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Architecture Boston

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

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Massachusetts Institute of Technology
Cambridge, Massachusetts
Architect:
Steven Holl in collaboration with
Perry Dean Rogers Partners Architects
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2 Index to advertisers
3 Letter from the editor
10 Architecture 2002
Thomas M. Keane Jr.
18 Pop Friction:
Rethinking Professional Awards Programs
by Edward Frenette AIA
26 Urban Cowboy
Hubert Murray AIA talks with
Charles Redmon FAIA recipient, 2002 BSA Award of Honor
41 The 2002 Harleston Parker Medal
Office dA, Inc. Multi-Faith Spiritual Center Northeastern University
44 Rotch Traveling Scholarship
Kari Silloway Thomas Melville Todd Thiel
A Memorial for Boston by Tamara Roy AIA
46 BSA Honor Awards for Design Excellence
47 Graham Gund Architects
48 Koetter Kim & Associates
48 Machado and Silvetti Associates, Inc.
49 Charles Rose Architects, Inc. (formerly Thompson and Rose Architects, Inc.)
50 Solomon+Bauer Architects, Inc.
50 The Stubbins Associates with Architects 61
51 CBT/Childs Bertman Tsckares, Inc.
52 Kallmann McKinnell & Wood Architects, Inc.
52 Office dA, Inc. with
Alexander Coogan Architect, Inc.
53 Payette Associates, Inc.
54 Brunaer/Cott & Associates, Inc.
54 CBT/Childs Bertman Tsckares, Inc.
55 Mark Kutker & Associates Architects, Inc.
56 Kye Sung Woo Architect, Inc.
57 Perry Dean Rogers Partners Architects
57 Maryann Thompson Architects
58 K-12 Educational Facilities Design Awards
59 The Architectural Team, Inc.
60 Chan Krieger & Associates
60 Flansburgh Associates, Inc.
61 Graham Gund Architects with Van Dijk Westlake Reed Laskosky
62 Harriman Associates Architects + Engineers
63 Perry Dean Rogers Partners Architects
64 HMFH Architects, Inc.
65 Symmes Maini & McKee Associates
66 BSA/New England Healthcare Assembly Design Awards
67 MorrisSwitzer-Environment for Health, Inc.
68 Taylor & Partners, Inc.
69 Cannon Design
70 Shepley Bulfinch Richardson and Abbott with The Hillier Group
71 Tsui/Kebus & Associates, Inc.
72 BSA/AIA NY Housing Design Awards
73 Gruzen Samton LLP
74 Machado and Silvetti Associates, Inc.
75 William Rawn Associates, Architects, Inc.
75 Deborah Epstein Architect (presently dba Epstein Joslin Architects)
76 Charles Rose Architects, Inc. (formerly Thompson and Rose Architects, Inc.)
76 The Stephen B. Jacobs Group, PC
77 Ruhl Walker Architects, Inc.
77 Sasaki Associates, Inc.
78 BSA/IDA/ASID Interior Architecture/Interior Design Awards
79 Adolf Perez, Architect
80 William Rawn Associates, Architects, Inc.
81 Ruhl Walker Architects, Inc.
82 Urban Instruments, Inc.
83 Peter H. Wiederspahn, Architect
84 CBT/Childs Bertman Tsckares, Inc.
84 CBT/Childs Bertman Tsckares, Inc.
85 Jung/Brannen Associates, Inc.
86 Unbuilt Architecture Awards
87 L/IS Levit Iwamoto Scott
88 Keith Mitnick with Mireille Roddier and Stewart Hicks
88 Marylis R. Nepomechie Architect
89 StoSS landscape urbanism
90 Edmonds + Lee
90 Johannes M.P. Knoops
91 J.P. Maruszczak & Roger Connah
91 Vincent Snyder, Architect
92 Young Professionals Advisory Council Affordable Housing Competition
92 Julia McMorrough and John McMorrough
93 Scott Henderson
93 Jack Ryan
100 The Guide to Consultants, Contractors and Manufacturers
118 Special Awards
120 25 Years Ago...
The 1977 Harleston Parker Medal Quincy Market Faneuil Hall Marketplace Benjamin Thompson and Associates

88 Unbuilt Architecture Awards
87 L/IS Levit Iwamoto Scott
88 Keith Mitnick with Mireille Roddier and Stewart Hicks
88 Marylis R. Nepomechie Architect
89 StoSS landscape urbanism
90 Edmonds + Lee
90 Johannes M.P. Knoops
91 J.P. Maruszczak & Roger Connah
91 Vincent Snyder, Architect
92 Young Professionals Advisory Council Affordable Housing Competition
92 Julia McMorrough and John McMorrough
93 Scott Henderson
93 Jack Ryan
100 The Guide to Consultants, Contractors and Manufacturers
118 Special Awards
120 25 Years Ago...
The 1977 Harleston Parker Medal Quincy Market Faneuil Hall Marketplace Benjamin Thompson and Associates
Index to advertisers

22 AIA 2003 National Convention and Expo
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   www.architects.org
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   www.brodeurwindow.com
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   www.buildingindustryclassified.com
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   www.c7a.com
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   www.gpimodels.com
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Letter from the editor

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

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

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

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

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

Are award juries getting grouchier? Is Richard Fitzgerald, the BSA's award-program impresario, not feeding them enough? In an apparent break from the genteel tradition of polite commentary, several juries this year were forthrightly critical — of trends they observed, of the body of work, of the nature of the submission presentations. (It is perhaps no coincidence that several of those juries included representatives of the client world.) Those comments are reprinted here in full in the hope that they provoke healthy discussion — and also in the hope that future juries display similar feistiness when appropriate. Fawning, even blandness, might gladden a marketer's heart, but objective criticism will ultimately strengthen the utility and prestige of design awards.

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

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

Elizabeth S. Padjen FAIA
Editor
Vanderweil salutes Cambridge Seven Associates principal Chuck Redmond, FAIA, recipient of the BSA's 2002 Award of Honor.

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Architecture 2002
By Thomas M. Keane Jr.
Architects have always believed that good design matters. That's the central tenet of the profession, the dogma without which architects might just as well be engineers. The surprise of 2002, however, is that so many others seem to be coming to that conclusion as well. In the past, tough times have meant that design gets sacrificed. So far, however, the slowed economy has been kind to architects. Few report the drop-off in business that occurred during the recession of the early 1990s.

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

Three nationally prominent examples make the case.

The Massachusetts Institute of Technology several years ago decided to embark upon an ambitious remaking — or, in MIT's word, "evolution" — of its campus. Expected to cost over $1 billion, the school now has 13 major capital projects in the works, including dorms, new streetscapes, athletic centers, and classrooms. What is remarkable about MIT's effort, however, has been its aggressive attempt to reach out to the world's best architects, asking them — in fact, challenging them — to create avant-garde buildings. The list of MIT's chosen architects reads like a Who's Who and includes luminaries such as Frank Gehry (Pritzker Prize winner and designer of the Guggenheim Museum in Bilbao), Steven Holl (named in 2002 by Time magazine as the "best American architect"), and Kevin Roche (another Pritzker winner and designer of much-lauded additions to New York's Metropolitan Museum of Art). Two of the buildings opened this year; others are in planning or under construction. None is ordinary. Certainly that is true of Holl's spectacular Simmons Hall (facing page), a provocative 10-story dormitory. A latticework of steel and bright colors (when seen from the side), it's light, airy, and busy. Various off-kilter doo-dads dot its exterior. While still in design, Progressive Architecture swooned over it. It gives others a headache. (In any event, one suspects much of the effect will be lost on the students who will live there; to them, good design is the clever carry-handles on a Budweiser 12-pack.)

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

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

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

After 9/11, seemingly everyone had some idea of what should be done with the destroyed site. The Web is filled with proposals, some quite serious, others half baked. (My favorite, at www.wtc2002.com, dismisses safety concerns for its suggested 1,750-foot building — the world's tallest — by including a sound-wave generator that "has the capacity at a specific frequency to repel flying objects up to a five-mile circumference.")
Local media, including *The New York Times* and *New York magazine*, ran their own ideas contests. Governor George Pataki created the Lower Manhattan Development Corporation (LMDC) and charged it with responsibility for coming up with a plan. It hasn't been easy.

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

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

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

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

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

Dubbed the "Rog' Mahal" by some who question its cost, Our Lady sits on 5 1/2 acres. The sprawling complex is much more than a church; it is a sweeping home for ecclesiastical life. Designed by Spanish architect Jose Rafael Moneo (also a Pritzker winner), it includes residences for visiting priests, a large conference center with numerous function halls, an outdoor plaza, restaurants, a gift shop, and a mausoleum filled with 6,000 mostly unoccupied crypts. (Eerily, one of the crypts is embossed with Cardinal Mahoney's name. It shows his birth date but not, thankfully, his death date — the Church is powerful but not that powerful.)

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

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

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

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

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

From the perspective of a driver on the freeway, the church looms overhead, the glass donor wall scarcely visible.
And to passersby on surrounding streets it is solid and inaccessible. In many respects, Our Lady reminds one of the early versions of Boston’s Prudential Center. Instead of reaching out to the community, it sits like an island, unconnected to the world outside. Surely this, in part, is the reason that so many Angelenos dislike it. St. Vibiana’s was part of the neighborhood; Our Lady is not.

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

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

And that tension underlies many of this year’s design debates in Boston. Boston’s City Hall, still lauded for its groundbreaking Brutalism, is isolated, surrounded by a plaza of no apparent use. Years of redesign efforts have proved difficult, however, with every new proposal getting vetoed by one of the many groups with an interest in the space. The city erected a “community arcade” a year ago; it is much reviled. The state’s public transportation authority plans to break ground on a replacement for the subway stop next summer. To its credit, the city is taking another stab at the plaza, putting together a new task force with members drawn from almost every conceivable interest group. Its chair vows to succeed, but admits that finding the money to build what it proposes will be problematic.

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

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

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

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

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

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

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Thomas M. Keane Jr. is a columnist for the Boston Herald and a general partner in Murphy & Partners, a venture capital firm. He is a member of the board of the Boston Society of Architects and of the editorial board of ArchitectureBoston.
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The spectacularly located and formerly overlooked city of North Adams is being revitalized through art – cutting edge, contemporary art. A block of seriously dilapidated but sturdily built, beautifully detailed Victorian row houses located across the street from MASS MoCA’s Building Five were earmarked for renovation by Berkshire Hills Development. With the proximity to MASS MoCA and other cultural events and venues, it made good economic sense to rehabilitate these Victorian row homes into a retro-edgy, industrial granny chic bed and breakfast.

The Porches started out as a replacement project that would utilize either custom Marvin Tilt Pacs or a competitor’s insert windows. A.W. Hastings was consulted on behalf of the dealer’s representative, Rod Pupullo from H. Greenberg & Sons in North Adams, Massachusetts.

Architect: Burr & McCallum, Williamstown, MA
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At the site, a custom Marvin Tilt Pac and a competitor’s insert window had been installed. The Tilt Pac truly represented the original window and was picked as the window of choice. While measuring for the Tilt Pacs, it was discovered that the original windows and frames were found to be in a far more serious state of decay. Upon further review, it was decided that Tilt Pacs were not the answer. All concerned parties felt there was a better way.

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

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

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

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

The myth of an anonymous creator traversed the discussion. Some of the group believe that a cadre of artisans are at work out of sight of awards juries and beyond the reach of publishers. The notion is that there is a body of work being anonymously created each year that is innovative but not novel, inspiring but not picturesque, iconic but not cliché — work that is, in some wholesome, unselfconscious, objective way, architecturally excellent. Mack countered that the architectural work that flows each year through awards programs does fairly represent "the best work being done." She supported her argument by adding that "virtually all the winners of the [AIA] 25-Year Award (a program
which solicits nominees from public and professionals alike) were recognized earlier in professional award programs." Locally, the vast majority of the winners of the Harleston Parker Medal, jointly sponsored by the Boston Society of Architects and the City of Boston, also received previous recognition. There seems little evidence that one will stumble on anonymous architectural genius in the North End or the North Woods.

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

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

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

Only critics Mack and Campbell expressed the conviction that awards programs have concrete architectural consequences. Campbell believes that photography separates buildings from context, and that award programs focus on buildings as objects. He sees novel buildings designed to stand apart from their normal context as the
Clearly the BSA has an obligation to the profession and its public to create the most challenging rules and in this way improve the "breed" of architectural practitioners.

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

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

The performing arts are shaped by the quest for recognition. History shows, for example, that the length of songs changed from the 18th to the 20th century to ensure that they would be recorded and recognized in the most public forum of the time: radio. In the industrial arts, competition assisted by science "improves the breed" and the contest rules define the breed. Cycles, cars, and sailboats are literally shaped by the policies they compete under, just as thoroughbreds are bred for their competitiveness.

Today, in a quest for recognition, we have seen visual, performing, and industrial artists go through Doric, Ionic and Corinthian-like phases in a short decade. The shape of recognized performers and winning competitors trickles down instantaneously to tuners on Revere Beach Parkway, sailors on Boston Harbor, and garage bands in Cambridge. Is there any doubt that architects emulate their more praised peers? To the degree that architects compete for recognition, the BSA's award programs shape the breed of architecture found in the region. Clearly the BSA has an obligation to the profession and its public to create the most challenging rules and in this way improve the "breed" of architectural practitioners.

But how?

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

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

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

Architects often turn cynical when they discuss the proliferation of design awards. They miss what should be the point of it all. As Peter Madsen — a developer and client — observes: "We like it when our buildings win awards. Awards produce better buildings for society."
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Urban Cowboy  Hubert Murray AIA talks with Charles Redmon FAIA recipient, 2002 BSA Award of Honor
Charles Redmon FAIA is the recipient of the 2002 Boston Society of Architects Award of Honor, in recognition of his service to the profession. A principal in Cambridge Seven Associates (C7A) since 1970, he is a past president of the BSA and the 1985 recipient of the Edward C. Kemper Award, the AIA's highest national award for service to the profession. Prior to joining C7A in 1965, he spent a year in Chile on a Ford Foundation Fellowship studying community development. Since 1975, he has been an active member of AIA's Regional/Urban Design Assistance Team program (RAJOAT), and with it has provided planning and urban design advice to over 50 communities across the United States and Canada. His public service in the Boston area includes participation in numerous design charrettes and design advisory panels. His projects at C7A include transportation centers, aquariums, museums, shopping centers, office buildings, hotels, and university facilities and exceed $1 billion in construction value.

Hubert Murray AIA, RIBA, is the principal of Hubert Murray Architect + Planner in Cambridge, Massachusetts. His work has included projects in the United States, Britain, and East Africa. He has also taught architecture in London and Nairobi. He is a member of the ArchitectureBoston editorial board.

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

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

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

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

Murray: What year was that?

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

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

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

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

Murray: What a Texan thing to do.

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

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

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

Murray: And why did you choose Cambridge Seven?

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

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

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

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

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

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

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

Redmon: Exactly. And for someone who had driven all his life to learn how to design a system that carries more than one person at a time was fascinating. Looking back at that work, I think that was probably one of the more important things that this firm has accomplished, because we were able to connect the design of the T with the ways people learned, used, and understood their city. The concept of giving people a hint as to where they were in the city while they were underground was one of the guiding principles. Orientation was the key mandate.

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

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

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

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

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

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

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

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

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

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

Redmon: I think that's true. Design review, in my view, happens at multiple levels. The difficulty is to figure out a way of promoting intelligent dialogue and to learn something from the community. At the same time, the challenge is to avoid lowering the level of the dialogue to everybody's consensus position — that's where you lose spirit and you lose vision. And that's in some ways how ordinariness comes about; it becomes the lowest common denominator.
Murray: Often the best way to avoid that trap is an inspired client who has the leadership necessary to embrace a vision and really lead it through the political and social hurdles.

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

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

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

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

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

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

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

Redmon: That’s the classic question that every firm has to think about. Cambridge Seven embraces its Modernist heritage — the founding partners were with TAC, so we are part of the legacy that TAC has spawned around the community. Yet the ownership of the firm is
totally new, if you count me as new — I wasn’t a founder. Our hope is to continue the principles that we began the firm with — interdisciplinary, open-ended, collaborative thinking that follows Michelangelo’s notion of sculpture: if it rolls down the hill and falls off, it shouldn’t have been there. We shake off the things that aren’t necessary in terms of the design. We would like to keep that kind of spirit alive. At the same time, what I have found very interesting is the changing dialogue and the search for purpose that has happened over the last 30 or 40 years in architecture in general. Different spirits rise and fall, and you can feel yourself tugged by them; maybe you play in that spirit for a while to decide whether it works or not.

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

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

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

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

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

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

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

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

Jessica Ferwerda  
**Northeastern University Class of 2002**

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

Beth Meltzer  
**Hillel Director and Jewish Chaplain at Northeastern University**

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

Joyce DeGreeff  
**Lutheran Chaplain at Northeastern University**

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

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

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

This year's theoretical program revealed a hidden need that cities such as Boston have for their own 9/11 memorials, even though they were not the target of the attacks. Emotionally affected by the devastation, many of us will not make the pilgrimage to New York or Washington. The objective of the Boston Memorial was to create "a physical place for the survivors, rescue workers, and all of us who have lost a portion of our innocence, to meet, reflect, and reconstruct ourselves based on a new set of realities."

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

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

View within the wall — the winning scheme

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

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

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

Finding our best ideas

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

Judging by the depth and breadth of this year's design work, this generation of young architects proves that it is not for lack of talent that much of today's architectural work is uninspired. Every year that I've been involved with the Rotch Scholarship I've seen fresh ideas and creative energy that could transform our cities if it were allowed to flourish into built work. If we could choose more of our buildings based on the competition process, then the best ideas could come to the surface, and all of us could feel the power that architecture has to affect our lives. Certainly the response of such talented designers to this year's program demonstrates how profound the sensitivity of architects can be, even as we all struggle with our conflicting emotions...
JURY
Alan Chimacoff AIA
The Hillier Group
Princeton, New Jersey
Ed Feiner FAIA
US Government Services Administration
Washington, DC
Janice Woodcock AICP, AIA
Woodcock Planning & Design
Philadelphia

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

HONOR AWARDS

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

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

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

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

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

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

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

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

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

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

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

58 Maryann Thompson Architects
Outdoor Classroom and Vine Trellises
Arnold Arboretum
Boston

AWARDS

51 CBT/Childs Bertman Tsckarens, Inc.
Offices for CBT/Childs Bertman Tsckarens, Inc.
Boston

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

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

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

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

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

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

58 Maryann Thompson Architects
Outdoor Classroom and Vine Trellises
Arnold Arboretum
Boston
The 8,800-square-foot gallery addition features a ventilated exterior wall system. Lightweight ceramic panels, articulated with aluminum trim, harmonize with limestone infill panels in the original 1960s museum. An acid-etched glass clerestory with mechanically adjustable louvers allows for full control of natural light within the gallery.

Photos: (left) Carlos Ridruejo/Candida Architectural Photography; (below) Jonathan Hillyer/Esto
As part of the masterplan for University Park at MIT, the design provides an urban solution to a large-scale parking structure. The elevator and stair lobbies are expressed externally as highly visible glazed towers which provide visual security and mark pedestrian entrances at key locations within the masterplan.
The new Boston Public Library, Allston Branch, opened in June 2001. The 20,000-square-foot building houses three reading rooms, stacks and periodicals, public computer stations, community facilities, and three reading gardens. The library's material palette includes Norwegian slate panels, Vermont slate shingles, and unfinished wood cladding.

Photos: Michael Moran

Honor Award:
Chilmark Residence
Martha's Vineyard,
Massachusetts

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

Contractor:
Hodson/Steele, Inc.

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

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

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

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

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

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

Award: CBT/Childs Bertman Tseckares, Inc. Offices Boston
Contractor: AJ Martini General Contractors
Consultants: Richard D. Kimball Company, Inc. (MEP); Schweppe Lighting Design, Inc. (lighting); Cavanaugh Tocci (acoustics)

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

Photo: Edward Jacoby Photography
Award:
Edward W. Brooke Courthouse
Boston
Client:
Commonwealth of Massachusetts Division of Capital Asset Management
Architect:
Kallmann McKinnell & Wood Architects, Inc.
Boston
www.kmwarch.com

Award:
Upper Crust — renovation
Boston
Client:
Jordan Tobins
Architect:
Office dA, Inc.
Boston
www.officeda.com
Architect of record:
Alexander Coogan
Architect, Inc.

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

Contractor:
Dimeo-O'Connor, a joint venture

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

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

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

Photos: John Homer

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

Photos: Bruce Martin

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

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

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

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

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

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

Photos: Edward Jacoby Photography

Citation:
Sengekontacket Pond House
Oak Bluffs, Massachusetts

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

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

Contractor:
Cranston Timber Framing, Inc.

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

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

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

Photos: Wayne N.T. Fujii
The south edge of the steel pavilion structure is lined with vine supports that will allow the sun to throw a dappled light onto the pavilion's stone floor. The column lines shift in plan and section, at once veiling the entrance to the pavilion and opening the space out toward the gardens.

Photos: Greg Halpern
This year for the first time, the BSA administered a design awards program that focused specifically on educational facilities serving K-12 students. One of the challenges we faced as jurors was understanding projects that seemed challenging or complex but often lacked adequate explanatory information such as how a particular learning model might have driven design. While the 57 submissions included many handsome buildings, we found very little narrative that focused on educational theory and how that might have influenced the program and the design solution.

One quirky discovery that we found troubling was the excessive emphasis on exterior facades often at the expense of adequate verbal and visual information on the design of interiors; indeed, several portfolios wholly lacked images of classrooms or other interior spaces. We were quite taken with the delightful and widespread experimentation with color in interior spaces and with the generally careful and competent work exhibited in almost every submission we had the opportunity to review.

Editor's note:
The full text of jury comments, including responses to individual projects and the jury's recommendations on the preparation of submissions, may be found at www.architects.org/design_awards_programs.
Award: Gerald and Darlene Jordan Boys & Girls Club Chelsea, Massachusetts

Client: The Boys & Girls Clubs of Boston


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

Contractor: CWC Builders, Inc.

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

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

Photos: Bruce T. Martin
Award: Nicholas Athletic Center Buckingham Browne and Nichols School Cambridge, Massachusetts


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

Contractor: Richard White Sons

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

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

Photos: Anton Grassi
Award: Ipswich Middle/High School
Ipswich, Massachusetts

Client: Ipswich Public Schools

Boston
www.fai-arch.com

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

Contractor: Westcott Construction Corporation

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

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

Client: Hathaway Brown School

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

Architect of Record: Van Dijk Westlake Reed Leskosky

Contractor: The A.M. Higley Company

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

Photos: Jonathan Hillyer/Esto Photographics

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

Photos: Greg Preinru

The 61,000-square-foot building addition for an independent girls’ school in Ohio houses classrooms, dining facilities, and multi-purpose meeting spaces. Distinct “neighborhood” meeting areas for each grade level include formal and informal learning spaces. The dramatic glass-enclosed Great Hall is now the hub of daily school life.
Award:
Noble High School
North Berwick, Maine

Client:
School Administrative
District #60
North Berwick, Maine

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

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

Contractor:
Harvey Construction

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

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

Photos: James R. Salmon
Award:
The Dillon Arts Center
Groton School
Groton, Massachusetts

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

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

Contractor:
KennRoss/Linbeck

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

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

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

Photos: Wayne Sovetnik, Jr.
Award: Science and Technology Center
Noble and Greenough School
Dedham, Massachusetts

Client: Noble and Greenough School

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

Contractor: Cutler Associates, Inc.

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

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

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

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

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

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

Client:
St. Joseph's Hospital

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

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

Contractor:
McCarthy Brothers
Construction

Consultants:
Bard, Rao + Athanas (MEP)

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

Photos: Paul Bardigio Photography
Award: The Courtyard and Main Entrance Newport Hospital Newport, Rhode Island

Client: Newport Hospital


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

Contractor: Gilbane Building Co.

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

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

Photos: Warren Jagger
Honorable Mention:
Inpatient Pavilion
Brigham and Women's Hospital
Boston
Client:
Partners Healthcare System
Architect:
Cannon Design
Boston
www.cannondesign.com

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

Contractor:
William A. Berry & Son, Inc.

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

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

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

Client: Robert Wood Johnson University Hospital
Design Architect: Shepley Bulfinch Richardson and Abbott Boston
www.sbra.com

Architect of Record: The Hillier Group Princeton, New Jersey

Contractor: William Blanchard Company

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

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

Photos: Barry Halkin Photography
Honorable Mention:
The Aaron Lazare Medical Research Building
University of Massachusetts Medical School
Worcester, Massachusetts

Client:
The University of Massachusetts Medical School

Architect:
Tsoi/Kobus & Associates, Inc.
Cambridge, Massachusetts

www.tka-architects.com

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

Contractor:
Beacon Skanska, Inc.

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

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

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

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

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

Editor's note:
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Honor Award:
TriBeCa Pointe
New York City

Client:
Rockrose Development Corporation

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

Contractor:
HRH Construction

Consultants:
Cosentini Associates (electrical); Ysrael A. Seinuk, PC (structural)

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

Photos: Paul Warchol Photography, Inc.
Honor Award: Scully Hall
Princeton University
Princeton, New Jersey

Client: Princeton University
Boston

www.machado-silvetti.com

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

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

Contractor:
Irwin & Leighton, Inc.

Consultants:
Lim Consultants, Inc.
(structural): TMP Consulting Engineers, Inc.
(mechanical/electrical): Van Note-Harvey Associates, PC
(civil): Richard Burek Associates, Inc. (landscape architect)
LAM Partners, Inc. (lighting)
Richard D. White, Architect (specifications)
A House in the Country
Sherborn, Massachusetts

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

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

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

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

Photo: Steve Rosenthal

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

Photo: Steve Rosenthal
Honorae Mention:
DUMBO Lofts
Brooklyn, New York
Client and Contractor:
Two Trees Management
Architect:
The Stephen B. Jacobs Group, PC
New York City
www.sbijgroup.com

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

Award:
520 West 22nd Street
Chelsea, New York
Client:
Michael Weinstein
Architect:
Charles Rose Architects, Inc.
(formerly Thompson and Rose Architects, Inc.)
Somerville, MA
www.charlesrosearchitects.com

Contractor:
Higgins Construction
c/o ARK Restaurants

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

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

Photo: Chuck Choi
Honorable Mention:  
**Loft with Open Arcs**  
Boston  
Client:  
Barbara and Richard Corkey  
Architect:  
Ruhl Walker Architects, Inc.  
Boston  
www.ruhlwalker.com  

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

Photos: Ruhl Walker

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Honorable Mention:  
**Mulberry Street Housing**  
University of Scranton  
Scranton, Pennsylvania  
Client:  
University of Scranton Administrative Services  
Architect:  
Sasaki Associates, Inc.  
Watertown, Massachusetts  
www.sasaki.com  

Project team:  
Ricardo Dumont; Nancy Freedman AIA; Nancy Harrod; Daniel Bernstein  

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

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

Editor's note:
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Honor Award:
Private Residence
Pride's Crossing,
Massachusetts

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

Contractor:
Thoughtforms Corporation

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

Photos:
Nick Wheeler/Wheeler Photographics
Honor Award:
Glavin Family Chapel
Babson College
Wellesley, Massachusetts

Client:
Babson College

Architect:
William Rawn Associates, Architects, Inc.
Boston

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

Contractor:
Erland Construction

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

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

Photos: Steve Rosenthal
Honor Award:
H/R Loft
Boston

Architect:
Ruhl Walker Architects, Inc.
Boston
www.ruhlwalker.com

Contractor:
Sea-Dar Enterprises, Inc.

Consultants:
Dave Blakney (steel wall);
Brian Gibson (A/V)

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

Photos: Jordi Miralles Fotografia
Honor Award:  
MIT Museum Renovation  
Cambridge, Massachusetts  

Client:  
MIT Museum  

Architect:  
Urban Instruments, Inc.  
Newton, Massachusetts  

www.urbaninstruments.com  

Project team:  
Wellington Reiter AIA, Greg Russell  

Contractor:  
Shawmut Design and Construction  

Consultants:  
Francis J. Linehan, Jr. and Associates  

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

Photos: Peter Vandenworker (interior), Stuart Clements and Wil Howcroft (exterior)
Honor Award:
High-Rise House
New York City

Client:
Ty Tessitore and Maria Canale

Architect:
Peter H. Wiederspahn, Architect
Somerville, Massachusetts

Contractor:
Barry Fisheberg Company, Inc.

Consultants:
Gilsanz Murry Steficek (structural)

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

Photos: Eduard Huibers, Acca Photo, Inc.
Award: Epstein Becker & Green offices
Boston
Client: Epstein Becker & Green
Architect: CBT/Childs Bertman Tseckares, Inc.
Boston, MA
www.cbtarchitects.com

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

Contractor: Beacon Skanska, Inc.

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

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

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

Photos: Edward Jacoby/Jacoby Photography

Award:
Course Technology
Boston

Client:
Course Technology

Architect:
Jung/Brannen
Associates, Inc.
Boston
www.jungbrannen.com

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

Contractor:
T.R. White

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

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

Photos: Richard Mandelkorn
The Boston Globe
Cambridge, Massachusetts

Brian Healy AIA
Brian Healy Architects
Boston

George Marsh AIA
Payette Associates
Boston

Laura Miller
Harvard Graduate School of Design
Cambridge, Massachusetts

Henry Moss AIA
Bruner/Cott & Associates
Cambridge, Massachusetts

George Thrush AIA
Chair, Department of Architecture
Northeastern University
Boston

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

HONOR AWARDS

LJS Levit Iwamoto Scott
Flemington Jewish Community Center
Flemington, New Jersey

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

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

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

AWARDS

Edmonds + Lee
Marblehead Residence
Marblehead, Massachusetts

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

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

Vincent Snyder, Architect
The Omaha Tribal Interpretive Center and Museum
Omaha Indian Reservation
Macy, Nebraska
Honor Award: 
Flemington Jewish Community Center
Flemington, New Jersey

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

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

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

Renderings: L/IS
Honor Award: 
Spertus Institute of Jewish Studies 
(Burnham Prize Competition) 
Chicago 

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

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

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

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

Designer: 
Marilys R. Nepomechie 
Architect 
Coconut Grove, Florida 

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

Photos Marta Canaves IIDA
Honor Award: 
The Papago Trail  
Phoenix–Scottsdale–Tempe, Arizona  

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

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

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

Consultants:  
Office dA, Inc. (architecture, infrastructure); Tomato (communications); James Carpenter Design (public art); SWCA Environmental (environmental); The Bioengineering Group (bioengineering); Arup (engineering)  

The Papago Trail is a framework of civic landscapes that define a new public realm along a 12-mile circuit of large-scale irrigation canals. The proposed landscape-infrastructures serve as markers, destinations, flood control devices, ecological demonstrations, and urban experiences both along the trail and within their broader metropolitan context.
Atop a rocky ledge, the house's spaces are arranged within an L-shaped plan that brackets two outdoor courtyards. The entire lower level is depressed into the earth to reduce the overall scale of the building and to shelter the house and the main outdoor courtyard.

Evolving Obsolete Devices with Kinetic Fantasies

Additions to the Museo della Mura Porta San Sebastiano on the Appian Way, Rome, Italy

Designer: Johannes M. P. Knoops
Fellow, American Academy in Rome
(Project accomplished by a Rome Prize Fellowship to the American Academy in Rome.)

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

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

Award:
Wet Site:
Chromatopia 01
Fraser River Basin,
British Columbia
Designers:
J.P. Maruszczak and
Roger Connah
Fort Worth, Texas and
Ruthin, Wales

Project team:
Vincent Snyder; Jon Geib;
Matt Ames; Tim Whitehall;
Michael Neveu
Sited on the historic bluffs overlooking the Missouri River, this project is intended to house and display the most sacred of ancestral items returned by Harvard's Peabody Museum to the Omaha Tribe in 1989. Other programmed areas target educational opportunities and tourism to serve as an economic catalyst for the community.
In trying to make a habitat for humanity, reasonable desires (in this case: simplicity, decency, and affordability) can have the unintended effect of constraint. What is the line between simplicity and luxury? How much accommodation is too much? New materials and custom details are inappropriate because of the added cost and need for specialist labor. Formal inventiveness has an upper limit defined by the overwhelming expectation that the house be "simple."

Where then are the possibilities within such constraint? The possibilities left to the architect are a narrow range of adjustments in configuration, and within that range, we propose a "habitat shift" as a means of triangulating the pressures of cost and expectation. With a simple shift of volume, new conditions are created: a flexible orientation, an enhanced relationship with the site and exterior, a new spaciousness along the diagonal with a visual lock that limits views into the house from the street, but which from the interior allows views into the entire set of rooms. Our proposal is for a house that is ultimately still simple in plan, decent in provision, and affordable within the general Habitat economy.
This competition was open to any architect or designer living in the state of Massachusetts who had been out of school 10 years or fewer and to all architecture students in the state of Massachusetts.

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

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

Award
Scott Henderson
Cambridge, Massachusetts

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

Award
Jack Ryan
Providence, Rhode Island

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

Photos: Jack Ryan
Once in a while, we're actually grateful for lip service.

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- Doug Doenbe, Operations Manager, Eastern Region, Broadvision

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

<table>
<thead>
<tr>
<th>Accounting/Financial</th>
<th>Food Services Consultants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acoustical Consultants</td>
<td>General Contractors</td>
</tr>
<tr>
<td>ADA Compliance and Universal Design</td>
<td>Historic Restoration</td>
</tr>
<tr>
<td>Architectural 3-D Modeling and Rendering</td>
<td>Home Theater</td>
</tr>
<tr>
<td>Architectural Illustration and Rendering</td>
<td>IAQ Consulting</td>
</tr>
<tr>
<td>Architectural Photography</td>
<td>Insurance</td>
</tr>
<tr>
<td>Architectural Tours</td>
<td>Kitchen and Bath Design</td>
</tr>
<tr>
<td>Audio/Visual Consultants</td>
<td>Land Surveyors</td>
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<td>Audio/Visual Design and Installation</td>
<td>Landscape Architecture and Planning</td>
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<td>Audio/Visual Integration</td>
<td>Legal Services</td>
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<td>Mailroom Consultants</td>
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<tr>
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<td>Management Consultants</td>
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<td>Building Insulation</td>
<td>Marketing</td>
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<td>Masonry</td>
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<td>Mechanical Engineers</td>
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<td>Metal Fabricators</td>
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<td>Placement Services</td>
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<td>Play Area Materials and Equipment</td>
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<td>Commissioning Authorities</td>
<td>Plumbing Engineers</td>
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<td>Post and Beam Construction</td>
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<td>Precast Building Components</td>
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<td>Program Management</td>
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<td>Specifications Services</td>
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<td>Stone and Tile Installation</td>
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<td>Web Design/Development</td>
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<td>Fire Protection Engineers</td>
<td>Woodworking</td>
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<th>Contact</th>
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<tr>
<td>ACCOUNTING/FINANCIAL</td>
<td>BSA Accounts-Receivable Management Services</td>
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<td>Deborah A. Ryan &amp; Associates provides technical assistance, plan review, design assistance, expert witness testimony as well as assistance with the variance process and complaint resolution as they apply to the state’s accessibility requirements.</td>
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<td>Garaventa Accessibility</td>
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<td>Kessler McGuinness &amp; Associates provides expert consultation in accessibility and universal design. We assist architects and owners in clarifying which accessible design/construction standards apply to their projects and how to comply with overlapping ADA, AAB, and other accessible design requirements.</td>
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<td></td>
<td>The New England ADA Center provides free information and guidance on the Americans with Disabilities Act. Training tailored to your needs is also available.</td>
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ADA Compliance and Universal Design continued

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<tr>
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<th>Address</th>
<th>Phone Numbers</th>
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<tbody>
<tr>
<td>Sullivan Code Group</td>
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<td>617-523-8227</td>
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<tr>
<td>BSA Corporate Affiliate</td>
<td>Unit 302, Union Wharf</td>
<td>f: 617-523-8016</td>
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<td>Boston MA 02109</td>
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<td></td>
<td></td>
<td>Contact: Paul D. Sullivan, P.E.</td>
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<td>President</td>
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The Sullivan Code Group provides accessibility audits of buildings and facilities, plan review for compliance with ADA, MAAB, and Section 504 (HUD) requirements, and variance processing at the Massachusetts Architectural Access Board.

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<td>617-497-9313</td>
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<tr>
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<tr>
<td></td>
<td>info@<a href="mailto:jknightarc@aol.com">jknightarc@aol.com</a></td>
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<tr>
<td>Boston, MA 02116</td>
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<tbody>
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<td>142 Central Street</td>
<td>508-337-8557</td>
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<tr>
<td>Mansfield MA 02048</td>
<td>f: 508-337-8557</td>
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<td></td>
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<td>617-247-4168</td>
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<tr>
<td>Marshfield MA 02050</td>
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<td><a href="http://www.garyirishgraphics.com">www.garyirishgraphics.com</a></td>
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<td></td>
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<td>585-377-4080</td>
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<tr>
<td>Fairfield NY 14450</td>
<td>f: 585-377-0740</td>
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<tr>
<td></td>
<td><a href="mailto:mary@davidlambphotography.com">mary@davidlambphotography.com</a></td>
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<td><a href="http://www.davidlambphotography.com">www.davidlambphotography.com</a></td>
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<td>Contact: Mary Lamb</td>
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<tbody>
<tr>
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<td>888-802-8363 / 415-209-0637</td>
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<tr>
<td>BSA Corporate Affiliate</td>
<td>Novato CA 94945</td>
<td>f: 415-209-0637</td>
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<tr>
<td></td>
<td></td>
<td><a href="mailto:deborah@architectsontour.com">deborah@architectsontour.com</a></td>
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<td><a href="http://www.architectsontour.com">www.architectsontour.com</a></td>
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<td></td>
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<td>Contact: Deborah Castellucci</td>
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<tr>
<td>Acentech Incorporated</td>
<td>33 Moulton Street</td>
<td>617-499-8000</td>
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<tr>
<td>BSA Corporate Affiliate</td>
<td>Cambridge MA 02138-1118</td>
<td>f: 617-499-8074</td>
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<td><a href="mailto:crossenberg@acentech.com">crossenberg@acentech.com</a></td>
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<td><a href="http://www.acentech.com">www.acentech.com</a></td>
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<td></td>
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<td>Contact: Carl J. Rosenberg</td>
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Acentech's staff of more than 35 consultants provides services in architectural acoustics, noise and vibration control, and the design of sound, audiovisual, and sound masking systems. For more than 50 years architects and engineers have turned to our professionals for comprehensive consulting services for corporations, schools, laboratories, performance halls and more.

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<td>Eastern Regional Office</td>
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<tr>
<td>BSA Corporate Affiliate</td>
<td>Needham MA 02494</td>
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<td></td>
<td>860-487-1330</td>
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<td></td>
<td>f: 860-487-0893</td>
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<tr>
<td></td>
<td>laurel.grisamer@mcsieastcom</td>
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<td></td>
<td><a href="http://www.mcsieast.com">www.mcsieast.com</a></td>
</tr>
<tr>
<td></td>
<td>Contact: Laurel Grisamer</td>
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<th>Audio Video Design is celebrating 30 years as New England’s most established custom electronics installer. Home theater, home automation, lighting control, multi-room music, security.</th>
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<td>Newton MA 02464</td>
<td>f: 617-965-4600</td>
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<td></td>
<td><a href="mailto:info@avdesigns.com">info@avdesigns.com</a></td>
</tr>
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<td><a href="http://www.avdesigns.com">www.avdesigns.com</a></td>
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<td></td>
<td></td>
<td>Contact: Brad Smith, CEDIA</td>
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<th>Bontronics, Inc</th>
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<th>Our mission is to design, engineer and build professional audiovisual presentation systems. To provide the users of these systems with intuitive control systems. To support these installations and users with responsive assistance and service.</th>
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<td>Somerville MA 02145</td>
<td>f: 617.623.5059</td>
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<td><a href="mailto:db@bon.com">db@bon.com</a></td>
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<td><a href="http://www.bontronics.com">www.bontronics.com</a></td>
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<th>Crimson Tech</th>
<th>33 Upton Drive</th>
<th>State-of-the-art turnkey audiovisual presentation systems including design and engineering, procurement, installation and service contracts. Over 35 years experience in providing innovative audiovisual, networking and digital media solutions for science, medicine, business, industry and education.</th>
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<td></td>
<td>Wilmington MA 01887</td>
<td>800-888-5150</td>
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<td><a href="mailto:sales@crimsontech.com">sales@crimsontech.com</a></td>
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<td>Contact: Michael Goldman, CTS, Director of Sales</td>
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<th>HB Communications Inc.</th>
<th>257 Crescent Street</th>
<th>HB Communications provides a seamless blend of integrated A/V technology designed and installed for practicality and effortless operation. HB Communications is the Northeast’s leader in audio and video technologies, representing over 300 names in A/V and digital technology.</th>
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<tr>
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<td>Waltham MA 02453</td>
<td>781-647-1991</td>
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<td><a href="mailto:info@hbcommunications.com">info@hbcommunications.com</a></td>
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<td>Contact: Kevin Collins</td>
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| MCSI, Inc./          | 71 Fourth Avenue    | MCSI is North America’s largest supplier and integrator of presentation, broadcast and supporting network technologies. With more than 100 offices throughout the US, Canada and Europe, and a legion of partnerships with leading manufacturers, MCSI offers a Total Solutions Approach to any size Systems Integration Project. www.mcsinet.com |
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| BSA Corporate Affiliate|                   | f: 860-487-0893                                                  |
|                        | laurel.grisamer@mcsieast.com | www.mcsieast.com  |
|                        | Contact: Laurel Grisamer | |

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<tr>
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<th>Media Systems is New England’s very best systems integration firm, winning over 15 prestigious national awards in just the past five years! Media Systems continues to be the industry leader and innovator, always building on their previous successes, providing outstanding service and spectacular systems for homes and businesses.</th>
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<tr>
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<td>Suite 644</td>
<td>Boston MA 02210-2313</td>
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<td></td>
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<td>617-439-7004</td>
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<td>f: 617-737-8719</td>
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<td><a href="mailto:info@mediasystems.com">info@mediasystems.com</a></td>
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| BSA Corporate Affiliate|                   | f: 860-487-0893                                                  |
|                        | laurel.grisamer@mcsieast.com | www.mcsieast.com  |
|                        | Contact: Laurel Grisamer | |

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<th>Audio/Visual Systems</th>
<th>290R Broadway</th>
<th>HB Communications is North America’s largest supplier and integrator of presentation, broadcast and supporting network technologies. With more than 100 offices throughout the US, Canada and Europe, and a legion of partnerships with leading manufacturers, MCSI offers a Total Solutions Approach to any size Systems Integration Project. <a href="http://www.mcsinet.com">www.mcsinet.com</a></th>
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|                        | Contact: Laurel Grisamer | |</p>
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<tr>
<th>Company Name</th>
<th>Address</th>
<th>Contact Person</th>
<th>Services</th>
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<tr>
<td>Thomas Bakalars Architects</td>
<td>30 The Fenway, Boston MA 02215-4004</td>
<td>Thomas Bakalars, AIA</td>
<td>Consults on projects range from homes and office buildings to restaurants and theater environments. We manage projects well, have an excellent business sense, and use technology to our clients' advantage. We care about what we do. We understand business and we know how to build.</td>
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<td>Michael Lambrese</td>
<td>We are a manufacturer of engineered panelized wall systems. Systems include brick, granite, composite metal, GFRC, and EIFS.</td>
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<tr>
<td>Wiss, Janney, Elstner Associates, Inc.</td>
<td>333 North Avenue, Wakefield MA 01880</td>
<td>Richard A. Walther, RE, SE</td>
<td>WJE is an interdisciplinary architectural, engineering, and materials science firm specializing in investigation, analysis, and design services for historic and contemporary buildings and structures.</td>
</tr>
<tr>
<td>A.F. Underhill, Inc.</td>
<td>PO Box 376, 55 North Street, Canton MA 02021</td>
<td>Robert N. LeClair, Jr.</td>
<td>A specialty contractor providing firestopping and fire containment insulation systems throughout New England. We have offered technical consulting and other services including building insulation, insulated panel construction, and retail interior construction.</td>
</tr>
<tr>
<td>Turner Building Science, LLC</td>
<td>26 Pinewood Lane, Harrison ME 04040</td>
<td>William A. Turner, PE</td>
<td>Mechanical engineers and building scientists. Services include IAQ/HVAC/industrial hygiene services; evaluation of control technology; building diagnostics; system design research; HVAC system commissioning; and training.</td>
</tr>
<tr>
<td>Glenn Roger Davis AIA</td>
<td>43 Woodrow Street, Hudson MA 01749</td>
<td>Glenn R. Davis AIA</td>
<td>Comprehensive consulting services focused on data benchmarking, service expansion, market positioning and financial analysis. RFP responses and presentations are analyzed, from a client perspective. Gain insight on what differentiates firms from the crowd.</td>
</tr>
<tr>
<td>Consulting For Architects</td>
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<td>Scott Szycher</td>
<td>The CFA/CADD Training Center offers CAD training, software sales, technical support and professional consulting to the AEC industry. We are a licensed Premier Autodesk Training Center (ATC) and a proprietary school licensed by the Massachusetts Department of Education.</td>
</tr>
<tr>
<td>DTI Technologies, Inc.</td>
<td>10 Commerce Park, Unit 10, Bedford NH 03110</td>
<td>Kelly Eastwood</td>
<td>DTI Technologies, Inc. is the leading solutions provider of computer-aided design (CAD) software and related technical services. Our expertise includes analyzing your CAD information and recommending solutions that incorporate the right software, hardware, training, CAD standards and other technical support services.</td>
</tr>
<tr>
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<td>19 Bishop Allen Drive, Cambridge MA 02139</td>
<td>Gregory S. Conyngham AIA</td>
<td>Integrated CADD Services has been helping Architects with their technology needs since 1991. We offer a full line of computer hardware and software including ArchiCAD, formZ, Piranesi, Epson, HP, Apple and more. We partner with our clients to access their needs, install their equipment and continually train and support them.</td>
</tr>
<tr>
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<td>460 Totten Pond Road, Suite 690, Waltham MA 02451</td>
<td>Robin F. Adams</td>
<td>Technology consultants who work like architects - Microdesk is a Premier Autodesk Partner specializing in assisting the architectural community with maximizing their investment in CAD technology.</td>
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t: 781-935-2896
jmajor@allenmajor.com
www.alenmajor.com
Contact: James A. Major, PE

Allen & Major Associates, Inc. specializes in civil and structural engineering, land surveying, and environmental consulting. We have 30 years of expertise to assist clients with site planning, permitting, and design issues.

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BSA Member Firm

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Contact: Stephen Stapisnki

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jjennings@vhb.com
www.vhb.com
Contact: John Jennings

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Contact: Thomas Jutras, PE

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t: 617-523-8016
pds@rwsullivan.com
www.rwsullivan.com
Contact: Paul D. Sullivan, PE, President

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Contact: Joseph Bearak

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t: 617-574-1399
info@beacon-skanska.com
www.beacon-skanska.com
Contact: James D. Kolb

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617-387-3400
t: 617-389-1412
mpelletier@bondbros.com
www.bondbros.com
Contact: Marc Pelletier
Director of Business Development

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Contact: Marc J, Truant AIA
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Address: 65 Allerton Street, Boston MA 02119
Contact: Margaret R. Neil
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www.suffolk-construction.com

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

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BSA Corporate Affiliate

Address: 660 Main Street, Woburn MA 01801-8400
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Phone: 781-935-5500, Fax: 781-935-1888
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Contact: John Conner
Phone: 508-651-3183, Fax: 508-651-3184
www.vantagebuildersinc.com

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Contact: Carolyn W. Miller
Phone: 978-774-1057, Fax: 978-739-4624
www.berry.com

William A. Berry & Son, Inc. blends the spectrum of construction and management services from the early phases of project development through construction and building operations and maintenance.
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BSA Corporate Affiliate
32 Daniel Webster Highway
Merrimack NH 03054-4816
603-883-7666
t: 603-883-4906
build@wrenn.com
www.wrenn.com
Contact: Sylvester M. Wrenn

RES Engineering, Inc.
BSA Corporate Affiliate
15 South Street, Suite A
Hudson MA 01749
978-562-3538
t: 978-562-3664
info@resengineering.com
www.resengineering.com
Contact: John Abraham

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

VHB/Vanasse Hangen Brustlin, Inc.
BSA Corporate Affiliate
101 Walnut Street
PO Box 9151
Worcester MA 01610-9151
617-924-2286
t: 617-924-1770
jjennings@vhb.com
www.vhb.com
Contact: John Jennings

Chapman Construction/Design
BSA Corporate Affiliate
270 Congress Street
Boston MA 02210-1037
617-574-1400
t: 617-574-1399
info@beacon-skanska.com
www.beacon-skanska.com
Contact: James D. Kolb

Chapman Construction/Design, Inc.
BSA Corporate Affiliate
84 Winchester Street
Newton MA 02461
617-630-8408
t: 617-630-8409
johnh@chap-con.com
www.chap-con.com
Contact: John C. Hall

Lee Kennedy Company, Inc.
BSA Corporate Affiliate
1792 Dorchester Avenue
Dorchester MA 02124
617-262-6930
t: 617-262-0815
skennedy@leekennedy.com
www.leekennedy.com
Contact: Shaila Kennedy

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

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

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

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

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

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

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

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

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

Lee Kennedy Co., Inc. is a full service firm providing preconstruction, general contracting and construction management services for new construction, renovations and restoration projects for the commercial, retail and institutional markets.
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BSA Corporate Affiliate  
15 South Street, Suite A  
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978-562-3538  
f: 978-562-3604  
info@resengineering.com  
www.resengineering.com  
Contact: John Abraham  
RES provides full service mechanical, electrical (including fire alarm, teledata and security), and facility (IAQ, energy audits, LEED certification, and facility assessments) consulting services.

Coco Raynes Associates, Inc.  
314 Dartmouth Street  
Boston MA 02116  
617-536-5777  
f: 617-536-9052  
coco@raynesassociates.com  
www.raynesassociates.com  
Contact: Coco Raynes  
Multidisciplinary design firm specializing in environmental graphics, signage and exhibits with emphasis on Universal Design. Services range from master plan and programming to conceptual design and supervision of installation. Projects include Black & Decker World Headquarters, National Museums in France and South America, Charles de Gaulle Airport. Women-owned, SOMWBA Certified.

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f: 617-254-9339  
daувин@ecsconsult.com  
www.ecsconsult.com  
Contact: Douglas Auvine  
Since 1982 ECS has been providing architects and engineers with comprehensive site assessments, hazardous material surveys (i.e. asbestos, lead, PCB's, mercury, underground storage tanks), abatement and remediation design, monitoring, indoor air quality assessment (including mold), and more.

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BSA Corporate Affiliate  
60 Wells Avenue  
Newton MA 02459-3210  
800-825-5343  
f: 617-964-8556  
dshore@eheinc.com  
www.eheinc.com  
Contact: David M. Shore  
EH&E makes buildings work for you. We specialize in indoor environmental assessments, health risk studies, and building systems commissioning for organizations that want results.

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Wartewater MA 02471-9151  
617-924-2286  
jjennings@vhb.com  
www.vhb.com  
Contact: John Jennings  
VHB provides an array of creative integrated transportation, land development and environmental services to support both public and private sector clients. We are experienced in environmental permitting support, hazardous waste mitigation, air quality analysis, environmental assessments, environmental impact statements, regulatory compliance, wetland mitigation, vegetation and wildlife studies, brownfields redevelopment, and environmental risk management.

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Cambridge MA 02138-6802  
617-498-0746  
info@existingconditions.com  
www.existingconditions.com  
Contact: Kurt J. Yeghian  
We provide architects and building professionals with low cost, high-quality building surveys and CAD drawings (pre-design packages) commercial/residential; free quote.

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www.cadcafmservices.com  
Contact: Robert Megerdichian  
As-built drawings of floor plans or building systems based on field measurements and/or existing paper drawings. Final drawings can be provided on disk or as CAD plots. Updating for facilities management purposes is available. References upon request. In business since 1990.

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www.berry.com  
Contact: Carolyn W. Miller  
William A. Berry & Son, Inc. blends the spectrum of construction and management services from the early phases of project development through construction and building operations and maintenance.

Planning/Programming/Design  
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f: 617-666-4557  
thj@epm-inc.com  
www.epm-inc.com  
Contact: Thomas Jutras, PE  
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info@epm-inc.com  
www.epm-inc.com  
Contact: Marc A. Maxwell AIA  
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f: 508-997-3050
scottc@bufftree.com
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Contact: Scott W. Costa

CARRON BUILDING CORPORATION
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Ashland, MA 01721
508-820-9968
f: 508-820-9977
koneil@caronbuilding.com
www.caronbuilding.com
Contact: Kenneth W. O'Neil, President

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

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

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

SHAWMUT DESIGN AND CONSTRUCTION
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Boston, MA 02116-2436
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f: 617-622-7001
mneil@shawmut.com
www.shawmut.com
Contact: Margaret R. Neil

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f: 978-683-8778
sue@muckleinc.com
www.muckleinc.com
Contact: Susan G. Muckle

WISS, JANNEY, ELSTNER
ASSOCIATES, INC.
333 North Avenue
Wakefield, MA 01880
781-213-9266
f: 781-213-9267
rwalther@wje.com
www.wje.com
Contact: Richard A. Walther, PE, SE

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

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

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

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

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

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

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

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

WJE is an interdisciplinary architectural, engineering, and materials science firm specializing in investigation, analysis, and design services for historic and contemporary buildings and structures.
Media Systems is New England's very best systems integration firm, winning over 15 prestigious national awards in just the past five years! Media Systems continues to be the industry leader and innovator, always building on their previous successes, providing outstanding service and spectacular systems for homes and businesses.

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Poole Professional Ltd. provides insurance and risk management services to the design community. Pro-active loss prevention, claims advocacy, and contract review, makes us the choice for over 650 design professionals.

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New England showroom of Italian kitchens by Arclinea, designed and coordinated by the acclaimed Italian architect Antonio Citterio.

European kitchen and bath suppliers, offering Boston's only true custom European kitchen aimed at architects and their clients. The Newton showroom offers kitchen and bath furniture, a complete tile and stone showroom, and live kitchen displays with the latest in gourmet cooking appliances.

Allen & Major Associates, Inc. specializes in civil and structural engineering, land surveying, and environmental consulting. We have 30 years of expertise to assist clients with as-builts, construction layout, wetland locating, and topographic surveys.

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Merrimack Engineering Services, Inc. provides topographic, property line, land court, construction layout and control surveys, GPS and aerial mapping, easement plans and ALTA surveys. The firm uses the latest electronic field equipment and produces all plans in electronic format.

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<p>| Landscape Architecture and Planning | Copley Wolff Design Group | 160 Boylston Street, 4th Floor&lt;br&gt;Boston MA 02116&lt;br&gt;617-554-9000&lt;br&gt;f: 617-554-9002&lt;br&gt;<a href="mailto:nleblanc@copley-wolff.com">nleblanc@copley-wolff.com</a>&lt;br&gt;Marketing Director | CWDG offers full landscape architectural and planning services, specializing in public open spaces and community-based design, public art integration, campus master planning, and historic landscapes. Recent projects include: Central Artery/Tunnel surface restoration; First Church of Christ, Scientist fountain restoration; Boston Common Tadpole Playground; and Montshire Museum of Science's Science Park. |
| VHB/Vanasse Hangen Brusdon, Inc. | 101 Walnut Street&lt;br&gt;P0 Box 9151&lt;br&gt;Watertown MA 02471-9151&lt;br&gt;617-924-1770&lt;br&gt;<a href="mailto:jjennings@vhb.com">jjennings@vhb.com</a> | VHB's Planning, Landscape Architecture and Urban Design Group specializes in providing land planning, landscape architecture, urban design, site/civil engineering, transportation planning, land survey, environmental permitting, brownfields redevelopment, environmental risk management, air/noise quality analysis, and construction services. |
| ZEN Associates Inc. | 124 Boston Post Road&lt;br&gt;Sudbury MA 01776&lt;br&gt;978-443-6288&lt;br&gt;<a href="mailto:sabe@zenassociates.com">sabe@zenassociates.com</a>&lt;br&gt;www.zenassociates.com&lt;br&gt;Contact: Shinichiro Abe | ZEN Associates is a Landscape Architectural firm providing design/build services with offices in the Boston and D.C. areas. Our services include site planning, design, construction and management. Our clients include Architects, builders, homeowners, and private institutions. For a sample of our portfolio, please visit our web site. |
| Legal Services | The Heuer Law Group | 124 Mt. Auburn Street Suite 200N&lt;br&gt;Cambridge MA 02138-5758&lt;br&gt;617-628-5290&lt;br&gt;<a href="mailto:heuerlaw@aol.com">heuerlaw@aol.com</a>&lt;br&gt;Contact: Charles R. Heuer FAIA | Our practice concentrates on the design and construction industry exclusively. We focus on contract preparation/review, risk management and general business law for design professionals. |
| Lighting Design | LUX Lighting Design | 170 Needham Street, Suite 2&lt;br&gt;Newton MA 02464&lt;br&gt;617-243-0014&lt;br&gt;<a href="mailto:dcmadden@luxlightingdesign.com">dcmadden@luxlightingdesign.com</a>&lt;br&gt;www.luxlightingdesign.com&lt;br&gt;Contact: Doreen Le May Madden, LCCLC, lESNA | Lighting to reveal and enhance architectural space. NCOLP certified; award-winning lighting design for commercial and residential projects. Astute insight into spatial needs; extensive lighting and controls product knowledge. Numerous references available. |
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| MANAGEMENT CONSULTANTS | BSA Partnering &amp; Organizational Management Service | c/o Gathering Pace 28 Gould Road&lt;br&gt;Bedford MA 01730&lt;br&gt;781-725-2424&lt;br&gt;<a href="mailto:wronco@gatheringpace.com">wronco@gatheringpace.com</a>&lt;br&gt;Contact: William C. Ronco | Partnering and other organizational-management opportunities/issues are the focus of this BSA service provided by teambuilding author Bill Ronco. |
| MARKETING | Littlefield Associates | 25 Morton Street&lt;br&gt;Waltham MA 02453&lt;br&gt;781-893-1082&lt;br&gt;<a href="mailto:maryrl@attbi.com">maryrl@attbi.com</a>&lt;br&gt;Contact: Mary Littlefield | Need help creating winning proposals, presentations, collateral materials? Two of the best independent proposal/presentation managers/writers/designers in New England. Mary Littlefield, <a href="mailto:maryrl@attbi.com">maryrl@attbi.com</a>&lt;br&gt;Rob Hurst, <a href="mailto:robhurst@attbi.com">robhurst@attbi.com</a> |
| MASONRY | Clayton Block Company, Inc. | PO Box 3015&lt;br&gt;515 Rt. 528&lt;br&gt;Lakewood NJ 08701&lt;br&gt;732-893-1146&lt;br&gt;f: 732-367-9473&lt;br&gt;www.claytonco.com&lt;br&gt;Contact: Kathy Roe, CSI, Director of Marketing | Manufacturers of concrete masonry units, architectural polished face, ground face, split face and Spectra Glaze II masonry units. Clayton Block supplies the full line of products related to the masonry industry. |
| Eastern Exterior Wall Systems, Inc. | 203 Concord Street, Suite 203&lt;br&gt;Pawtucket RI 02860&lt;br&gt;401-724-2277&lt;br&gt;f: 401-724-6668&lt;br&gt;<a href="mailto:mlambrese@eews.com">mlambrese@eews.com</a>&lt;br&gt;www.eews.com&lt;br&gt;Contact: Michael J. Lamberse | We are a manufacturer of engineered panelized wall systems. Systems include brick, granite, composite metal, GFRC, and EIFS. |</p>
<table>
<thead>
<tr>
<th>Category</th>
<th>Company</th>
<th>Contact Information</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Masonry</strong></td>
<td>New England Concrete Masonry Association</td>
<td>PO Box 448, Manchaug MA 01526 508-476-3466 508-476-3467 <a href="mailto:dimmick@necma.com">dimmick@necma.com</a></td>
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<td><strong>Mechanical Engineers</strong></td>
<td>RES Engineering, Inc.</td>
<td>15 South Street, Suite A Hudson MA 01749 978-562-3538 978-562-3604 <a href="mailto:info@resengineering.com">info@resengineering.com</a></td>
<td>RES provides full service mechanical, electrical (including fire alarm, teledata and security), and facility (IAQ, energy audits, LEED certification, and facility assessments) consulting services.</td>
</tr>
<tr>
<td><strong>Metal Fabricators</strong></td>
<td>Eastern Exterior Wall Systems, Inc.</td>
<td>203 Concord Street, Suite 203 Pawtucket Rl 02860 401-724-2277 401-724-6668 <a href="mailto:mlambrese@eews.com">mlambrese@eews.com</a></td>
<td>We are a manufacturer of engineered panelized wall systems.</td>
</tr>
<tr>
<td><strong>Metal Fabricators</strong></td>
<td>Eastern Exterior Wall Systems, Inc.</td>
<td>203 Concord Street, Suite 203 Pawtucket Rl 02860 401-724-2277 401-724-6668 <a href="mailto:mlambrese@eews.com">mlambrese@eews.com</a></td>
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<td></td>
</tr>
<tr>
<td><strong>Placement Services</strong></td>
<td>Consulting For Architects</td>
<td>52 Broad Street Boston MA 02109-4301 800-413-4856 617-261-0098 <a href="mailto:dmullen@cons4arch.com">dmullen@cons4arch.com</a></td>
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<td>PO Box 650, 93 West Street Medfield MA 02052-0003 508-359-420 508-359-2817 <a href="mailto:mail@obrienandsons.com">mail@obrienandsons.com</a></td>
<td>O'Brien &amp; Sons is New England's oldest and largest manufacturer's representative of park and playground equipment as well as various site amenities including park benches, picnic tables, tree grates, drinking fountains, and park shelters.</td>
</tr>
<tr>
<td><strong>Plumbing Engineers</strong></td>
<td>RES Engineering, Inc.</td>
<td>15 South Street, Suite A Hudson MA 01749 978-562-3538 978-562-3604 <a href="mailto:info@resengineering.com">info@resengineering.com</a></td>
<td>RES provides full service mechanical, electrical (including fire alarm, teledata and security), and facility (IAQ, energy audits, LEED certification, and facility assessments) consulting services.</td>
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<tr>
<td><strong>Post and Beam Construction</strong></td>
<td>Timberpeg East, Inc.</td>
<td>PO Box 1500, Claremont NH 03743 603-542-7762 603-542-8925 <a href="mailto:info@timberpeg.com">info@timberpeg.com</a></td>
<td>Timberpeg is a leading manufacturer of pre-cut post and beam structures featuring mortise and tenon joinery. From small vacation homes to large commercial buildings and custom tresses Timberpeg can assist you in creating timber framed structures for your projects using the latest CAD/CAM design and manufacturing technology.</td>
</tr>
<tr>
<td><strong>Precast Building Components</strong></td>
<td>Eastern Exterior Wall Systems, Inc.</td>
<td>203 Concord Street, Suite 203 Pawtucket RI 02860 401-724-2277 401-724-6668 <a href="mailto:mlambrese@eews.com">mlambrese@eews.com</a></td>
<td>We are a manufacturer of engineered panelized wall systems.</td>
</tr>
<tr>
<td><strong>Precast Building Components</strong></td>
<td>Oldcastle Precast, Inc.</td>
<td>Building Systems Division 123 County Route 101 PO Box 218 South Bethlehem NY 12161 518-767-2269 518-767-9390 <a href="mailto:john.jones@oldcastleprecast.com">john.jones@oldcastleprecast.com</a> oldcastleprecast.com</td>
<td>The Oldcastle Precast Building Systems Division is designed to manufacture prestressed hollowcore planks as well as a variety of complementary structural precast concrete products. The company currently has six manufacturing facilities located in NY, PA and MD. Oldcastle Precast, Inc. also provides concept design assistance, engineering, and erection services for precast projects.</td>
</tr>
</tbody>
</table>
**Program Management**

Beacon Skanska, Inc.
BSA Corporate Affiliate

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

PMA Consultants LLC

PMA Consultants LLC is a project, program, and construction management consulting firm, with 14 offices nationwide. Since 1971, PMA has provided specialty expertise on architectural, heavy civil, and manufacturing projects exceeding $80 billion. PMA was recently ranked 36th largest CM firm for fee in the U.S. by ENR.

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

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

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Sarnafil, Inc.

Sarnafil is an industrial manufacturer of high quality, single ply roofing and waterproofing membranes. With over 38 years of experience, Sarnafil's roofing and waterproofing systems are recognized for their ability to withstand the test of time. We service our customers by providing beneficial support in the form of comprehensive design review and technical advice during construction.

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Howard Services Security Consulting

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Kalin Associates Inc.
BSA Member Firm

Preparation of construction specifications for public and private projects; development of corporate guide specifications; publishers of Master Short-Form Specifications; project specific GreenSpecs and LEED documentation.

**Stone and Tile Installation**

KRC Marble & Granite Contractors, Inc.
BSA Corporate Affiliate

KRC specializes in high-end residential installation of interior stone of all kinds as well as ceramic, glass and mosaic tile. Complete package of tile and slab can be provided.

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Marble and Granite, Inc.

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<table>
<thead>
<tr>
<th>Company</th>
<th>Address</th>
<th>Contact Person</th>
</tr>
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<tr>
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<td>215 Park Avenue South, Suite 700</td>
<td>Jeff Green</td>
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<td>New York NY 10003</td>
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<td>f: 212-979-6989</td>
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<td>Michael R. Guilmet PE</td>
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<td>781-935-6889</td>
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<td><a href="mailto:nguilet@allenmajor.com">nguilet@allenmajor.com</a></td>
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<td>Carl J. Rosenberg</td>
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<td>Cambridge MA 02138-1118</td>
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<td>Waltham MA 02451</td>
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<td>800-336-DES (3375)</td>
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<td>f: 781-890-5275</td>
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<td><strong>VHB/Vanasse Hangen Brustlin, Inc.</strong></td>
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<td>Mike Woodrum</td>
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<td>Monett MO 65708</td>
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<td>417-235-3193</td>
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Associate architect:
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The jury’s emphasis on the contributions of others was both noteworthy and well-placed, as was its recognition of the architect’s remarkable vision. Honoring Quincy Market only a year after its completion, the jury did not yet know the extraordinary influence this project would have on commercial and urban development around the world.

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

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