



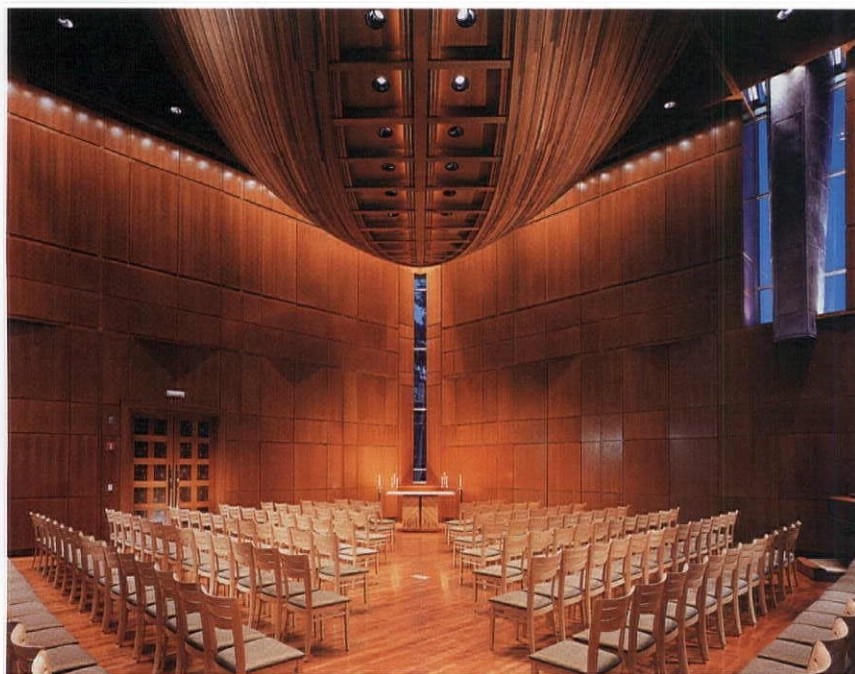
Honor Award:
West Campus
Residence Halls
Northeastern University
Boston

Architect:
William Rawn Associates,
Architects, Inc.
Boston

www.williamrawnassociates.com

Project team:
 William L. Rawn FAIA,
 (principal in charge of
 design); Clifford Gayley AIA,
 (associate principal, project
 architect); Chris Kenney;
 Anne-Sophie Divenyi;
 Rob Wear; Kevin Bergeron;
 Lindsay Crawford;
 Sam Lasky; Neil Walls

Contractor:
 Turner Construction
 Company



Honor Award:
Glavin Family Chapel
Babson College
Wellesley, Massachusetts

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

Project team:
 William L. Rawn III FAIA
 (principal in charge); Alan
 Joslin AIA (project architect
 and senior associate in
 charge); Robert Wear AIA;
 Mark Johnson; Robert Linn;
 Matt Cohen; Paul Pennie
 (site representative)

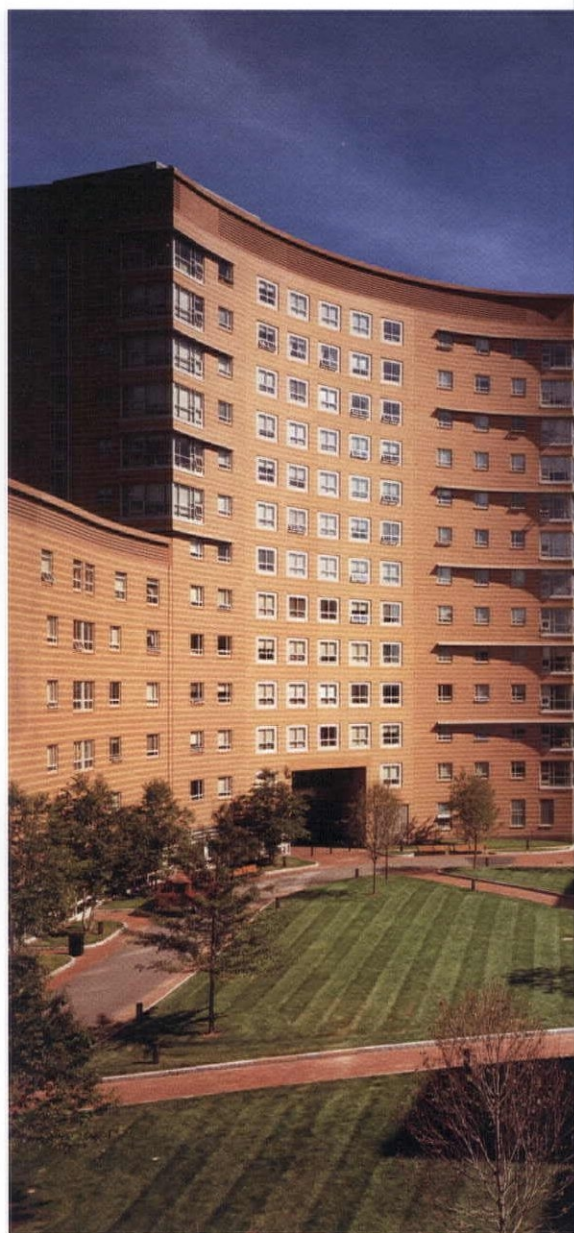
Contractor:
 Erland Construction

Consultants:
 Le Messurier Consulting
 (structural); TMP Consulting
 Engineers, Inc. (mechanical);
 Lottero + Mason Associates,
 Inc. (electrical); Douglas
 Baker, Lighting Consultant
 (lighting); Theatre Projects
 Consultants, Inc. (theater);
 Acentech (audio/visual);
 R. Lawrence Kirkegaard &
 Associates (acoustic);
 Carol R. Johnson Associates
 (landscape); SPEC-EDIT
 (specifications); Andrews
 Survey & Engineering, Inc.
 (surveyor and civil); McPhail
 Associates (geotechnical);
 AM Fogarty Associates, Inc.
 (cost); Peter McGrain
 (glass artist); Serpentino
 Stained and Leaded Glass
 (glass installer)



This chapel provides a non-denominational sanctuary for gatherings of 150 people. Two granite walls face the campus center, and two glass walls open the sanctuary to a light-filled wooded area. Designed in conjunction with a new campus center and theater, it helps form a new campus quadrangle.

Photos: Steve Rosenthal



Consultants:
Le Messurier Consultants
(structural); MP Consulting
Engineers (mechanical/
electrical); The BSC Group
(civil); Haley & Aldrich, Inc.
(geotechnical); Pressley
Associates, Inc. (land-
scape); Hanscomb (cost
estimators, phase I);
Daedalus Projects, Inc.
(cost estimators, phase II);
Ripman Lighting Consultants
(lighting); R.E. Cameron
Associates (surveyor);
Sullivan Code Group (code)

Three new residence halls
(1,050 beds), located across
from the Museum of
Fine Arts, strengthen the
University's presence on
Huntington Avenue. The
buildings are the first phase
of a masterplan developed
by William Rawn Associ-
ates, which organizes a
new 12-acre sector of the
campus.

Photo: Steve Rosenthal



Honor Award:
**Symphony Lake
Amphitheater**
Cary, North Carolina

Client:
Town of Cary

Architect:
**William Rawn Associates,
Architects, Inc.**
Boston

www.williamrawnassociates.com

Project team:
Alan Joslin AIA, William L.
Rawn FAIA (principals in
charge of design); John Upton;
Ken Amano; Matt Cohen;
David Grissino; Gary Gwon;
Victor Liu; Basil Richardson;
Ryan Senkier

Contractor:
Barnhill Contracting Company

Consultants:
Le Messurier Consultants
(structural); TMP Consulting
Engineers, Inc.; (mechanical/
plumbing); Brethauer Consult-
ing (civil); Reynolds & Jewell
(landscape); R. Lawrence
Kirkegaard & Associates
(acoustics); Theatre Projects
Consultants, Inc. (theater);
Daedalus Projects, Inc. (cost);
Ripman Lighting Consultants
(lighting); SPEC-EDIT, Inc.
(specifications)

This amphitheater, a 10,000-
seat outdoor performance
venue, serves the North
Carolina Symphony and other
regional performing-arts
organizations. The facility,
which includes a performance
shell and a structure contain-
ing VIP dining, concession
stands, restrooms, and back-
of-the-house services, uses
contemporary materials
and forms while preserving
a harmony with its natural
surroundings.

Photos: Michael Zirkle

Honor Award:
Summit Residences
and Court
Trinity College
 Hartford, Connecticut

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

Project team:
 William L. Rawn FAIA
 (principal in charge); Alan
 Joslin AIA (principal); Randy
 Wilmot AIA (project
 associate); Hank Scollard;
 Lisa Giovanetti; Laura
 Gilmore; Wei-Chung Chung;
 Jessica Stander; Denise
 Ferris; Robin Sakahara;
 Christine Everett; Christian
 Dick; Matt Gindel

Contractor:
 Gilbane Building Company

Consultants:
 Le Messurier Consultants
 (structural); Van Zelm
 Heywood & Shadford, Inc.
 (mechanical/electrical);
 S. Greiner, Inc. (civil);
 Andropogon Associates, Ltd.
 (landscape); Ripman Lighting
 Consultants (lighting);
 P. R. Sherman, Inc. (code)

The New Summit Residences
 provide beds for 173 students,
 combining three "houses"
 around a cohesive quad-
 rangle. Summit Tower
 includes a dining facility and
 offices for the Tutorial
 College. Summit Suites
 North and South include a
 seminar room at their court-
 level entries, and each
 has a faculty apartment.

Photo: Steve Rosenthal





Honor Award:
Gladys Sakowich
Campus Center
Merrimack College
 North Andover,
 Massachusetts

Architect:
Sasaki Associates, Inc.
 Watertown, Massachusetts
www.sasaki.com

Contractor:
 Erland Construction, Inc.

Consultants:
 William H. Pineo, Inc. (project
 management); Foley and Buhl
 Engineering, Inc. (structural);
 Cosentini Associates (MEP);
 Cavanaugh Tocci Associates
 (acoustic); FSCI, Food Service
 Consultant, Sodexo Marriott
 Services (food service);
 Sullivan Code Group (code);
 Schweppe Lighting Design,
 Inc. (lighting)

The 130,000-square-foot project fully renovated Merrimack College's existing campus center and doubled its size to create a variety of physical, social, and recreational community spaces. The surrounding site was designed to extend activities from within the building to the exterior plazas, lawns, and fields.

Photos: Richard Mandelkorn

Honor Award:
**Martha's Vineyard
 Airport Terminal and Site**
 Vineyard Haven,
 Massachusetts

Architect:
TAMS Consultants, Inc.
 Boston
www.tamsconsultants.com

Project team:
 Deborah Fennick AIA
 (principal architect); Jonathan
 McCredie (project architect);
 Michael Ehrling; Diane Lim;
 Michael Patrick; Margaret
 Schiff

Contractor:
 J.K. Scanlan Co., Inc.

Consultants:
 Edwards & Kelcey (landside
 civil); R.D. Kimball, Inc. (MEP
 and fire protection); Pressley
 Associates (landscape); Kalin
 Associates (specifications);
 Simon Design (signage)

The project totals 17,500
 square feet, providing a
 spacious ticketing area,
 departures and arrivals halls,
 outdoor waiting areas, a
 restaurant, airline operations,
 offices, and support spaces.
 The signature image of the
 building is the main ticketing
 hall, covered by a tectonically
 expressive wood and steel
 bowstring truss and natural
 wood plank ceiling.

Photos: Peter Lewitt



Honor Award:
Weinstein Residence
New York City

Client:
Michael Weinstein

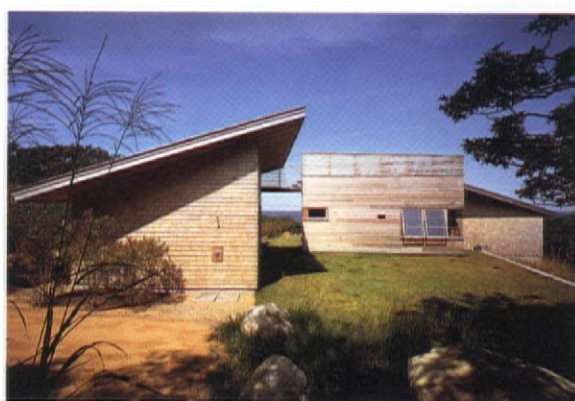
Architect:
Thompson and Rose Architects
(now Charles Rose Architects)
Somerville, Massachusetts
www.charlesrosearchitects.com

Contractor:
Higgins Construction

Consultants:
Thomas Balsey (landscape);
Reynaldo C. Prego Consulting
Engineers (mechanical);
Vairamides Georgeopolis
Engineers (structural)

This project in the heart of New York City's Chelsea district creates a gallery space and residence around an urban garden and includes a retail showroom and rental apartment below. Views across the garden create layered spaces that intertwine inside and outside, urban and natural, sculptural and organic.

Photo: Chuck Choi



Honor Award:
Vineyard Sound Residence
Aquinnah, Massachusetts

Clients:
Mr. & Mrs. Donald Ogilvie

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

Contractor:
Andrew Flake Construction

Consultant:
Ocmulgee Associates, Inc.
(structural)

The 1,300-square-foot vacation home, designed in compliance with strict zoning laws, employs simple volumes perforated by dramatic views. Passageways frame vistas and visually link the occupants to the water beyond. The floor terraces with the site, while a rooftop deck provides views of the Gay Head lighthouse and Vineyard Sound.

Photos: Chuck Choi

Honor Award:
Camp Paint Rock
Hyattville, Wyoming

Client:
John and Carol Alm

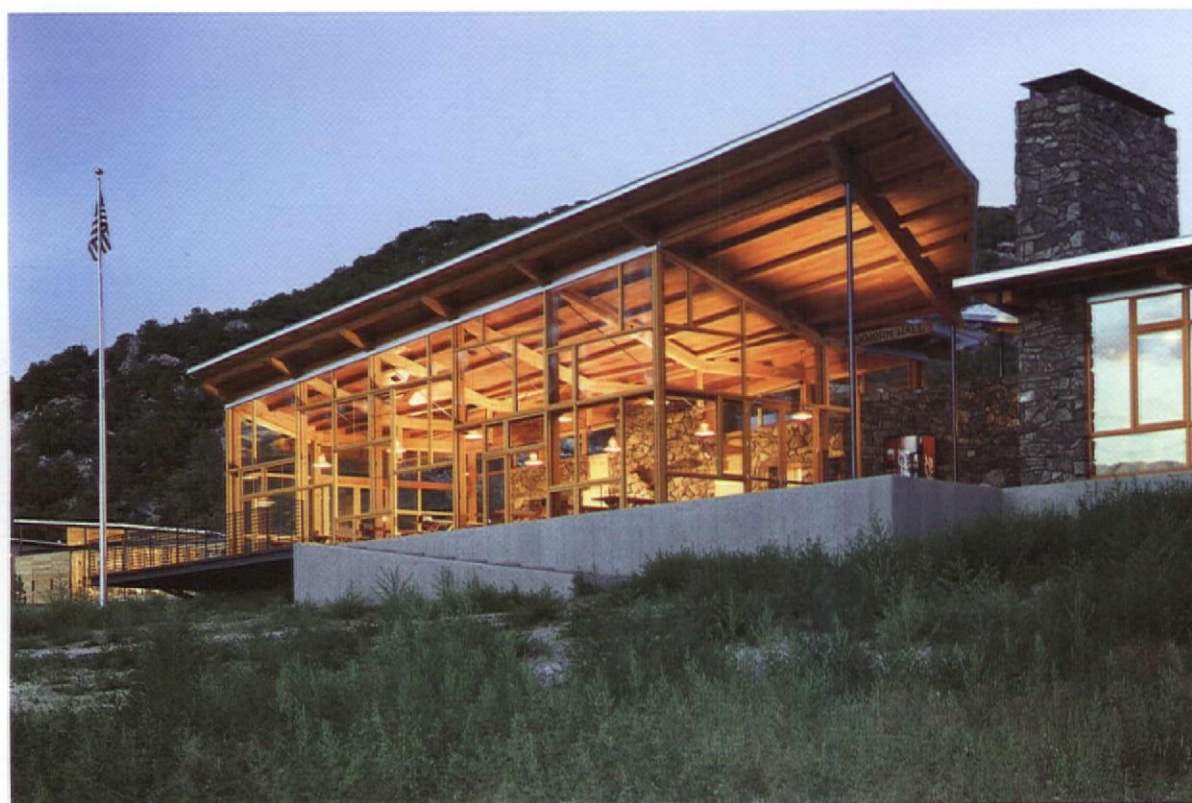
Architect:
Thompson and Rose Architects
(now Charles Rose Architects)
Somerville, Massachusetts
www.charlesrosearchitects.com

Contractor:
Groathouse Construction

Consultant:
Arup (structural)

A camp for 76 inner-city Los Angeles school children, the project is funded by The Alm Foundation. The 16-building program includes cabins, a counselors' lodge, director's house, dining hall, kitchen, swimming pools, and various recreational areas. The camp is located at the mouth of two canyons.

Photo: Chuck Choi



Honor Award:
**Polly Hill Arboretum
 Visitors Center**
 Chilmark, Massachusetts

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

The simple shed forms interact with each other and the surrounding landscape. Architectural elements such as the window seat or the skylight in the information center building help to link the building to its natural site and heighten the visitor's sense of relationship with the site.

Photo: Chuck Choi



Honorable Mention:
**The Carroll School
 Student Stand
 The Carroll School**
 Lincoln, Massachusetts

Architect:
**Keith G. Moskow
 Architects, Inc.**
 Boston
www.moskowarchitects.com

Project team:
 Keith Moskow AIA,
 Robert Linn, Craig Buttner,
 Malcolm Berg

Contractor:
 McGrath Carpentry Service

Consultant:
 Le Messurier Consultants
 (engineer)

The structural frame of woven two-by members creates a wave on the front of this bus shelter that welcomes students, sheds rain and evokes the memory of train stations. A translucent roof glows when lit from within, exposing the structure and creating the illusion of warmth on dark, wintry afternoons.

Photo: Greg Premru, Premru
 Photography

BSA/New England Healthcare Assembly Design Awards

Jury:

Karrie Frasca-Beaulieu ASID

The S/L/A/M Collaborative, Glastonbury, Connecticut

Todd Hanson AIA

JSA Inc., Portsmouth, New Hampshire

Gary Lahey AIA

Sterling Planning Alliance/Steffian Bradley Associates
Boston

Paula Quan

Children's Hospital, Boston

Mark Warner AIA

Ageless Design, Jupiter, Florida

Jury comments:

Much of our initial discussion focused on the kinds of information we sought as we evaluated each project. For example: Does the design work efficiently? Was there an appropriate connection to the outdoors? Is access clear and easy? Is there an image of place? Is it proportional to human scale? Are the materials appropriate? Is the design functional? One juror also observed that too often when we design an element of a hospital, we tend to focus only on our own project and fail to think about the entire facility and how our project should relate to activity elsewhere in the hospital.... We also devoted some discussion to the definition of a healthcare facility. In a rapidly changing healthcare climate, should we be considering fitness centers or other untraditional facilities, even home healthcare activities, as part of this program's bailiwick?

Editor's note: The full text of jury comments, including responses to individual projects, may be found at www.architects.org/awards.html

Honor Awards

- 51 Ellenzweig Associates, Inc.
Abramson Pediatric Research Center
Children's Hospital of Philadelphia
Philadelphia
- 52 Shepley Bulfinch Richardson and Abbott
with Diekema/Hamann Architects
Bronson Methodist Hospital South Campus Development
Kalamazoo, Michigan

Awards

- 53 Rothman Partners Incorporated
Post-Partum Suite for Beth Israel Deaconess Medical Center
Boston
- 54 Tsoi/Kobus & Associates, Inc.
Jaendl Family Pavilion, Lehigh Valley Hospital
Allentown, Pennsylvania

Citations

- 54 Guenther Petrarca LLP
(now Guenther 5 Architects, PLLC; and Studio Petrarca)
Beth Israel Continuum Center for Health & Healing
New York City
- 55 Prellwitz/Chilinski Associates
The Café at Children's, The Children's Hospital
Boston



Honor Award:

**Abramson Pediatric
Research Center, Children's
Hospital of Philadelphia**
Philadelphia, Pennsylvania

Architect:

Ellenzweig Associates, Inc.
Cambridge, Massachusetts
www.ellenzweig.com

Project team:

Harry Ellenzweig FAIA
(principal in charge of design);
Janet Ross AIA; Michael
Lauber AIA; Gary Gwon and
Mitos Catomeris AIA; Greg
Berndt, Bill Crozier; William
Goodwin; Yahya Jan; Steve
Mahler; James McComas;
Paul Norris; Michael Petrus;
Hacig Tacvorian; Randy
Wilmot; John Woolsey; David
Willy; Sascha Neschevsky;
Ellen Light; Jeff Salocks;
Byron Bronston

Contractor:

L.F. Driscoll Co.

Consultants:

Le Messurier Consultants
(structural); BR+A Consulting
Engineers (mechanical,
electrical); Coe, Lee, Robinson
& Roesch (landscape)

The Abramson Pediatric Research Center is one of the largest pediatric research centers in the country with all research activities consolidated into a single 13-story building. In addition to 63 laboratories and their support spaces, the center contains administrative offices, a cafeteria, a conference center, an animal research facility and an underground parking garage.

Photo: Tom Crane Photography

Honor Award:

**Bronson Methodist Hospital
South Campus Development
Bronson Methodist Hospital
Kalamazoo, Michigan**

Architect:

**Shepley Bulfinch Richardson
and Abbott
Boston
www.sbra.com**

Associate Architect:

**Diekema/Hamann Architects
Kalamazoo, Michigan**

Project team:

Garrold Baker AIA (principal
in charge); Elizabeth
Ericson FAIA (principal for
design); Nigel Gallaher AIA;
Jonathan Gyory AIA;
Christian Nixon, Assoc. AIA;
Jennifer Alliber AIA

Contractor:

Barton Malow/CSM

Consultants:

Bard Rao + Athanas Boston
(MEP); Souza, True And
Partners, Inc. (structural);
O'Boyle Cowell Blalock And
Associates (landscape);
Walker Parking Consultants/
Eng., Inc. (parking); Jon Roll &
Associates (signage); Lam
Partners, Inc. (lighting);
Food Facilities Concepts, Inc.
(food service consultant)

The new Bronson medical
campus has revitalized
downtown Kalamazoo while
celebrating patient-centered
hospital design. Medical
departments are planned for
maximum accessibility and
efficiency, while art, light, and
natural elements pervade the
design, creating a welcoming
healing environment. A 53-
foot garden atrium forms the
heart of the institution.

Photo: Peter Mauss/ESTO





Design Award:
Post-Partum Suite
for Beth Israel Deaconess
Medical Center
 Boston

Architect:
Rothman Partners
Incorporated
 Boston
www.rothmanpartners.com

Project team:
 Martha L. Rothman AIA

Contractor:
 Walsh Brothers, Inc.

Consultants:
 Souza True & Partners
 (structural); Thompson
 Consultants (mechanical);
 Jim Ruell (electrical);
 R.W. Sullivan (fire protection);
 Vermeulens Inc. (cost)

The new suite, known for its "family-centered care," provides 60 private bedrooms for both post-partum and ante-partum patients. The nurses' station is open and accessible to the rooms. Resource and conference areas are located behind the station. Additional facilities include neonatal nurseries and a solarium with toys for older children.

Photos: Steve Rosenthal

Citation:
**Beth Israel
Continuum Center for Health
& Healing**
New York City

Architect:
Guenther Petrarca LLP
(now Guenther 5 Architects,
PLLC; and Studio Petrarca)
New York City
www.g5arch.com
www.studiopetrarca.com



Design Award:
Jaundl Family Pavilion
Lehigh Valley Hospital
Allentown, Pennsylvania

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

Project team:
Rick Kobus AIA; Mike Bush;
Steve Broadhead; Alan Fried;
Choy Ng; Rebecca Petty
Knight; Betsy Chabot; Camie
Maze; Chris Morse; Julie
Chang; Kevin Curran; Kim
Law; Matt Mead; Scott Roaf;
Valerie Gage

Construction Manager:
A.H. Butz

Consultants:
Weidinger Associates, Inc.
(structural); G. Edwin Pidcock
Company (civil); BR+A
(MEP); Shen Milsom & Wilke
(acoustical); John Copley
& Associates (landscape)

The masterplan transforms a
hospital into the nucleus of a
regional healthcare network.
The design establishes a
new image of the hospital for
patients, visitors, staff, and
neighboring communities and
achieves a synergy with
existing campus construction
through its design and choice
of building materials.

Photo: Hedrich-Blessing



Project team:
Robin Guenther; John
Petrarca; Roberta Woelfling;
Jason Harper; Ayola Greene;
Fred Wallace; Liezl Diaz

Contractor:
Gazetten Contracting

Consultants:
Cosentini Associates LLP
(engineer); Alex Stark
(feng shui)

The architectural design for the Center for Health and Healing enhances the goals of optimizing patients' physical, emotional, and spiritual resources through responsive planning, selection of sustainable materials, and the creation of a distinctive, nontraditional healing environment with a view toward de-institutionalizing the experience of receiving care.

Photos: Peter Mauss/ESTO



Citation:
**The Café at Children's
The Children's Hospital
Boston**

Architects
**Prellwitz/Chilinski
Associates**
Cambridge, Massachusetts
www.prellwitzchilinski.com

Contractor:
George B.H. Macomber
Company

Consultants:
Sodexo Marriott (food
service operator); Bard, Rao, +
Athanas (mechanical and
electrical); Robert W. Sullivan,
Inc. (plumbing and fire
protection); Zaldastani
Associates, Inc. (structural);
Clevenger Frable LaVallee,
Inc. (food service consulting);
Guarino Design Group
(graphics)

The Café at Children's is a benchmark for innovative hospital dining services. The design and construction quality of the café emphasizes the caring sensibility found at the internationally renowned teaching hospital. Patients, families, and staff find the colorful, whimsical café a comforting respite from medical challenges and life's more difficult moments.

Photo: Peter Vanderwerker

BSA/AIA New York Urban Design Awards

Jury:

Claire Barrett AICP
Claire Barrett & Associates
Cambridge, Massachusetts

Mark Ginsberg AIA
Curtis + Ginsberg Architects, New York City

Hunter Morrison
Cleveland City Planning Commission

Brian Shea AIA
Cooper Robertson & Partners, New York City

Robert Stein AIA
Carlson Associates, Framingham, Massachusetts

Jury comments:

...Several of the submissions provoked discussion among us about the state of urban design as a discipline, the occasional confusion between urban design and planning, and the impact of contemporary architectural education and the computer revolution on the understanding and use of fundamental urban design tools.... Often, for example, we found instances of good urban design analysis or good intuitive design, but rarely did we find both evident or at least clearly linked in the same portfolio.... While [urging] closer attention to and...better use of the fundamental tools of urban design, we also urge designers to remember that urban design is not about maps, it is about identification of issues and meanings: What is the larger picture? Why is the place under study different from other places? Has the problem been sufficiently defined before any solution is proposed?

Editor's note: The full text of jury comments, including responses to individual projects, may be found at www.architects.org/awards.htm

Willo von Moltke Honor Award for Urban Design Excellence

- 57 Antonio Di Mambro + Associates, Inc.
Caguas 2020 Urban Zone Study, Caguas, Puerto Rico

Urban Design Award

- 58 Goody, Clancy & Associates
A Civic Vision for Turnpike Air Rights in Boston

- 59 Goody, Clancy & Associates
A New Riverview:
A Community Plan for Riverview Estates HOPE VI
Cleveland, Ohio

Special Citations

- 60 Paul Lukez Architecture
North End Traces, Boston

- 61 Jambhekar Strauss PC
(now merged with Fox & Fowle Architects, PC)
Midtown East Queens Master Plan

Willo von Moltke
Honor Award
for Urban Design
Excellence
**Caguas 2020 Urban
Zone Study**
Caguas, Puerto Rico

Client:
Municipality of Caguas

Architect:
**Antonio Di Mambro +
Associates, Inc.**
Boston
www.dimambro.com

Project team:
Antonio Di Mambro FAIA
(principal in charge);
Jefferson Poole; Jean
Riesman; Te-Ming Chang

A strategic study that establishes a managed growth model for a city experiencing dramatic and reckless urban growth. Critical and integrated elements of the recommended plan include: redesign of the city's transportation infrastructure; protection of the natural environment; densification and revitalization of the urban core; and improvement of the public realm.



- CAGUAS URBAN ZONE
- RIVER PARKLAND
- DOWNTOWN
- HISTORIC CENTER
- INNER CORE NEIGHBORHOOD
- PROTECTED NATURAL AREAS
- NEIGHBORHOOD PUBLIC PLAZA
- URBAN GATEWAY
- TRANSPORTATION GATEWAY
- COMMERCIAL CORRIDORS
- REGIONAL ROADWAYS
- URBAN ROADWAYS

**Urban Design Award:
A Civic Vision for Turnpike
Air Rights in Boston
Boston**

Client:
Boston Redevelopment
Authority
**Strategic Development
Study Committee**

Architect:
Goody, Clancy & Associates
Boston
www.gcassoc.com

Consultants:
Vollmer Associates;
Leff Consulting; Economics
Research Associates;
The Bhatti Group; Rackemann
Strategic Consulting;
Carol R. Johnson Associates;
Bluestone Planning Group

The multi-disciplinary team worked closely with a mayor-appointed committee to develop guidelines that successfully balance local character and needs with economic feasibility for 23 different parcels in eight distinct neighborhoods. GC&A created the guidelines from the input of more than 25 public meetings and numerous workshops attended by several hundred people.

Aerial photo:
Landslides Aerial Photography.

Perspective renderings:
John Margolis

Composite graphics:
GC&A Graphics Dept., David Curran



Urban Design Award:
**A New Riverview:
 A Community Plan for
 Riverview Estates
 HOPE VI**
 Cleveland, Ohio

Client:
 Cuyahoga Metropolitan
 Housing Authority

Architect:
Goody, Clancy & Associates
 Boston
www.gcassoc.com

Consultants:
 Reese Fayde & Associates;
 The Office of Michael
 Benjamin, Architect; David
 Lewin Associates (geotechni-
 cal); KS Engineering (civil);
 Margolis Associates

A plan for a mixed-income,
 mixed-use neighborhood,
 GC&A involved representa-
 tives from HUD, the city, past
 and current residents, the
 development community,
 and open space advocates.
 The 20-acre neighborhood
 will include 500 units of housing
 together with retail, restau-
 rants, and public open space
 that continues the streets
 and characteristics of adjacent
 historic neighborhoods.

Perspective rendering:
 John Margolis

Area map:
 GC&A Graphics Dept., Steve Wolf



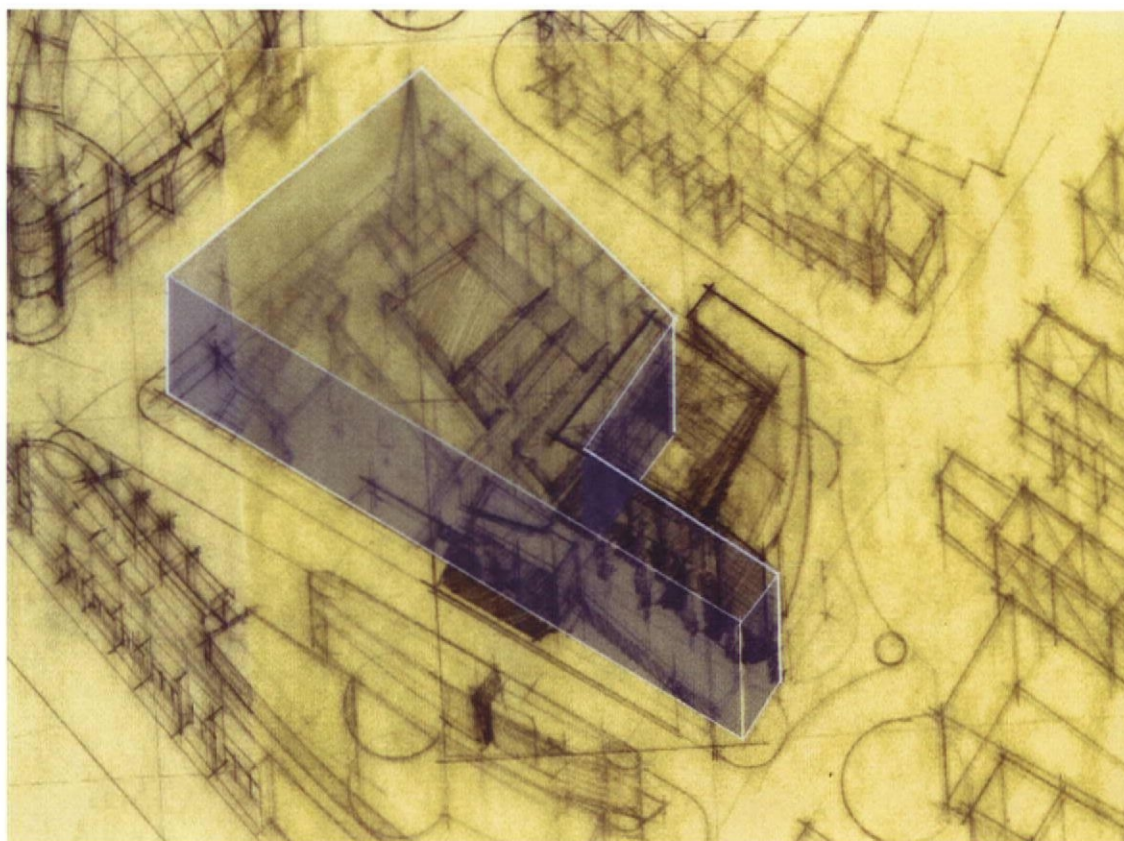
Urban Design Award:
North End Traces
Boston

Client:
NEWCAC (a North End
Community Group)

Architect:
Paul Lukez Architecture
Somerville, Massachusetts
www.lukez.com

Project team:
Paul Lukez; Jude Dallaire;
Jon Seward; Todd Boyd

This urban development proposal offers a design process that takes into consideration the rich and multi-layered history of the sites in question. Through an iterative design process, an "interim plan" was developed as a tool demonstrating design strategies for re-establishing strong links between Dock Square and the North End.

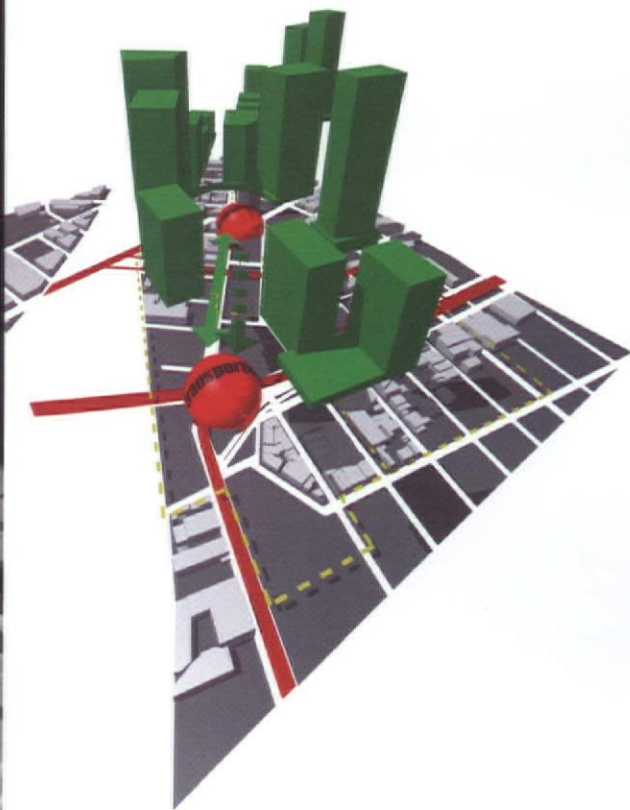
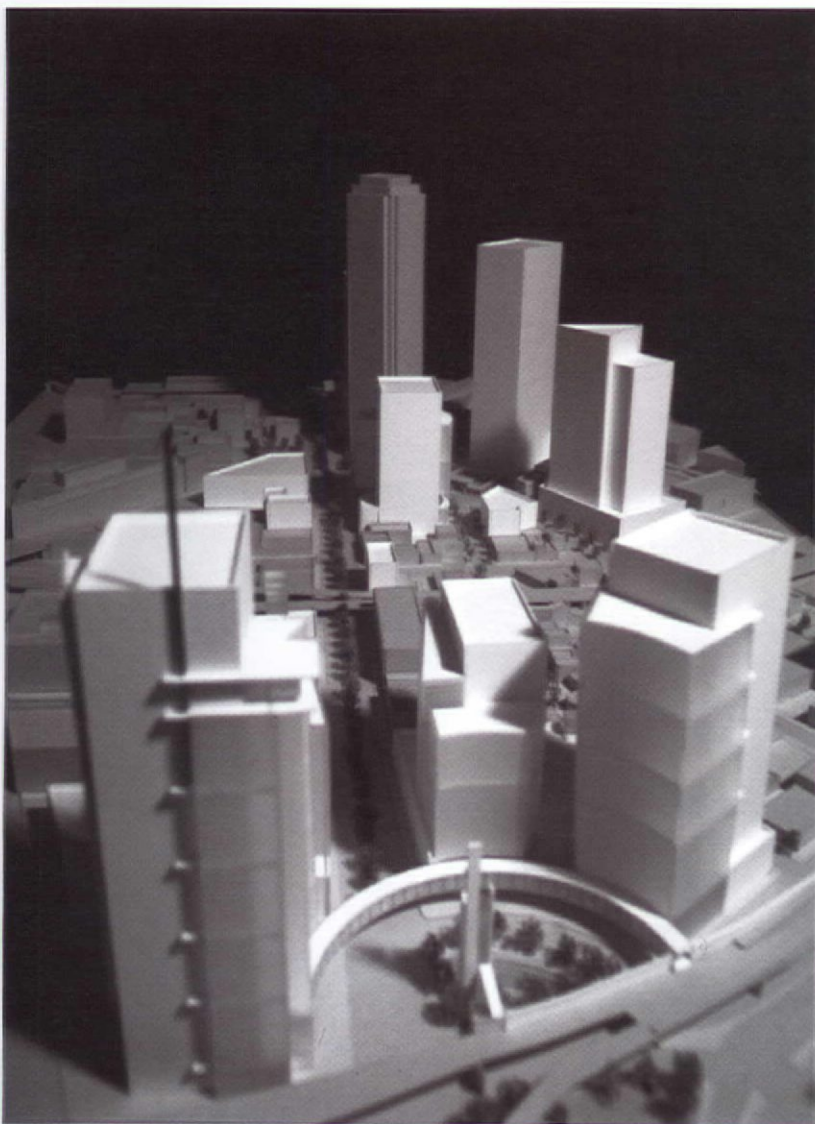


Urban Design Award
Special Citation:
**Midtown East Queens
Master Plan**
Queens, New York

Client:
Arete Corporation

Architect:
Jambhekar Strauss PC
(now merged with
Fox & Fowle Architects, PC)
New York City
www.foxfowle.com

Commissioned by a client who had assembled property at Queens Plaza (a transportation hub directly east of Midtown Manhattan), the plan was created to influence public officials to rezone to spur private investment. The plan succeeded. The city adopted an approach to rezoning that advocated maximum densities on sites with direct transit links.



BSA/AIA New York Sustainable Design Awards

Jury:

Joyce Lee AIA

New York City Office of Management and Budget

Wilson Pollock FAIA

ADD Inc, Cambridge, Massachusetts

Deane Rykerson AIA

Rykerson Architecture, Cambridge, Massachusetts

Robert Siegel AIA

Garrison Siegel Architects, New York City

Adrian Tuluca RA

Steven Winter Associates, Norwalk, Connecticut

Jury comments:

...Among other issues we discussed was the apparently too-common perception of sustainable design as an add-on element of design (much the way artwork is often perceived in architecture). Unless sustainability is established as a design criterion at the earliest stage of planning, effective sustainable design will remain elusive. We believe that architects must lead this effort, a kind of leadership too often lacking.... For many of us, the real world of sustainable design today in the American building industry is simply trying to get one sustainable thing done well in each project. We should keep in mind (and help our clients understand) that sustainable design is a tool for invention...

Editor's note: The full text of jury comments, including responses to individual projects, may be found at www.architects.org/awards.htm

63 Pei Cobb Freed & Partners Architects LLP
with Architekten Cie
ABN-AMRO Bank World Headquarters
Amsterdam, The Netherlands

64 Van der Ryn Architects
Real Goods Solar Living Center
Hopland, California

Citation for Sustainable Planning

65 Sasaki Associates, Inc.
Pearl River Concept and Urban Design
Guangzhou, China

Sustainable Design Award:
ABN-AMRO Bank
World Headquarters
Amsterdam
The Netherlands

Architect:
Pei Cobb Freed & Partners
Architects LLP
New York City
www.pcf-p.com

Associate Architect:
Architekten Cie
Amsterdam
The Netherlands

Project team:
Henry N. Cobb FAIA;
Yvonne Szeto; Brian P.
McNally; Bruce White;
Deborah Young

Contractor:
De bank combinatie

Consultants:
Studio Merckx (interiors);
Aronsohn raadgevende
ingenieurs bv (structural);
Technical Management (MEP
and fire protection); Travers
Associates (traffic, site, civil);
Computerweg 11-13 (food
service, security and
monitoring, vertical transport
and maintenance); Advies-
bureau Peutz & Associates, BV
(building physics); Advies-
bureau Peutz & Associates, BV
(acoustical); Technical
Management (audio visual);
Cosentini Lighting Design
(special lighting)

The challenge was to produce a healthy and comfortable internal environment while maintaining a high level of energy conservation. This was achieved through the use of an innovative climate wall, automated blinds, heat recovery system, modern digital climate regulators, and light fixtures facilitating automatic adjustment to daylight and occupancy levels.

Photo below:
Daria Scagliola/StijnBrakkee

Photos left column:
Luc Boegly/Archipress





Sustainable Design Award:
Real Goods
Solar Living Center
 Hopland, California

Client:
 Real Goods Trading
 Corporation

Architect:
Van der Ryn Architects
 Sausalito, California
www.vanderryn.com

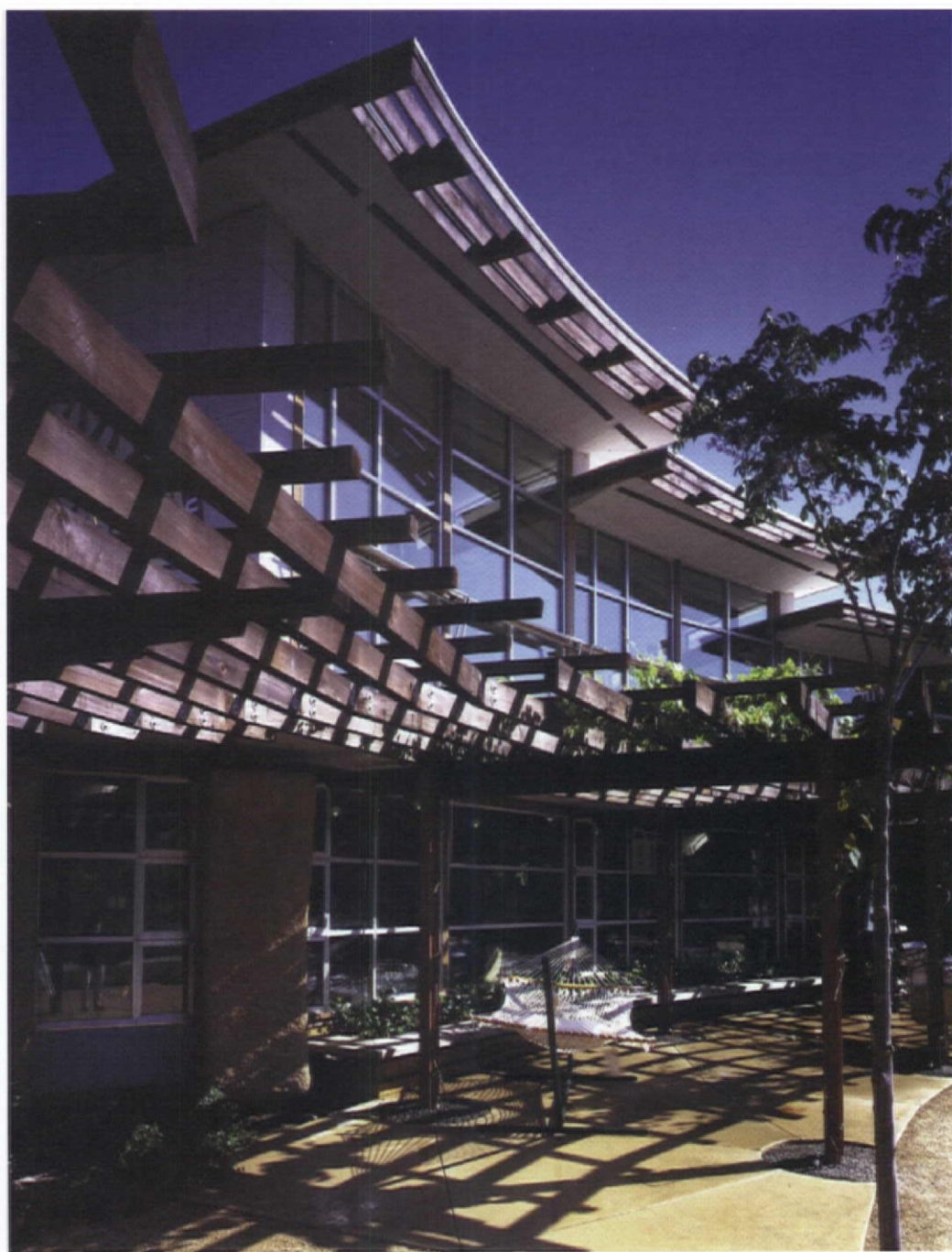
Contractor:
 TDM Construction Co., Inc.

Consultant:
 Land and Place Landscape
 Designers (landscape)

The design for this retail showroom makes an awareness of the elements of place — sun, wind, water, and vegetation — second nature. The building features straw-bale wall construction, sustainably harvested lumber, and grid-intertied wind and photovoltaic energy production. Moving water is used extensively for sound, visual delight, and summer cooling.

Photo, top: Charles C. Benton,
 Aerial Kite Photography

Photo, right: Richard Barnes



Citation for sustainable planning:
Pearl River Concept and Urban Design
 Guangzhou, China

Client:
 Urban Planning Bureau

Architect:
Sasaki Associates, Inc.
 Watertown, Massachusetts
www.sasaki.com

Project team:
 David McIntyre; Dennis Pieprz; Steve Garbier, Michael Grove, Yoon-Jin Park; Peter Hedlund, Xu Lai; Jerry Chao; Jin Hyung Roh; Dr. Sun Yimin, Guangzhou; J&Y Model

The City of Guangzhou lies at the center of the most rapidly urbanizing area on the planet. This plan for 65 km of the Guangzhou Pearl River Delta controls development and integrates existing open spaces such as agricultural areas with a preservation- and tourism-oriented strategy that links historic and cultural sites.



BSA Unbuilt Architecture Awards

Jury:

David Barrett
Boston Properties, Boston

Jeff Blackledge AIA
Archimania, Memphis, Tennessee

Robert Brown IIDA, AIA
CBT/Childs Bertman Tseckares, Boston
President, The Boston Society of Architects

Ned Cramer
Architecture, New York City

Robert Kroin AIA
Boston Redevelopment Authority

Jeanne Kuespert AIA
William Rawn Associates, Boston

Wellington Reiter AIA
Urban Instruments, Boston

Carlos Zapata
Wood and Zapata Architects
Cambridge, Massachusetts

Jury comments:

Somewhat unique to this year's submissions was the extraordinary number of well-crafted architectural pieces versus theoretical explorations.... The lack of theoretical work was not a surprise to those jurors heavily involved in teaching. In most schools, there is a renewed focus on placemaking, building, and the craft of architecture. A number of submissions tackled problems specifically addressing a sustainable environmental agenda.... There were also the highly technical machine-as-architecture and architecture-as-machine solutions. The human spirit — how we contain it, express it, and collectively worship it — continues to be a theme in submissions to this program.... The graphics continue to improve, the research becomes broader, and the architectural expressions challenge the conventional and unconventional conversations within our academic and professional communities.

Editor's note: The full text of jury comments, including responses to individual projects, may be found at www.architects.org/awards.htm

67 Luoni Gold Design Studio
with Karl Thorne Architects, Inc.
The Conservancy: A Conservation Community
Steinhatchee, Florida

68 PLY Architecture + Design
Sacred Ground (Prototype Church)

Citation for Excellence

68 Fox & Fowle Architects
Washington Metropolitan Area Transit Authority (WMATA)
Canopy Design
Washington, DC

69 Friedrich St. Florian, Architect
National Opera
Oslo, Norway

69 Vincent Snyder, Architect
Voboril Residence
Wahoo, Nebraska

Unbuilt Architecture Award:
The Conservancy:
 A Conservation Community
 Steinhatchee, Florida

Designer:
Luoni Gold Design Studio
 Gainesville, Florida

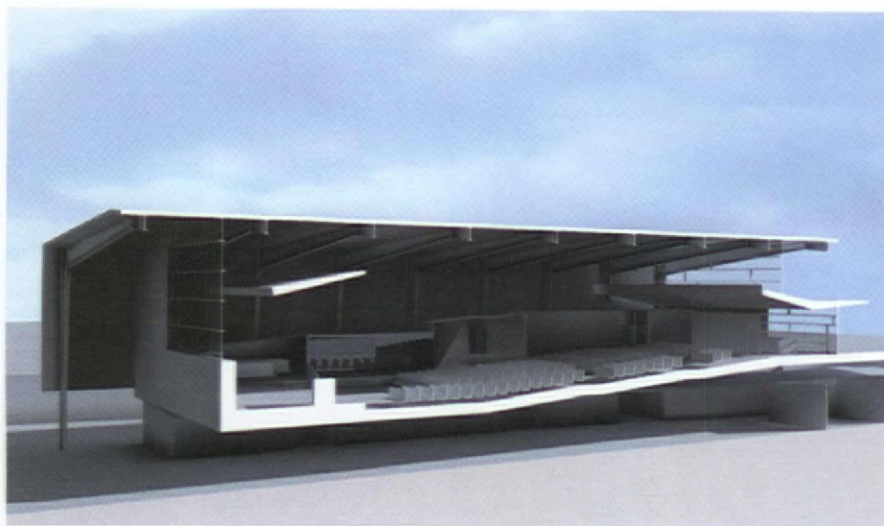
Executive Architect:
Karl Thorne Architects, Inc.

Project team:
 Martin Gold, Stephen Luoni
 (principals); Scott Crawford;
 Anthony Nolan; Harry
 Semeple; Tzveta Panayotova;
 Albert Dambros; Lamas
 Orlando; Ryan Marzo; Jeremy
 Franklin; Amos Miers

Consultants:
 Water and Air Research
 (environmental); Bodo and
 Associates Inc (structural)

This 56-unit development is
 a model of "smart-growth" for
 rural residential development,
 through the integration of
 natural systems with social
 systems. Infrastructure is
 powered by alternative energy
 sources as units are outfitted
 with solar collection cells,
 HVAC earth heat sinks, and
 ties into an organic waste
 treatment system.





Unbuilt Architecture
Citation for Excellence:
**Washington Metropolitan
Area Transit Authority
(WMATA) Canopy Design**
Washington, DC

Designer:
Fox & Fowle Architects
New York City
www.foxfowle.com

A prototype for the Metrorail system, this canopy accommodates rather than contains. It is designed to constantly adapt to site conditions and the everyday conditions of use. The mechanics of the canopy would allow it to "fold" into various positions according to the sunlight as well as user traffic.



Unbuilt Architecture Award:
**Sacred Ground
(Prototype Church)**
Midwest

Designer:
PLY Architecture + Design
Ann Arbor, Michigan
www.plyarch.com

Project team:
Craig Borum; Karl Daubmann;
Greg Hanson; Anca
Trandafirescu

Sacred Ground transforms the Midwestern, agrarian landscape into a sacred precinct for a small church. Through the relationship of the landscape (manipulation of the ground plane), church exterior (an economical metal building system), and church interior (wood-frame construction), the project integrates the building with the site and the community.

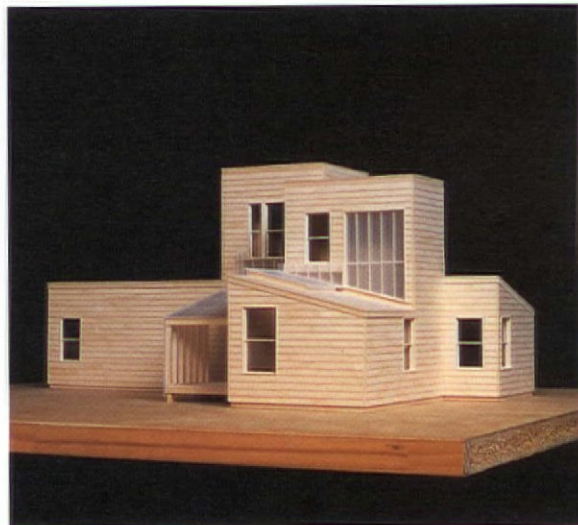


**Unbuilt Architecture
Citation for Excellence:
National Opera
Oslo, Norway**

**Designer:
Friedrich St. Florian,
Architect**

Project team:
Friedrich St. Florian AIA;
Justin Minda; Kutan Ayata;
Pablo Ortiz; Steve Stobbe

The Opera House is located at the end of a fjord and serves as a bridge between the city center to the west and the medieval city to the east. The project includes five primary spaces: an opera house, black-box theater, rehearsal hall, lobby, and outdoor theater.



**Unbuilt Architecture
Citation for Excellence:
Voboril Residence
Wahoo, Nebraska**

**Designer:
Vincent Snyder, Architect
Austin, Texas**

Project team:
Vincent Snyder, Jon Geib

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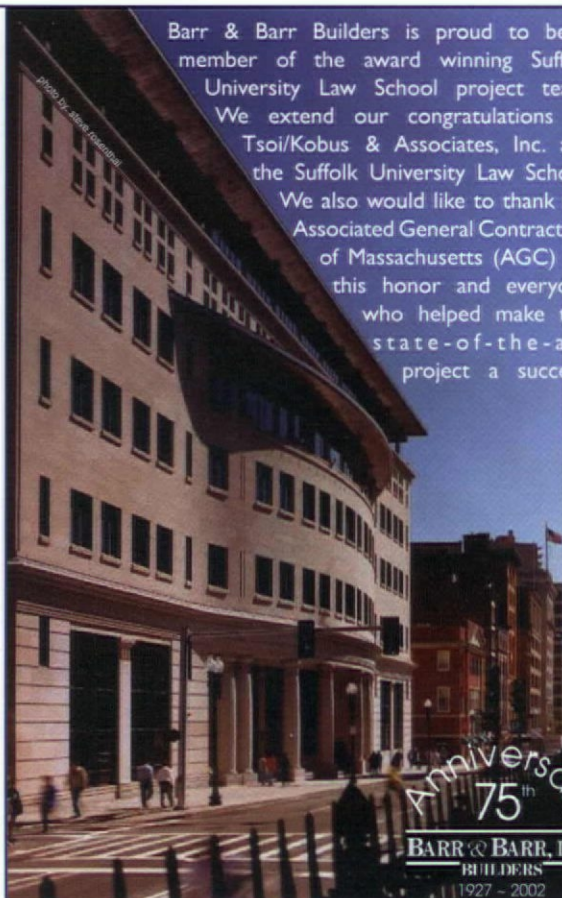
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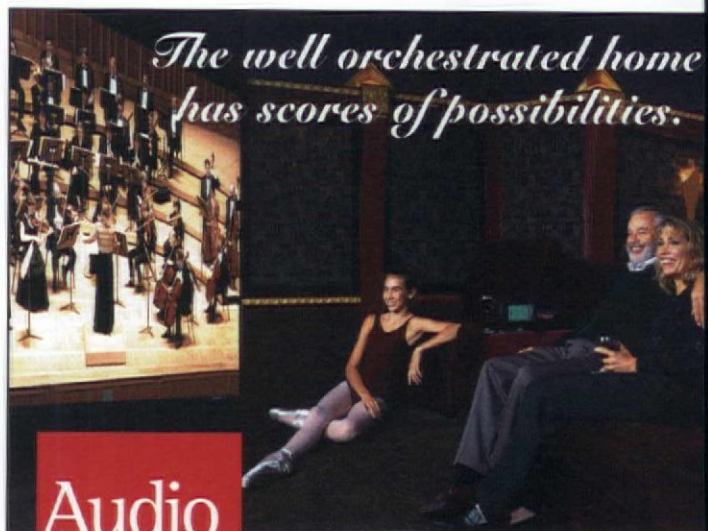
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Jury comments and examples of design award recipients' work from previous programs are also available online at www.architects.org.

Eligibility

Call for entries available

Submission deadline

Educational Facilities Design Awards

Public and private K-12 educational facilities of any type anywhere in the world by New England architects; also any architect anywhere in the world may submit project(s) built in New England

January 2002

March 4
2002

Healthcare Facilities Design Awards

Co-sponsored by the
New England Healthcare Assembly

Healthcare facilities of any type anywhere in the world by any New England architect; also any architect anywhere in the world may submit any project built in New England

January 2002

March 18
2002

Housing Design Awards

Co-sponsored by AIA New York

All housing types (single-family, multi-family, assisted-living, dorms, etc.) anywhere in the world by New England or New York architects; also any architect anywhere in the world may submit project(s) built in New England or New York

January 2002

April 1
2002

Interior Architecture/ Interior Design Awards

Co-sponsored by IIDA and ASID

All types of interiors projects anywhere in the world by New England architects and interior designers; also architects and interior designers anywhere in the world may submit projects built in New England.

January 2002

April 17
2002

Unbuilt Architecture

Any architect, architectural educator, or architecture student anywhere in the world may submit "real," academic, and/or theoretical projects

March 2002

July 15
2002

AIA New England Design Awards

Any project of any type anywhere in the world by any New England architect; also any architect anywhere in the world may submit any project built in New England

April 2002

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2002

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April 2002

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2002

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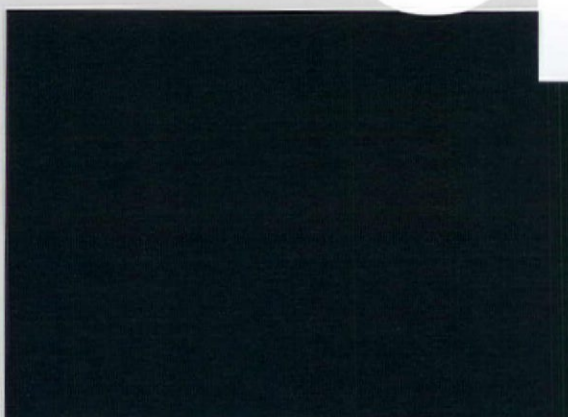


Photo: Peter Aaron/Esto

University of Pennsylvania
Modular VII Chiller Plant



Photo: Steve Rosenthal



Rendering courtesy Goolbsy, Cherry & Associates

top:
Hyde Park Branch Library

bottom:
A Civic Vision for Turnpike
Air Rights in Boston

Awards

Every year, Boston-area architects are honored by their colleagues around the country for contributions to design, to our profession, and to the communities we serve. During 2001, such national recognition was conferred on these colleagues:

AIA Honor Award for Architecture

Hyde Park Branch Library
Schwartz/Silver Architects, Boston

AIA Honor Award for Architecture

University of Pennsylvania
Modular VII Chiller Plant
Leers Weinzapfel Associates, Boston

AIA Honor Award for Regional and Urban Design

A Civic Vision for Turnpike Air Rights in Boston
Goody, Clancy & Associates, Boston

AIA/Business Week-

Architectural Record Award

University of Pennsylvania Module VII Chiller Plant
Leers Weinzapfel Associates, Boston

AIA/ALA Library Buildings Award

University of New Hampshire Dimond Library
Graham Gund Architects
Cambridge, Massachusetts

Institute Honors for Collaborative Achievement

John R. Stilgoe
Harvard University

Young Architects Award

George A. Takoudes AIA

Honorary Member

Leo L. Beranek, PhD, Hon. AIA

Elevated to AIA College of Fellows:

Frederick Noyes FAIA
Evan Shu FAIA



Each year, the BSA also identifies architects, allies, and institutions deserving special recognition for their contributions to the Massachusetts architectural community and to the enrichment of our built and natural environments. In 2001, the BSA conferred these honors:

Award of Honor

Kenneth DeMay FAIA (photo above)

Commonwealth Award

Women's Institute for
Housing and Economic Development
Boston

Honorary Membership in the Boston Society of Architects

Robert Weinberg, Hon. BSA

25 Years Ago... The 1976 Harleston Parker Medal Science Center, Harvard University Sert Jackson and Associates, Inc.

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

Twenty-five years ago, the Parker Medal jury chose to honor the Harvard Science Center, commenting: "The Committee felt that the architect has been able to create a successful solution to a complex problem without hoopla or fanfare while simultaneously creating public spaces which have the richness and vitality necessary for prolonged enjoyment."

"The Committee felt the developing of the public space at the public level as a concourse was extremely successful, especially in the context of academic buildings."

We can only wish that other awards juries could state their values so succinctly. Here's to prolonged enjoyment without hoopla!

The winner of the 2001 Harleston Parker Medal is the restoration and renovation of the Boston Public Library McKim Building, by Shepley Bulfinch Richardson and Abbott. See page 30.

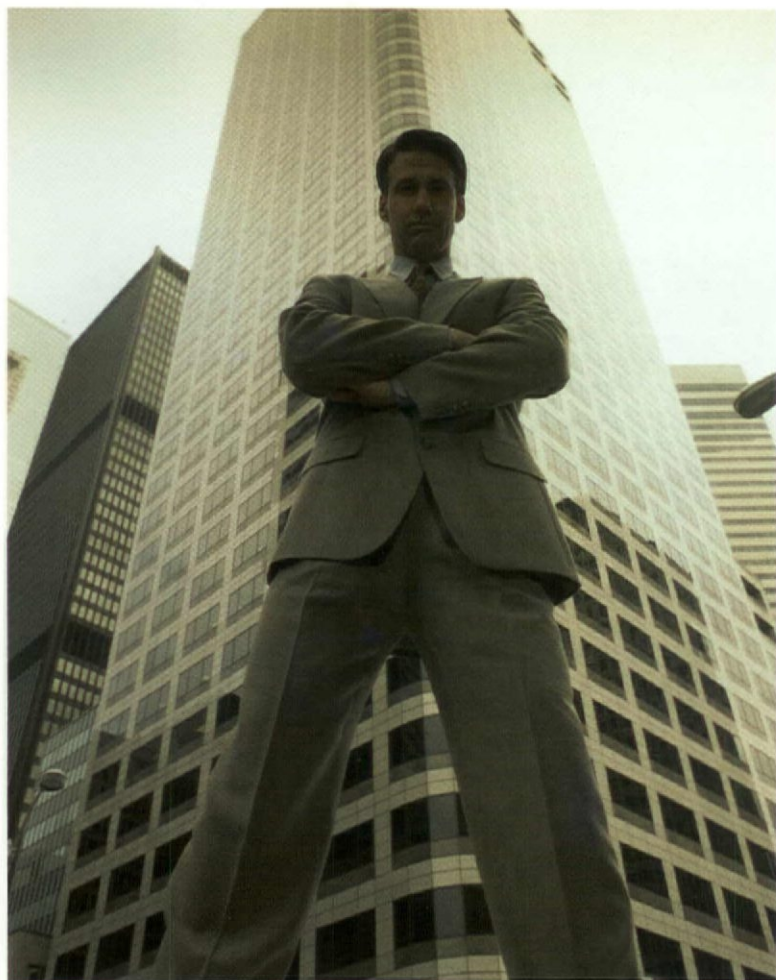


1976 Harleston Parker Jury:
Richard J. Bertman FAIA, chair
Howard F. Elkus RIBA, FAIA
Ronald Gourley FAIA
Donlyn Lyndon FAIA
Joseph Maybank FAIA
Henry A. Wood FAIA



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