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2003: The Year in Review
The Boston Society of Architects’ review of the people and places that influenced design in the year 2003

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Skylight detail.
Chattanooga Development Resource Center
Chattanooga, Tennessee
Citation, Sustainable Design Awards (see page 72)
Architects:
Artech + Croxton Architects, A Joint Venture
Photo: Timothy Hursley

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2003 was the year Bostonians got lost in their own city. As the Big Dig project lumbers toward completion, the detours and closures of familiar roads and ramps have forced motorists to find and navigate new routes. Instinct is no longer enough. The genetic mutation that allowed Bostonians to adapt to an East Boston that is northwest of South Boston and a Harvard Bridge that leads to MIT is now a useless biological vestige.

For those who own cars that "know where to go" — thus freeing the drivers to daydream or cell-chat — the change has been a wake-up call. If you have any hope of reaching your intended destination, you have to pay attention.

Paying attention has always been a useful survival tactic, but paying attention leads to some unexpected pleasures, too. We are suddenly forced to see the city differently, to study the relationship of one part to another. Gingerly picking our way through the city, we see new vistas, the surprise of one building juxtaposed against another. The familiar is refreshed: my route to an 8 a.m. monthly meeting now includes a tour through the North End just as merchants are opening shops and residents are walking to work. A trip through the Ted Williams Tunnel renews our acquaintance with the old Boston Wharf buildings in the Fort Point Channel district; its long-predicted renaissance is now a fact. Leaving the newly revitalized Theater District at night, I now drive by the Federal Reserve building, its glassy lobby still as urbane and glamorous as it was 25 years ago. The last decade brought investments in commercial towers as well as single-family houses. It is probably not an exaggeration to claim that the city has never looked better than it does today.

Paying attention also means that we should value what we are about to lose. Nostalgia for the Central Artery — its views of the city, its glimpses of the harbor — is due to set in any day now, as we trade the "Skyway" for tunnel tubes. This tangible connection to the City on a Hill gave residents and visitors alike a visceral understanding of Boston, its neighborhoods, and its history.

The benefits of the trade-off — better traffic flow and the new Rose Kennedy Greenway on the surface above the tunnels — are clear. But the frustrations of the public process for the design of the new Greenway parks, following the stillborn redesign of City Hall Plaza, suggest that we are about to lose something more than dramatic views. We may be losing our ability to build the very kinds of places that Bostonians value most, the very kinds of places that we are now rediscovering with fresh eyes.

Designers and planners report that the process for public participation is losing its civility and cooperation. The public, faced with increasing development pressures and neighborhood changes, is understandably defensive and stressed; some residents worry that what they are about to lose is the roof over their heads. Political leadership is in a turmoil. Nor are designers blameless.

Bostonians are at a crossroad. The new terrain includes the proposed Harvard expansion into Allston, air-rights projects over the Massachusetts Turnpike, and the unfinished business of the Fan Pier and Seaport district. The question for all who care about Boston is this: will we find our way or get lost in our own city?

Elizabeth S. Padjen FAIA
Editor
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A Long (Green) Way to Go
by Gina Crandell

During the second half of the 20th century, Boston invested mightily in highways to help people get out of the city, encroaching upon — and in places even devastating — its first designed greenway, Olmsted's Emerald Necklace. Now experiencing an urban renaissance and reversing the process by turning an elevated highway into a series of parks above the Big Dig tunnel, Boston must decide what kinds of places these parks — the Rose Kennedy Greenway — will become.

After years of indecision, the pending completion of the Big Dig made 2003 the year when discussion proliferated. Which is not to say that indecision is behind us. Public participation in this process has been integral and unwieldy. If you have attended any public meetings about the design of the Rose Kennedy Greenway, you know there are people in the audience who have a wealth of knowledge about the design of cities as well as those nostalgic for a nature not ruined by people: “Have you considered a curved shape?” asked one.

One problem is simply that many people have a hard time talking about landscape. Buildings are one thing — planners and designers, even the public, are comfortable discussing and even agreeing on architecture. But landscape? The problem might be a question of perceived ownership. It's mine. It's yours. Green (whatever that might mean) is good but so is acknowledging the city. Not only individuals but also groups join in — some to save our history, others to save nature. Landscape brings every person's own experience of “nature” and the public world to the table. But added together, these experiences don't make a landscape. That takes a bold idea onto which people can reflect their own experiences.

During my tenure as a professor, I have seen student evaluation forms become institutionalized. A good teacher would certainly not decide what to teach based on what students want. At the same time, it has become pretty clear that students can recognize a good teacher when they have one. I think the lesson is the same for public participation: The public would recognize a good design proposal if they listened to intelligent debate of specific ideas and were presented with clear models. But it has been my experience that many of the public meetings for this project have at times both indulged the public and avoided serious debate. The meetings in 2001 convened by planning consultant SMWM seemed to say to those in attendance: We'll just break into small groups so you can say what you like and when we come back together we'll all agree on a park. The masterplan showed arrows going every which way and defined character in terms of paving and tree canopy, but the park idea remained elusive.

In February 2003, when designs for three parcels (North End, Wharf District, Chinatown) of the Rose Kennedy Greenway were exhibited at the Boston Public Library, a panel of national experts was convened to jumpstart the discussion. But their comments before the overflow audience were constrained by the political fear that public sentiment might galvanize around one of the proposals that had not been selected as a finalist. A public forum the following June put forward design “principles” — Be Uniquely of Boston, Design for the Future, and Build Common Ground for All — but they were too generic to contribute to a discussion of the design proposals that were then on the table.
Top three images:
Wharf District park proposal
North End park proposal
Rose Kennedy Greenway
(October 2003)
Designers:
EDAW
Copley Wolff Design Group

Bottom two images:
North End park proposal
Rose Kennedy Greenway
(October 2003)
Designers:
Gustafson Guthrie Nichol Ltd.
Crosby Schlessinger
Smallridge

Digital renderings
courtesy of Neoscape, Inc.
Democratic debate can be very messy, but it can offer more direction if the conversation is focused on a specific place or a specific proposal. Lectures and essays about landscapes built in this country and around the world — not as models for imitation but as a basis for a language to talk about landscape — should form the foundation for a project that will shape the city of Boston for years to come. Articles by Boston Globe architecture critic Robert Campbell — and a companion series televised on WCVB — were apparently the only public attempt to look for precedents in other cities.

Public participation must be an educational process. Boston is transforming from a city to leave into a city in which to live. (Even a Thoreau might move back for the good walking.) But Boston has more than highways left from its past: lingering anti-urbanism, a burdensome attention to history, and fear of risk from failed attempts to be modern. The public naturally hopes that a design for this big open space can satisfy every concern, fix every problem, and correct every mistake. But there has been a paucity of discussion about what these parks can and cannot achieve. The result is confusion about what constitutes honest urban nature rather than a suburban, naturalistic conceit. Rebecca Barnes, the chief planner for the city, deserves credit for voicing concerns about early proposals for the Wharf District parcel. With her remarks, the conversation about the design of the Greenway became more focused.

Finally, experience suggests that three-dimensional models contribute much more to public understanding than do plan drawings. In February 2003, the designers exhibited boards with plans. What could the public understand from these drawings? For example, on one board, trees were shown 30 feet apart and on another, as close as three feet. These represent radically different ideas, but would the public even notice this difference? (The trees shown 30 feet on center looked fullgrown and therefore were probably more convincing to the public, even though the closely spaced trees had the potential of becoming a successional forest.)

What a project needs most is a strong concept and articulate designers to move the public away from wish lists and complaints to advocacy. That seems to have happened in the North End. Despite a selection process that discouraged not only submissions but also ideas, the Turnpike Authority got lucky with the North End team that paired Seattle-based Gustafson Guthrie Nichol with Boston-based Crosby Schlessinger Smallridge.

Their initial concept — sculpted in clay and reproduced in plaster — was so abstract that the fact that it represented the topography of a park was only evident when it was placed in the context of the ground plane — for which landscape architect Kathryn Gustafson is known internationally — has been maintained, although transformed by the public process, and can still be felt in the current model even when it is overlaid with representational paving, trees, a loggia, planting beds, and lawn. The park design doesn't pander to the past, although it makes historical associations whenever they enrich.
The complexities of making a civic space that is responsive both to its site and to the contemporary culture in which we live are many. The first challenge is a compelling idea. Another is navigating a public process in which the landscape architects can communicate what they have learned from precedent projects all over the world and across decades to a public constituency. The North End community was initially attracted to conventional, suburban forms where curving mounds represent "nature." But with the strength of the concept and the ability of the team to communicate it, the North End community has taken ownership of this design. Consequently, their (and Boston's) park is going to be much richer and more contemporary—no small feat for a government project.

As of this writing, the Chinatown Park is moving toward consensus. The Wharf District parcel has moved from theme parks to a list: Café; Sculpture Garden; Trellis Structures for Performance and Exhibitions; Grand Water Feature; Sound-Light-Water-Steam Garden; East-West Constructions; North-South Bands; Series of Entry Plazas; Rooms with Figural Elements; a Grand Room; Triangular Bosques; a Green Spine; and Various Buildings.

The Turnpike Authority has agreed to maintain the Rose Kennedy Greenway for five years but no one has yet determined who will care for it after that. I hoped that the City of Boston could take responsibility until I examined its recent project: Christopher Columbus Park, shown on plans for the Rose Kennedy Greenway as a circular organization. Walking through it, one is impressed not by its organization but by its fragmentation. When it opened in 1976, the strongest feature was the triangular cobblestone plaza lined with marine bollards at the water's edge, reinforced by a lawn and a massive trellis on higher ground. Several years later, the Rose Kennedy Garden and a bubbling fountain were added, followed by the Beirut Memorial. When it reopened this year a maintenance garage had been placed between an enlarged mail-order playground and a fountain. The granite cobblestones have been largely replaced by asphalt. No one could be fooled into thinking the asphalt (with rectangular joint lines pressed into it) is stone because it is already decomposing.

In honor of Rose Kennedy and Boston's future, let us properly fund the Greenway and focus our conversation.

Gina Grondell is a landscape architect. The former senior editor of Land Forum, she teaches landscape architecture at the Rhode Island School of Design.
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Past Dense
The Density Conference (September 12-14, 2003)

by Jeff Stein AIA

"The myth of America is wide open spaces."
— filmmaker Sergio Leone

In Massachusetts, development consumes two acres of open space per hour. (EPA)

Gasoline consumption per capita (gallons per year): 3
Los Angeles: 392
Chicago (Cook County): 376
San Francisco: 238
New York City: 146

According to Boston’s Mayor Menino, the Boston region needs 15,000 new housing units annually to avoid steep housing price inflation; more than twice the production recorded during the 1990s.

The city of Boston and the city of Paris occupy approximately the same land area, but Paris has approximately four times as many residents. The Paris Metro has 270 stops; the Boston T has 127.

At Boston’s Omni Parker House hotel last September, people were talking to each other about those wide open spaces, and about the American Dream that threatens to fill them with houses, cars, roads, and picket fences. They were part of the Boston Society of Architects’ conference entitled “Density — Myth and Reality.” Attendance was high, the speakers were stellar, the food was great, and more than 350 professionals pronounced it a resounding success.

Projects and presentations about density were delivered by city planners and developers from around the country and by journalists who write about place and change and public health.

Policymakers such as former Maryland governor Parris Glendening (president of the Smart Growth Leadership Institute) and Doug Foy (Massachusetts Chief of Commonwealth Development, in effect the Super Cabinet Minister of Smart Growth) delivered go-go density sermons. Manufacturers described fascinating new products, such as a vertical parking mechanism that allows drivers to park ten cars atop each other in the space of a single parking stall. Several minority citizens who actually live in dense urban conditions shared their misgivings about the power of density to cure our ills.

Conferes examined provocative ideas about density translated into designs for new neighborhoods. On view were winning project boards from the BSA’s related national competition (see page 80) to design for density in three Massachusetts communities. (The mayor of a fourth community had reportedly threatened to sue anyone with the temerity to propose a dense project in his city.)

Half the attendees were architects; the other half were economists, planners, lawyers, public officials, community activists, and developers. That’s the thing about a conference: so many conferees share the same point of
Commuting by mass transit in US cities (percentage commuting):

- Atlanta (Fulton County): 9.3%
- Los Angeles: 6.6%
- Chicago (Cook County): 17.3%
- Boston (Suffolk County): 30.9%
- San Francisco: 31.1%
- New York City: 52.8%

Commuting by walking/biking in US cities (percentage walking/biking):

- Atlanta (Fulton County): 2.4%
- Los Angeles: 3.6%
- Chicago (Cook County): 4.4%
- Boston (Suffolk County): 12.7%
- San Francisco: 11.3%
- New York City: 10.9%

In The Death and Life of Great American Cities, Jane Jacobs champions neighborhoods of 100 dwelling units per acre. New Urbanism focuses more on Garden City densities (what Jacobs calls “semi-suburban densities”) of 10-20 dwelling units per acre.

Increasingly, people who are not like us are voicing opinions, expressing remarkable agreement: Just about everything about how we live in Massachusetts needs fixing. Ours is a state of serious suburban sprawl, racial segregation, deteriorating watersheds, escalating energy costs, expanding air pollution, skyrocketing automobile use. And, as BSA president David Dixon recognized, there are few better topics than “density” to introduce such a slate of issues.

One reason for this is that density is simply inevitable. It is our future; we must come to terms with it. This isn’t a moral pronouncement — just do the math: a hundred years ago, the human population of the planet was two billion souls. Except for explorers and refugees, “place” — where you worked and lived, where your social contacts were, the physical environment in which you developed meaningful relationships — was inescapable. Today, six billion people live on an earth whose surface area certainly hasn’t increased in the past century. More than half of us have access to mechanized transportation on a daily basis. How we live our lives is more complicated; so is where we live them, our settlement patterns. “Place,” even in Massachusetts, has lost much of its meaning — except for tourists who come from places even more placeless than this. The inevitable, density, is not an issue to which we have paid much attention until now.

Many planners have begun to focus on the convincing notion that the only way to preserve places that are not already densely populated is for us to live in places that are. Given the current state of architectural technology — i.e., the buildings we design and construct and the transportation systems we use to reach them destroy nature and natural systems — this is an important observation.

But another important observation is that density is not a place or a thing or a solution in and of itself. It is merely a quality that can be applied to a place or a thing. Density equals intensity. Density of human habitation only intensifies the experience of space. This can be a good thing (witness the phenomenon of empty-nesters moving into the city), but it isn’t always (witness young parents leaving the city in search of their green acre).
And there is some confusion about how we use language when we talk of density. Today's planners are talking increasingly about actual numbers of people per acre. In the past, when architects and theorists have spoken of density in urban design, they talked only in spatial terms, about buildings that are close together, about the way building forms create urban space. This is urban space that — in the past — celebrated our very being, space that supported how and where we could meet each other, and exchange ideas and goods and services. This is the sort of urban space that Lou Kahn talked about when he described the street as civic space, as an "urban room."

But the street hasn't really been that kind of urban room since long before Kahn waxed nostalgic for it. And unless our architectural and transportation technologies change radically and rapidly, it won't help to apply density and intensify the experience of that room.

On Saturday at the conference, between panel discussions, I found myself in an overstuffed club chair in a corner of the hotel's big brown lobby. There's an urban room! Trying to collect my thoughts, I began to sense the room becoming noticeably smaller. A line of people was walking away from the center of the room, toward me, looking for the privacy of a bit of wall, all moving their lips. I couldn't quite make out what they were saying, but it was clear they weren't saying it to me, or even to each other. Then I saw: 30 people were talking simultaneously on cell phones. One more technology that defies place — where the callers were in physical space didn't matter. In our lives now, content has been separated pretty convincingly from context. What does density mean when our connections to the physical world are radically changing?

**Sources:**
1. David Dixon FAIA
   Goody, Clancy & Associates, President, Boston Society of Architects
2. Douglas S. Kelbaugh FAIA
   Dean, Taubman College of Architecture and Urban Planning, University of Michigan
3. Mark Ginsberg AIA
   Curtis + Ginsberg Architects
   New York City

**Vehicles per household:**
- Atlanta (Fulton County): 1.48
- Los Angeles: 1.61
- Chicago (Cook County): 1.36
- Boston (Suffolk County): 0.96
- San Francisco: 1.12
- New York City: 0.62
I think it's... exciting to do modern, contemporary work and to try to find the thing that makes something fresh and innovative... but it can still fit in.

RICHARD J. BERTMAN FAIA
RICHARD J. BERTMAN FAIA is the recipient of the 2003 Boston Society of Architects Award of Honor in recognition of his service to the profession. A founding principal of CBT/Childs Bertman Tseckares Inc. in Boston, he is a former president of the BSA, former chair of the Back Bay Architectural Commission, a former trustee of the Society for the Preservation of New England Antiquities, and former chair of the Boston Landmarks Commission Design Review Committee. His work includes: 111 Huntington Avenue; Trinity Place; 200 Newbury Street ("Nike building"); the Ritz Carlton Towers; and 801 Boylston Street. His historic work includes: the Ames Webster House in Back Bay; Louis Boston; Harvard University’s Matthews Hall; Thomas Crane Public Library; and One Winthrop Square in Boston. A graduate of Harvard, MIT, and the University of California at Berkeley, he is also a noted sculptor.

HOMER RUSSELL Homer Russell is an urban design consultant in Boston and was the former director of urban design at the Boston Redevelopment Authority, where his career spanned more than three decades, starting under Ed Logue. During that time, the BRA received several local and national awards for planning projects including the Charlestown Naval Shipyard, the Central Artery air-rights and the Seaport. A frequent visiting lecturer and design critic, he received degrees from Princeton and Harvard.

RUSSELL: You were one of the founders of CBT — a firm that, 36 years later, is one of Boston’s most prominent design firms. What do you remember about the beginning?

BERTMAN: It all started with a competition that Maury Childs, Charles Tseckares, and I entered. We didn’t win, but we discovered that we worked well together. My first job had been at a small firm — David Abrahams and Associates. He was a rising architect who died young; I was laid off after a year. I was able to get a job in Hugh Stubbins’ office, where I started to think about having my own firm. Maury Childs was a former classmate and Charles Tseckares was a friend, and none of us had any money to start a firm on our own. I went back to graduate school and then started teaching at RISD while Maury and Charles moonlighted, and we started this office. We called ourselves CBT after a lot of agony over whether we should be BCT or TCB. Our first project was a bookstore on the bottom floor of the Raymonds Building. The client wanted to see our office. We had no office. My first office was in a two-family house in Brookline with a basement, so that weekend we painted, hung the ceiling, and put in drafting tables. Some friends from Sasaki came over at lunchtime and pretended to draft, just before our potential clients arrived at 12:30. The clients looked around, seemed satisfied, and left, our friends went back to work, and that was the beginning of our firm.

RUSSELL: Start-ups are always hard. What were the most crucial issues for you?

BERTMAN: Getting work was difficult. We did porch and bathroom additions for friends, but when you start to move up to other projects, it’s very hard to compete with other firms when you’ve only done porch additions. At one point, three years out, we had no work. People say it takes about five years to get established, but we were thinking we’d have to fold. We called everyone we knew — other architects — to see if we could do drawings for them, just to keep the office going. One of them, Claude Miquelle —
whom I will never forget because of his generosity — gave us a job. That tided us over and from then on the firm kept growing. We eventually ended up doing a lot of restoration and adaptive reuse projects for older buildings. This was just before the rise of the preservation movement. We learned a lot, and then when the preservation movement became important, there was a demand for the kind of expertise we had developed. We were later able to use our preservation experience as a springboard to other work — housing and renovations — that gave us the background to do new buildings.

RUSSELL: You started out as a three-man firm. As you got busier and busier, did the firm expand or did you all just work harder?

BERTMAN: We were continually working. Tony Casendino joined us shortly after we started. He had worked for the Boston Redevelopment Authority and had generated a lot of comp time. So he could afford to work for almost nothing. The office just continued to grow slowly. We moved from the basement of my two-family house down to the waterfront to an old metal building at the end of Lewis Wharf. This was before urban renewal, before that whole area was developed. You'd be drafting and you'd look up and a huge tanker would be quietly sailing by. But the area was pretty bad then — dead bodies floating in the water, cars being dumped there. Things changed later, when we did the restoration of the Ames Webster House in Back Bay and were able to move our office there. And of course, we've just moved to the North Station area, where we were able to acquire and renovate an old loft building.

RUSSELL: How would you say your own attitudes have changed since CBT's start?

BERTMAN: As a young architect, you're just trying to get things built. We won a competition in which 10 or 11 firms were competing. It was a huge effort. We had to make some changes just before going into construction, which we did quickly — unfortunately
**Award**

Chilled Water Plant Addition
Cambridge, Massachusetts

Client:
Massachusetts Institute of Technology

Architect:
Ellenzweig Associates, Inc.
Cambridge, Massachusetts

www.ellenzweig.com

Project Team:
Harry Ellenzweig FAIA; Steve Mahler; Imran Khan; Edward Koehler; Alberto Medina; Eric Mitchell; William Tecu

Contractor:
Bond Brothers, Inc.

Consultants:
Syska Hennessy Group (mechanical/electrical); LeMessurier Consultants (structural); McPhail Associates (geotechnical); Cullinan Engineering (surveyor); Bay State Subsurface Investigations (utility surveyor); Richard D. White (specifications); Lam Partners (lighting); Harold Cutler (codes); Vision Controls Corporation (controls and instrumentation); Vermeulens (costs)

This addition to a 1960s chiller plant substantially increases the plant's central utility capacity. The exterior glass wall displays the colorful array of utility systems, creating "public art" along a previously neglected street. The addition defines the utility complex end and marks a pedestrian path to a developing campus area.

Photographer:
Steve Rosenthal
Award
Seterdahl-Bull Residence
Amherst, Massachusetts

Client:
Peter Seterdahl and
Mary Bull

Architect:
Anmahian Winton Architects
Cambridge, Massachusetts
www.anmahian-winton.com

Project team:
Alex Anmahian AIA and
Nick Winton AIA (principals);
Corneli Anderson; Aaron
Stavert; Andrea Korber

Contractor:
Integrity Construction and
Development

Consultants:
Gregorian Engineers; Reed
Hilderbrand Landscape
Architects

This modest house in western
Massachusetts creates
spatial richness through clear
and simple means. Wood is
the primary element both
inside and out, and simple
lattice is used to enrich and
define the spaces. Sunlight is
filtered in the porch, and
sunlight spills through the
stair well into living spaces.

Photographer:
Peter Vanderwarker
Cambridge 1, a gourmet bar and grill located in Harvard Square, occupies the historic shell of an old autobody shop. Many raw materials of the original structure are exposed to reveal the building's history and a band of American cherry provides a comfortable zone amid the layers of raw material.

Photographer: Peter Vanderwarker
The DeCordova Museum and Sculpture Park is a public museum of modern and contemporary American art. This project involved creating a masterplan to address the inadequacies of the physical plant, creating more gallery space, and unifying the disparate buildings on the campus.

Photographer: Steve Rosenthal
This project considers a new dynamic of interrelated life patterns, which are blurred as professional and personal lives literally overlap in real time and space. The photographer and graphic-artist clients directed the architects to "capture the essence of light and space" that is so important to their own work.

Photographer:
Thomas Wedell (Skolos/Wedell)
This project is the creation of new editorial offices for the American Meteorological Society in the carriage barn of Boston's historic Harrison Gray Otis house, designed by Charles Bulfinch in 1806. The addition of a new mezzanine provides both new workspace and an umbrella of light for the workstations below.

Photographer: Peter Vanderwarker

This project is the creation of new editorial offices for the American Meteorological Society in the carriage barn of Boston's historic Harrison Gray Otis house, designed by Charles Bulfinch in 1806. The addition of a new mezzanine provides both new workspace and an umbrella of light for the workstations below.

Photographer: Peter Vanderwarker
JURY

James Estes AIA
Estes/Twombly Architects
Newport, Rhode Island

Elizabeth S. Padjen FAIA
ArchitectureBoston
Boston

Calvin Tsao AIA
Tsao & McKown
New York City

JURY COMMENTS

...We sensed that Boston architects continue to struggle with the Modernist aesthetic... and, unfortunately (but perhaps not surprisingly), we noticed frequent use of design clichés... The challenge in Boston as elsewhere is to avoid the negative elements of conformity and to take more risks.

A good deal of our discussion focused on what constitutes design excellence. For our purposes, we identified a number of characteristics we think contribute to high-quality design: sensitivity to context; effective use of the vocabulary chosen by the architects; contributions to the street scene (for urban projects and particularly for the first floor or two of any building); sensitivity to scale; design that taps into the human psyche and enriches us as a result; design that is neither pandering nor private ego art; design that is responsible; and design that serves our culture rather than ourselves as architects.

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

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Naito Chemistry and Bauer Laboratory Building and Center for Genomics Research
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50 Ellenzweig Associates, Inc.
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56 Payette Associates, Inc.
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57 Julian Bonder + Associates
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58 Burr and McCallum Architects
The Porches Inn at MASS MoCA
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59 Ellenzweig Associates, Inc.
Naito Chemistry and Bauer Laboratory Building and Center for Genomics Research
Harvard University
Cambridge, Massachusetts

60 The Galante Architecture
Studio
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Falmouth, Massachusetts

61 SINGLE speed DESIGN LLP
Valentine Houses
Cambridge, Massachusetts
A Super Market
by Tamara Roy AIA

It's not about a flashy image, technology, or material; it's about something all of us actually need to live: food. With a style-less (and guileless) transparent container, this year's winner of the Rotch Travelling Scholarship, designer Bradley Shanks, delivers not just the food that one would expect to find at an urban market, but the fields as well. In a comeback for landscape, he refuses to separate production from produce, and lets the growers back into the city for a field day.

Proposing a site directly beside Boston's Haymarket Square on a new triangular-shaped parcel created by the Central Artery construction, the theoretical program for the 2003 competition postulated an urban market that could rival the best European and Asian examples and respond to Boston's climate and density. Shanks' simple, four-story high, glass curtainwall building (shown facing page) does just that, and belies the variegation within, where floors overlook each other as the activity of growing, buying, and selling is celebrated. The upper-level restaurant reminds one of being on the top of a hill town, seeing the terraced fields below. Multiple entrances at different levels allow for easy movement in and out from various city streets.

Yet it is the façade design of stacked trays for growing some of the fruits, vegetables, and herbs sold in the market that is most captivating. Performing a feat of architectural gardening, Shanks cross-fertilizes supermarket and greenhouse typologies to arrive at a programmatic and physical hybrid. It is both vertical field and signage, alleviating the pressure on the architecture to be much more than a window. In summer, the glass walls open up and the market flows outside its container onto the public space above the Central Artery. Shanks says, “the park is like a green carpet, which slides up and over the building — the park claims the building as park space.” This is literally “green architecture,” not that hocus-pocus of recycled carpets you’ve been sold as environmentally sensitive design.

Other designs, such as that of third-prize (“alternate”) winner Peter Lee, also demystified the supermarket by creating an internal courtyard building, pushing the loading docks prominently toward the park so the loading and unloading are clearly visible. The second-prize project by Steve Bull captured the jury's interest with its intense roof experience of restaurants, community rooms, and other public functions.

Welcome back, utopias.

In today’s global “market,” we are often so far away from where our food is grown that we overlook how wasteful and costly all that picking, packing, loading, flying, shipping, stacking, and stocking of grocery-store shelves really is. We’ve accepted that city and country are separate entities without acknowledging their interdependence, and we’ve let our cities eat up the landscape. With new technologies, perhaps we can find innovative ways to mix country and city. As the Internet allows our population to disperse, maybe a new breed of more sustainable cities will grow out of our countrysides. It’s been quite some time since we’ve allowed ourselves to think that big.

What if Bradley Shanks' proposal is the seed of an idea that could convert the post-industrial city into an agricultural city? Just imagine — one city block might be only the start. How about 30 acres of vegetables above the Central Artery?

Tamara Roy AIA practices architecture and urban design in Boston and is a previous second-prize winner of the Rotch Travelling Scholarship. This year's competition program was written by Debi Lacey McDonald AIA, a partner with Fuller Associates, member of the Rotch Committee, and previous Rotch Scholar.
The Rotch Travelling Scholarship was established in 1883 to advance architectural education through foreign study and travel. Rotch Scholars today are selected through an annual two-stage competition that is intended to "search for evidence of imaginative capacity." In 2003, the Scholarship Committee awarded a first prize of $35,000 and a second prize of $15,000.

For more information, go to: www.rotchscholarship.org.

**JURY**

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<th>Lawrence A. Chan AIA</th>
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Anything can look good in sunlight. It takes a special building to declare itself beautiful amid drizzle and drear.

In the soggy aftermath of Hurricane Isabel, I drove across town to the newest branch in Boston's public library system. As I turned, windshield wipers slapping, onto a street of closely packed, two-and three-family houses, a high wedge of stone, wood, and glass rose through the mist. Even from a long block away, the Machado and Silverti design emanated a quiet feeling of openness. The brown and blue wedge — its mix of solidity and lilt — signaled a shift in the streetscape that was subtle but real.

Closer up, the Honan-Allston Library's three-banded exterior was intimately textured — materially and metaphorically. The upper section's rows of flat, river-stone colored slate panels not only related this civic building to the modest shingled homes from which its readers would come, but also hinted at the riches — the shelves of books — to be discovered inside. The building's mid-section, almost entirely composed of oversized un-mullioned windows framed in unfinished wood, spoke about clarity, and the reader's essential view to the interior. As for the foundation, that tier brought to mind a connection of a different sort.

Perhaps it was the drizzle and the deep green of the nearby trees and shrubbery but the library's roughly hewn blue-gray slate reminded me, with a sort of joy, of the small, perfect, flinty churches set in the rolling hills of the Cotswolds in England. Those well-loved stone structures also shine in the rain. Their textures and tonal qualities were worth the hike a quarter century ago when I traveled solo outside familiar boundaries for the first time, shouldering a huge backpack and not the sleek laptop I now carried.

That this fresh-lined urban building reminded me of travels abroad to tiny village churches isn't really that odd. After all, a library, as a physical entity, is constructed expressly to house histories, stories, journeys, and accounts of idea and implementation spanning cultures, disciplines, and eras.

Given the richly textured exterior, the interior with its simple, soft colors, waist-high bookshelves, and open sightlines felt especially light-filled and expansive. Here, too, despite the seeming incongruity, a connection was made. A library grants us space for silence in our lives, and for concentration. Solitude within community. I looked around this vibrant new building and saw strangers sitting quietly, with their heads bent, their work open before them.

I took my place. Three times over the course of a week, in sun and in rain, I traveled to the Honan-Allston Library; within the free-flowing generosity of its public space I wrote this essay. I sat in the second carrel by the east wall of windows, facing the "Literacy Resources" shelves, with a glimpse of the inner courtyard, still green-leaved, just beyond. There, breezes stirred, and the smallest branches in the garden responded.

Marcie Hershman is the author of the memoir Speak to Me: Grief, Love and What Endures and the novels Tales of the Master Race and Safe in America. She teaches at Tufts University.
2003 Harleston Parker Medal: Honan-Allston Branch of the Boston Public Library
Allston, Massachusetts

Client: The Boston Public Library

Boston, Massachusetts

www.machado-silvetti.com

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

Contractor:
Peabody Construction Company, Inc.

Consultants:
Richard Burck Associates, Inc. (landscape architect);
Lim Associates, Inc. (structural);
Lam Partners, Inc. (lighting);
Collective Wisdom (specifications);
TMP Consulting Engineers, Inc. (mechanical/electrical);
Robert W. Sullivan, Inc. (plumbing/fire protection);
Samiotes Consultants (civil)

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

The 2003 Harleston Parker Medal

Honan-Allston Branch of the Boston Public Library

Machado and Silvetti Associates, Inc.
Architects

The Harleston Parker Medal meets this definition. It is successful as an urban building in both function and appearance, providing subtle amenities like perimeter seating adjacent to the sidewalk. The layout of spaces is joyful. Words and phrases used to describe its appeal to the jurors included:

- simplicity
- serene comfortable thoughtful welcoming
- unconventional but satisfying
- delightful functional space
- timeless design with careful elegant detailing
- orderly
- cleanliness
- everything in its place
- harmonious
- eccentric
- jewel box

It was observed that the Honan-Allston Library has no ugly sides and is a carefully thought-out building with functional, welcoming materials that reach an unusual level of craftsmanship. The jury noted with pleasure that it is a place that accomplishes its mission, because it is clearly a space that promotes reading.

Jury

Jean Carroon AIA
Goody, Clancy & Associates
Boston
(jury chair)

Lawrence Chan AIA
Chan Krieger & Associates
Cambridge, Massachusetts

Richard Garver
Boston Redevelopment Authority
Boston

Diane Georgopoulos AIA
MassHousing
Boston

Cate McQuaid
The Boston Globe
Boston

Judith Nitsch PE
Judith Nitsch Engineering
Boston

Ronald Rich
A. J. Martini Inc. General Contractors
Winchester, Massachusetts

Charlotte Golar Richie
City of Boston, Department of Neighborhood Development
Boston

Jose Luis San Miguel
New England Aquarium
Boston

William Saunders
Harvard Design Magazine
Cambridge, Massachusetts

Jury Comments

...A juror shared the Merriam-Webster definition of “beauty” as a quality that pleasurably exalts the mind: “The quality or aggregated qualities in a person or thing that gives pleasure to the senses or pleasurably exalts the mind or spirit, a particularly graceful, ornamental, or excellent quality, a brilliant, extreme, or egregious example.”

...The Honan-Allston Library meets this definition. It is successful as an urban building in both function and appearance, providing subtle amenities like perimeter seating adjacent to the sidewalk. The layout of spaces is joyful. Words and phrases used to describe its appeal to the jurors included:

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- harmonious
- eccentric
- jewel box

Editor’s note:
The full text of jury comments may be found at www.architects.org/design_awards_programs.
For three generations Vanderweil has served the Boston Architectural Community with dedication to excellence in engineering and service to our clients. Currently we're updating systems we designed in the '50s and '60s, and we are looking forward to future years when we can update the systems we're designing today!
Did You Know...

Marvin Windows and Doors preserves and protects the environment?

How?...By recycling wood...and lots of it!

- Marvin purchases raw lumber from suppliers with sound forest management practices, who subscribe to the Sustainable Forest Initiative (SFI), promoting good forest stewardship.
- 6,000 tons of packaging and logging wood heats Marvin's plants!
- 19,000 tons of wood shavings are shipped to the poultry industry for bedding, as well as to product manufacturers for products such as organic mulch!

In Connecticut:
- Herrington's Showplace
  Lakesville, CT • 860.435.2561
- Sanford & Hawley, Inc.
  Unionville, Manchester, CT • 800.433.7941
- The Marvin Showcase at Branford Building Supplies
  Branford, CT • 203.488.2518
- Marvin Windows and Doors Showcase
  Woodbury Supply
  Woodbury, CT • 800.525.7794

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- Ed Herrington, Inc.
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  Marvin Window and Door Showcase
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In Vermont:
- Oakes Brothers
  Marvin Windows and Doors Showcase
  Bradford, VT • 800.456.5280
- M.L. Miles
  Marvin Windows and Doors Showcase
  Manchester Center, VT • 802.362.1952
- Windows & Doors By Brownell
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Some of my sculptures using steel rod or wire are like drawings in air. As with drawings on paper, the viewer visually fills in the surface between lines to create form and shape. The transparency of the piece expresses both near and distant elements simultaneously. This interaction of elements within the sculpture gives the impression of change as one moves around it. Unexpected images are produced as one "reads" the relationship between parts.

This concept of change and how our perception is affected by change intrigues me. In some of my work, the pieces themselves move. Movement generates interest by varying the relationship between elements, creating variety. In some instances, I have tried to involve the viewer physically as well as visually, with pieces that require cranking or peddling to make the pieces move. However, this "involvement" prevents one from easily perceiving the changing relationship between parts. My most recent pieces have used motors to do the turning so that one can observe the changing relationships. In these pieces, movement is implied even when the piece is stationary.

Tolstoy observed that the business of art is to make understood and felt that which otherwise might be incomprehensible and inaccessible. I care about making my art accessible to people. It is important to me that anyone not formally educated in art theory can relate to, feel comfortable with, be intrigued, or provoked by my work. Often I try to make that connection through humor. Poking fun at some of the things we take so seriously makes them more approachable.

I admire folk art and have been trying to instill in my own work that humanness and down-to-earth quality that reminds us of the complexity, the frivolity, the charm, spontaneity, and vitality in our daily lives.

— Richard J. Bertman FAIA
The concept of change and how our perception is affected by change intrigues me.

RICHARD J. BERTMAN FAIA

BERTMAN: So much has to do with credibility. Public process is not a one-time event. If you're going to be successful at it, people have to trust you. The community has to be able to trust everyone — the BRA, the architects, and the developers. And that takes time.

RUSSELL: Can you give an example of a project that was particularly complex in terms of balancing public process and your design goals?

BERTMAN: The Nike building on Newbury Street was one. There were only three remaining empty lots in the Back Bay and we thought we should do a modern building on that one. Not a pastiche of older styles, but a really modern building. Some people in the community were afraid of anything new. The process was incredibly difficult, and it took a long time. Our client, John Connolly, was wonderful because he had the patience to put up with it. And finally, after a year, we came down to a vote, and it was two-two. The chair broke the tie and we won. After the fact, people liked the building, and it won several awards. But it was really tough to persuade people that you could do a contemporary building in that historic district. So that's an example of a complicated project, but I think every project is complicated. That's what makes architecture so wonderful — you have a chance to completely immerse yourself in a project, study it, and find a solution that is appropriate. You hope.

RUSSELL: You've probably had as much experience with design review as anyone in Boston. How do you do a contemporary building that fits in enough to get passed by the district commission and the Landmarks Commission?

BERTMAN: It has to do with the old question about Boston architecture: What is it? Everybody says we should be building "Boston architecture."

RUSSELL: In 11 different neighborhoods, each with its own architecture.

BERTMAN: Right. I think the answer has to do with scale. The scale of the building and the scale of the elements that make up the building. You don't need to use brick or stone. You don't need to do Georgian or Victorian. But you do need to relate to the scale of the city. We once won an international competition in Los Angeles. One of the jurors said how much they appreciated "Boston architecture." I think what they wanted was that human quality that comes from smaller-scaled elements.

RUSSELL: Human quality, smaller scale, Boston character — those are all phrases that have cropped up in the recent debates of the new Greenway surface treatment over the Big Dig. What is your view of that project?

BERTMAN: I'm not going to make friends with this one. I was in Madrid when the Greenway discussion was percolating. There's a wonderful park system that runs through that city — I thought it would be wonderful to have parks like that running through Boston. There's been a lot of criticism of having so much landscape — a lot of people are still convinced that we should be building across that space to "reknit the city fabric." But I think that's a short-term criticism. This is Boston's one and only opportunity to create this swath through the city. In 100 years, the city will be built up on both sides of the Greenway — just like Madrid — and it would be a wonderful thing to have a special, continuous, beautiful park. I've always leaned less toward building structures on that space and more toward creating green space. There's a lot of criticism — you have security issues, you have to maintain it, it's redundant because it's right near the waterfront. I've heard all those things. But I even think we're being short-sighted in not maximizing this one-time opportunity, in not making more green. I suspect I'm in the minority among architects. We'll have to wait 100 years to see who was right.
Public process is not a one-time event. If you're going to be successful at it, people have to trust you.

RICHARD J. BERTMAN FAIA

without much thought. I remember going to the site after it was done and feeling depressed, thinking that after all that work, I wasn't proud of it. All that effort wasted because of a lack of attention. That experience changed us. I also think that my experience later on the Back Bay Architectural Commission affected me quite a bit. I learned a lot about how buildings fit in with other buildings and what it is that makes the Back Bay so important. Now I think it's much more exciting to do modern, contemporary work and to try to find the thing that makes something fresh and innovative. But I learned that it can still fit in.

RUSSELL: Can you identify two or three contemporary buildings in Boston by non-Boston architects that you think are exceptionally strong?

BERTMAN: There are a couple that I admire. Right now we're working with Norman Foster's office on the Museum of Fine Arts, which has been a wonderful experience. My initial concern was that such a brand-name firm might do something inappropriately stylized. But I found that they really focused on the needs of this building and have produced a thoughtful, responsible design. Frank Gehry's Stata building at MIT is another one — it's innovative, but it also functions well.

RUSSELL: You mentioned your work on the Back Bay Architectural Commission, which was one of the first design-review entities in Boston — part of the beginning of the community participation process we have today. A lot has changed in terms of public process in this city.

BERTMAN: The community process can be very tough, but I think it does a lot of things for architects. Number one, it gives us time. Because it takes so long just to get through the process, we have a chance to think about things more than once, and I think that's very helpful in terms of quality. Also, I think the support from the BRA for good design is really helpful.

RUSSELL: I think there are a lot of architects, young architects particularly, who think their vision is being trampled on if community groups get a say in what their work is like.

BERTMAN: That can happen if the architect is only acting as a drafter for a community group. That's going to produce bad architecture. But I found that if you work with the group and really try to help solve problems rather than think of the group as standing in the way, that really helps. Their comments can trigger other thoughts, other solutions. The problem comes when the process gets dragged out and you just say, "OK, if that's what they want, let's give it to them and get this thing over with." And that's really frustrating.

RUSSELL: And ultimately, that hurts the process.

BERTMAN: Yes. I have to say that I think the process has changed a lot. It used to be a process of give-and-take with the community. We all worked together. Now the process is much more formalized. It's almost as if you're presenting to the community rather than working with the community. I don't know how we can get back to small working groups where you really can solve problems together rather than simply present a finished product. If people don't like that finished product, there's no way of really responding to them. It's much more adversarial than it used to be.

RUSSELL: Over the years we — architects and planners — had the opportunity to rethink mistakes that were made earlier, particularly in the '60s. I think the design-review process, once we got it down and understood the politics of it, has been hugely beneficial to the city. As I walk around, I think the place looks great. We've patched up a lot of little mistakes, and we don't make nearly as many as we did 30 years ago.
Award
Sterling Law School
Yale University
New Haven, Connecticut

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

Contractor:
Leach-Barton Malow (Phases I & II)
Turner Construction (Phase III)

Consultants:
H2Z Design (interior furnishings); Flack & Kurtz (mechanical/electrical/plumbing); John Martin & Associates (structural); DiBlasi-Aschettino PC (structural); Simpson, Gumpertz & Heger, Inc. (exterior envelope); Barakos-Landino, Inc. (civil); Berg-Howland Associates (lighting)

The Sterling Law Quadrangle of the Yale Law School occupies an entire city block. This project renovated and expanded the 250,000-square-foot Gothic structure to accommodate new environmental and communications technologies; restored the major interiors of the distinguished structure; and created a new street entrance for the Law Clinic.

Photographer:
Robert Benson Photography
This 10-floor building contains 135 apartment units. Ground-floor accommodation includes a series of entrance lobbies, common areas, management offices, and combination live/work units providing flexible retail spaces that connect directly to second-floor apartments. The upper levels of the building offer dramatic views of Cambridge and Boston.

Photographer: Eduard Hueber (Arch Photo)
Award
Mugar Center for the Performing Arts
Cambridge School of Weston
Weston, Massachusetts

Architect:
Leers Weinzapfel Associates Architects, Inc.
Boston
www.lwa-architects.com

Project Team:
Jane Weinzapfel FAIA (principal-in-charge); Josiah Stevenson AIA (consulting principal/project manager); Joe Raia AIA; Natasha Espada AIA

Consultants:
TMP Consulting Engineers (mechanical/electrical/plumbing); Lottero & Mason Associates (now TMP Consultants); Lim Consultants (structural); Loheed Design Partnership (landscape architect); Green International (civil)

The Mugar Center for the Performing Arts at the Cambridge School in Weston occupies a steeply sloping wooded site at the edge of the quad. Spaces for the theater, dance, and music programs include a 350-seat proscenium theater and a smaller hall.

Photographers:
Chuck Choi, Anton Grassi
Award
Cape Cod Residence
Truro, Massachusetts
Architect:
Kelly Monnahan Design
Boston

Project Team:
Kelly Monnahan (principal-in-charge); Naomi Cottrell; Eric Kramer; Bodil Pedersen

Contractor:
Pratt Construction

Consultants:
Keith LeBlanc Landscape Architecture (landscape architecture)

The house, a weekend retreat for a Boston couple, is a Modernist interpretation of classic Cape Cod architecture. The primary living area, conceived of as a loft-like space, is located on the second floor to take advantage of the panoramic views of the Atlantic Ocean and Cape Cod Bay.

Photographers:
Keith LeBlanc
Sang An (Metropolitan Home)
Award
The Tannery,
Mill No. 2, 3 and 4
Newburyport,
Massachusetts
Client:
Hall and Moskow
Architect:
Moskow Architects
Boston
www.moskowarchitects.com

Project Team:
Keith Moskow AIA;
Robert Linn; Tim Nistler;
Craig Buttnor AIA; Mike
Moorehead; Rob Wear;
Heidi Oien; Malcolm Berg

Contractor:
David Hall Design/Build

Consultants:
Construction Engineering
Services (structural)

The project demonstrates how a derelict group of buildings can be renovated in a way that preserves natural resources and helps bolster the fabric of the city's downtown. The "greening" of the Tannery complex incorporates humanistic design with the efficient reuse of the building itself, including materials salvaged during demolition.

Photographers:
Greg Premru; Jean Coughlin
The architecture of Oberlin's New Science Center blurs the distinction between disciplines, allowing for large-scale flexibility for spontaneous collaboration and growth of one department into another. A student commons, library, and multi-use 250-seat lecture hall draw both science and non-science users to this area of campus.
As a work on the memory of the Holocaust through architecture, this project proposes the integration of the old and the new beyond appearances. Its ultimate task is to make room for echoes of an uncanny past to be heard in a humane environment created for reflection, study, and dialogue.

Photographers:
Tom Lingner (Vanderwarker Photographs); Julian Bonder
Located across the street from Mass MoCA, the Porches Inn is a renovation of a series of dilapidated Victorian worker houses. House exteriors were restored, their fronts were connected with two long porches, and north-facing light wells were enclosed in order to provide circulation spaces for the new hotel interiors.

Photographer: Nicholas Whitman
Citation
Naito Chemistry and Bauer Laboratory Building and Center for Genomics Research
Harvard University
Cambridge, Massachusetts

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

Project Teams:
Naito (Phase I)
Harry Ellenzweig FAIA; Miltos Catomeris AIA; Howard Major; Michael Reagan; Margaret Mack AIA; Andre Van; Laura Notman AIA; Paul Norris; Gregory Berndt AIA; Shirine Boulos AIA; Seon Hee Jung; Alan Gravalese; John VanMelle; William Goodwin; Kyrre Culver

Bauer (Phase II)
Harry Ellenzweig FAIA; Dominick Roveto AIA; Gregory Berndt AIA; John VanMelle; Edward Koehler; William Tecu; Mario Abanto; Seon Hee Jung

Consultants
BR+A/Bard Rao+Athanas Consulting Engineers (mechanical, electrical); LeMessurier Consultants (structural); R.W. Sullivan (plumbing/fire protection); Bryant Associates (civil); Richard Burck Associates (phase I landscape architecture); Reed Hilderbrand Associates (phase II landscape architecture); Lam Partners (lighting); Acentech (phase I vibration); Cambridge Acoustical (acoustics); Campbell-McCabe (hardware); Dongik Lee (phase I rendering); Fred Nashed AIA (architectural review); Haley & Aldrich (phase I geotechnical); Harold Cutler (code); Kalin Associates (specifications); RWDI Environmental (air quality); Simpson Gumpertz Hager (phase I water-proofing); Gale Associates (phase II water-proofing); Thompson & Lichtner (phase II water-proofing); Vermeulens (cost); Jon Roll & Associates (phase II graphics)

Unifying three formerly disconnected buildings, Naito and Bauer completes the quadrangle of Harvard University's Cabot Science Complex. The project's combination of sandstone, metal panels, and glass curtainwall reconciles contemporary expression with its neighbors' more traditional language. New landscapes link the buildings and connect the complex to the larger academic campus.

Photographers
Sam Gray; Alex S. MacLean/Landslides
This project is a 9,000-square-foot recreation center and sports facility incorporating a café, computer classroom, lounge, and fitness center. Concrete panel cladding wraps a steel frame with a plywood interior and an epoxy resin floor. Photovoltaic and solar hot-water power the building.
The three new townhouses transform Cambridgeport's woodframe housing, addressing boundaries between inside and outside, privacy and community. A critique of the inward-looking "winterized box," the project incorporates double-height interior/exterior spaces, cantilevered balconies, and shared roof gardens — all of which become a language for further urban developments.

Photographer:
Erik Gould Photography

Project Team:
John Hong AIA (principal);
Andrew Hong; Jinhee Park;
Erik Carlson

Contractor:
Azzam Development
& Design, Inc.

Consultants:
Sarkis Zerounian & Associates (structural);
Boston Landscape Co (landscaping)
Higher Education Facilities Design Awards

JURY

Rick Bell FAIA
AIA New York Chapter
New York City

Pamela Delphenich FAIA
Yale University
New Haven, Connecticut

Shelley Kaplan
Babson College
Babson Park, Massachusetts

Joseph Tattoni AIA
Hillier
Princeton, New Jersey

JURY COMMENTS

This is the first year the BSA has administered a design awards program focusing specifically on higher-education facilities... In general, the work we had the opportunity to examine was uniformly high-quality, extremely competent work and much of it done extremely economically... Most surprising to us was the absence in most portfolios of any emphasis on sustainable design or universal-design elements — it made us wonder whether our profession has yet to ensure that these considerations inform our design work thoroughly... As we reviewed all of these projects, we found ourselves drawn to those projects that seemed thoroughly thought-through and carefully executed, projects that avoided significant design inconsistencies, projects marked by mature design restraint, and projects characterized by a notable level of sophisticated finesse....

Editor's note:
The full text of jury comments may be found at www.architects.org/design_awards_programs.
This new headquarters is in the center of Lander, Wyoming, near the Wind River Mountains. The building was designed to respond to the landscape and the character of the town. A “leaf” canopy of unfinished steel provides shading for the roof garden and is an icon for the NOLS campus.

Photographer: Jeff Goldberg/Esto
Honor Award
Tome Multidisciplinary Science Building
Dickinson College
Carlisle, Pennsylvania

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

Project team:
Harry Ellenzweig FAIA (design principal); Michael Lauber AIA (principal-in-charge); Miltos Catomeres AIA (design principal); Paul Norris; Jonathan Cutler AIA; Tom Kahman; Dominick Roveto AIA; Paul Norris; Gina Gomes; Jay Hallinan; Richard Habecker; Dave Willy

Contractor:
Alexander Constructors

Consultants:
BR-A/Bard Ruan + Athanas Consulting Engineers (mechanical/electrical);
LeMessurier Consultants (structural); Architerra (landscape architecture); Evans Engineering (civil); Educational Furniture Solutions (furnishings); Cambridge Acoustical (acoustics); Fred Nashed AIA (architectural review); Harold Cutter (code); Jon Roll & Associates (graphics); Kalin Associates (specifications); Nicholas Browse & Associates (AV); TED Associates (hardware); Vermeulens (cost)

The L-shaped building houses departmental spaces in each wing and shared facilities at the intersection. The building embraces a garden and outside teaching space; on the street side, the planetarium/observatory — separated from the main building for vibration concerns — becomes the symbol of the scientific mission of the building.

Photographers:
Anton Grassi; Tom Crane
Honor Award
Lois Foster Wing
The Rose Art Museum
Brandeis University
Waltham, Massachusetts

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

Project team:
Graham Gund FAIA and John Prokos AIA (principals);
David Zenk; Carlos Ridruejo

Contractor:
Lee Kennedy Company, Inc

Consultants:
Shooshanian Engineering, Inc. (MEP); Welch Associates, Inc. (land surveyor);
LeMessurier Consultants (structural); Devellis Associates, Inc. (civil); Solutions Engineering (code);
Geller Associates (landscape architect); Campbell McCabe Consulting (hardware);
Kaln Associates (specifications); McPhail Associates (geotechnical); Jon Roll and Associates (graphics);
Cavanaugh Tocci Associates (acoustical); Lucas Stefura Interiors (interior design);
Berg Howland Associates (lighting)

This modest addition to an existing 1960s museum is scaled for its collection of contemporary art. The façade is composed of lightweight ceramic panels and topped by an acid-etched glass clerestory with mechanically adjustable louvers. The louvers allow for full control of natural light within the gallery.

Photographer:
Carlos Ridruejo
Honor Award
Glavin Family Chapel
Babson College
Wellesley, Massachusetts

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

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

Contractor:
Erland Construction

Consultants:
LeMessurier Consulting (structural); TMP Consulting Engineers, Inc. (mechanical); Lotus + Mason Associates, Inc. (electrical); Douglas Baker (lighting); Theatre Projects Consultants, Inc (theater); Acentech (AV); R. Lawrence Kirkegaard & Associates (acoustic); Carol R. Johnson Associates (landscape architect); Spec Edit (specifications); Andrews Survey & Engineering, Inc. (surveyor & civil); McPhail Associates (geotechnical); AM Fogarty Associates, Inc. (cost); Peter McGrain (glass artist); Serpentine Stained and Leaded Glass (glass installer)

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

Photographer: Steve Rosenthal
Bruner/Cott has transformed this 1904, Neo-Gothic structure for its second century of service. Originally built as the Men's US Olympic Training Facility, Bartlett Hall's renovation and addition now conceal a complex new infrastructure to serve the University as an entirely new 550-seat dining hall and collegiate gathering space.
This project involved new construction and renovation of a Collegiate Gothic campus, together with selected demolition, to reorder the identity of the sciences. The new interdisciplinary sciences quadrangle is a complex of appropriately scaled buildings, which rebalances the rhythm of buildings and open space and knits together new and old.

Photographer: Jonathan Hillyer

A multidisciplinary teaching and research facility, Higgins Hall appeals to non-science majors as well as physics and biology majors. The exterior expresses the timeless stewardship of the Gothic campus vernacular. The interior space is a contemporary landscape animated by changing patterns of sunlight and shadow.

Photographer: Richard Mandlekorn
An adaptive re-use of a 19th-century warehouse, this MIT graduate-student housing opens the structure to natural light by carving a three-story atrium from the building's mid-section. The dynamic juxtaposition of old and new creates a desirable alternative to scarce, private student housing and helps stabilize a rundown neighborhood.

Photographer: Woodruff/Brown Photography

Citation (center)
University of Connecticut Marine Sciences Research Center (Avery Point campus)
Groton, Connecticut

Architect:
The S/L/A/M Collaborative
Glastonbury, Connecticut
www.slamcoll.com

Consultants:
Purcell Associates (structural); BVH Integrated Services, Inc. (mechanical/electrical)

Project team:
James M. McManus FAIA (principal-in-charge); Mark W. Chesnok; Richard P. Herzer, Jr. AIA

Contractor:
C.R. Klewin

This state-of-the-art marine sciences center for undergraduate and graduate students and visiting corporate researchers contains research and teaching labs, support offices, conference and seminar spaces, saltwater fluid-dynamics labs, and classrooms. Located on a challenging site, the facility respects and organizes the diverse character of the campus.

Photographer: Woodruff/Brown Photography

Citation (right)
Four Vessels Gallery and Reception
College of Visual and Performing Arts
University of Massachusetts Dartmouth
New Bedford, Massachusetts

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

Consultants:
Mystic Scenic Studios (fabricator)

Urban Instruments created a distinctive image for the College of Visual and Performing Arts, which had relocated to a historic building in downtown New Bedford. A collection of strategically placed sculptural objects was inserted into the space to accommodate reception, seating, a student store, and a café.

Photographer: Stewart Clements; William Howcroft Photography
JURY COMMENTS

...It is clear that sustainable design has not been fully integrated intellectually into the investigations architects typically undertake as they begin new projects. While a LEED silver rating should be a slam-dunk for almost any project, much of the work we had the opportunity to examine was in most cases simplistic and lacked a creative, team approach to sustainability. Although the cost of sustainable design is often cited as an obstacle, our sense is that the real problem remains our mindsets as design professionals. On the whole, our profession has yet to incorporate the profound notion of sustainability into all of our work...

As we examined this year's submissions, we quickly found common ground in defining sustainable design as integrated design, that is, design characterized by an investigation by the project team as a whole of all of the issues that constitute design in the broadest sense. When superb aesthetic design is also sustainable design, then a fully integrated design result is evident. We commend the design professionals who are trying mightily to incorporate an awareness of sustainability in all they do.

Editor's note: The full text of jury comments may be found at www.architects.org/design_awards_programs.
Honor Award
The Red Centre
The University of New South Wales
Kensington, Australia
Architect:
Francis-Jones Morehen Thorp (MGT Sydney)
Sydney, Australia
www.fjmt.com.au

Project team:
Richard Francis-Jones; Jeff Morehen; Romaldo Guirgola; Johnathan Redman; Angelo Korsanos; David Conley; Rhiannon Morgan; Elizabeth Carpenter; Nicky Ross; Jane Davie; Burt Greer; Ramin Jahromi

Contractor:
Hansen Yuncken Pty Ltd

Consultants:
OVE ARUP & Partners (structural and building services)

The Red Centre is part of a complex of new and refurbished buildings with integral public squares, incorporating studio, teaching and office areas. Central to the design is the regeneration of the immediate campus environment, a commitment to environmental sustainability and health, and principles to reduce energy usage and enhance human comfort and amenity.

Photographer:
John Gollings
Citation
Chattanooga Development
Resource Center
Chattanooga, Tennessee

Client:
City of Chattanooga

Architect
Artech + Croxton
Architects.
A Joint Venture
Chattanooga, Tennessee
and New York City

Project team:
Randolph Croxton (principal: Croxton); John Seitz (project manager: Croxton); Chris Garvin (project architect; Croxton); David Hudson AIA (principal: Artech); Ronny Rahn (project manager: Artech)

Contractor:
J & J Contractors Inc.

Consultants:
Flack + Kurtz (MEP); Bennett & Piess, Inc. (structural);
MAP Engineers (civil); Levitt & Mills Associates (landscape); Bob Friedman (lighting)

The Chattanooga Development Resource Center, a "factor four" municipal office building, provides a highly productive, transparent, and flexible workplace. Customized daylighting, high impact/direct beam to low impact/ diffuse, is incorporated throughout, while resource conservation strategies include regional material mapping, rainwater reclamation/bio-remediation and a full sustainable transition plan.

Photographer:
Timothy Hurstey
With its glass tower, giant cantilevers, and landscaped public courtyard, the Nord/LB building is designed as the neighborhood's commercial and social hub. It integrates gently into the existing pattern of the city.

Nord/LB's environmentally innovative systems include a soil-heat exchanger, an improved airflow system, and optimal use of natural lighting.

Photographer: Roland Halbe

Citation
Iowa Association of Municipal Utilities Office and Training Facility
Ankeny, Iowa

Client:
Iowa Association of Municipal Utilities

Architect:
RDG Planning + Design
Des Moines, Iowa
www.rdgusa.com

Project team:
Kevin Nordmeyer AIA;
Dave Dulaney AIA

Consultants:
Alvine and Associates (mechanical/electrical);
James Wilson Engineering (structural);
The Weidt Group (energy);
Stecker Harmsen (costs)

Photographer:
Farshid Assassi

This 13,000-square-foot facility was conceived as a teaching tool. Designed and built within a modest budget, its energy consumption is 55 percent less than a conventional design. The facility is 98 percent daylighted and uses a geothermal heat-pump system for heating and cooling. The design restores a native Iowa tall-grass prairie.
Unbuilt
Architecture
Awards

JURY
Henry Moss AIA
Principal, Bruner/Cott & Associates
Cambridge, Massachusetts
(jury chair)
Alex Anmahian AIA
Principal, Anmahian Winton Architects
Cambridge, Massachusetts
Julian Bonder, Assoc. AIA
Principal, Julian Bonder + Associates
Cambridge, Massachusetts
Robert Hoye AIA
President, TR/The Ritchie Organization
Newton, Massachusetts
Rachel Munn AIA
Visiting Scholar, Brandeis University/
Women’s Study Research Center
Waltham, Massachusetts
Chris Reed
Principal, StoSS
Boston
Gretchen Schneider, Assoc. AIA
Lecturer, Smith College
Northampton, Massachusetts
Jeff Stein AIA
Architecture Critic,
Banker & Tradesman
Professor,
Wentworth Institute of Technology
Boston

JURY COMMENTS
This is the 12th year of this annual BSA program and we received 130 submissions from design practitioners, educators, and students throughout the US and beyond.

We were pleased to note again this year that the work submitted continues to be an intriguing mix of theoretical design explorations, environmental polemic, and more practical projects that respond to the needs of real clients.

We spent a good deal of the long jury session discussing the qualities we were seeking as we attempted to identify exceptional work in this year’s program. In general, we believed that the projects deserving recognition were projects characterized by design innovation, uncommon use of materials, high level of imagination, resolution of a significant problem, offering a new perspective on an old issue or articulating issues heretofore unexamined, superior graphic skills, clarity of the story being told, and a sense of humor as appropriate.

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

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School of Architecture:
The Big Box Studio
The Vertical Power Center:
Stacking Big Box Retail
Honor Award
Exhale
Designers:
Martina Decker and
Peter Yeadon
Providence, Rhode Island

This World Trade Center memorial features bubbles that are released from Ground Zero and dispersed throughout the site and the city. As such, the bubbles carry the significance of the memorial beyond the physical boundaries of the site where citizens from 92 countries perished on September 11, 2001.
Honor Award
African Cemetery No. 2
Designer:
Henri T. de Hahn EPFL, SIA
Lexington, Kentucky

This vision for the restoration of and addition to the 1824 African Cemetery No. 2 in Lexington, Kentucky, is conceived as both cemetery and research center. It explores building in the landscape and the landscape as building and emerges from the cemetery's neglect, the memory of slavery, and 19th-century railroad engineering.

Honor Award
The Heavy/Light House
Designer:
Dan Hisel Design
Cambridge, Massachusetts
The Heavy/Light House involves the conversion of a privately owned, abandoned railroad trestle built in upstate New York in 1879 into a guest house for one or two travelers. The program calls for a full bathroom, one bed, a small efficiency kitchen, dining area, living room and deck.

**Honor Award**

**Zipcar Dispenser**

**Designer:**

**Moskow Architects, Inc.**

**Boston**

**Project team:**

Keith Moskow AIA; Rob Wear RA; Robert Linn; Timothy Nistler; Michael Moorehead; Rumiko Taira; Newell Gates

The Zipcar business model provides an opportunity to explore a self-serve parking prototype. We envision this structure as a giant Pez dispenser, dispensing cars in lieu of candy. The structure's vertical orientation solves the company's problem of finding parking spaces in dense urban areas where their vehicles are most needed.
Honor Award
The Central Bank of Kuwait Headquarters

Designer:
Skidmore Owings & Merrill/Gary Haney AIA
New York City

This prototype for the new Central Bank of Kuwait tower is an inside-out skyscraper that protects users from harsh desert sun while maximizing shaded light and views of Kuwait Bay. The tower has two faces: an outer face exposed to the sun and an inner face open to a symbolic courtyard.
Honor Award
The Vertical Power Center: Stacking Big Box Retail

Designer:
University of Arkansas
School of Architecture:
The Big Box Studio
Fayetteville, Arkansas

Project team:
Stephen Luoni (professor);
Ryan Biles; Carrie Blevins;
Jennifer Caperton; Candi
Davis; Dusty Graham; Tran Le;
Sam McGuire; Maury
Mitchell; Trinity Simons;
Justin Staley; Chris Sullivan;
Shizu Takami

More infrastructure than
architecture, and comprising
only big-box retail facilities,
the Vertical Power Center is
unlike the suburban mall and
other traditional shopping
centers. Lacking the
connective public tissue of
the latter, the Vertical Power
Center is essentially a
laminated organization of
individual retailers desiring
autonomy.
Density Competition

JURY
Rebecca Barnes FAIA
Chief planner,
Boston Redevelopment Authority
Boston
Jonathan Barnett FAIA
Professor, University of Pennsylvania
Philadelphia
Robert Campbell FAIA
Architecture critic, The Boston Globe
Cambridge, Massachusetts
William Gilchrist AIA
Director of planning, City of Birmingham
Birmingham, Alabama
Brian Healy AIA
Principal, Brian Healy Architects
Boston
Marylin Melkonian
Telesis
Washington, DC

Density Competition

In coordination with the 2003 Density Conference, the BSA held a competition to demonstrate planning and design strategies for high-density development. Charged with balancing density and livability, entrants were asked to develop plans for one of three Boston-area sites, using greater-than-normal densities. The three sites were: 5.9 acres above the Massachusetts Turnpike between Chinatown and the South End in downtown Boston; 18.6 acres of sparsely developed land adjacent to the commuter rail station near the center of Gloucester on the North Shore; and a 76-acre suburban site in the southwestern suburb of Westwood.

JURY COMMENTS

The BSA received solutions from architects and planners from around the globe — 57 entries in all....Although designed for specific sites, the competition entries suggested broad possibilities and concepts that can be applied elsewhere.

Increasing density on one part of a site allows preservation of open space elsewhere, providing valuable recreation space and integrating nature into the development. Buildings can shape outdoor spaces at a variety of scales by forming active, inhabited edges.

Increasing density creates “urban bridges” — physical and social connections that link neighborhoods by replacing missing buildings and shaping streets, parks, and paths.

Building at a greater density on a suburban site can bring in enough people to create a neighborhood — one that accommodates a range of family types, sizes, and incomes, and supports an active commercial life.

A range of strategies can help accommodate the transition in scale from existing buildings and streets in a neighborhood to newer, higher-density development.

Editor's note:
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Van Meter Williams Pollack, LLP
Westwood Square: From Suburban Space to Town Place

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Field Paoli Architects
Constellations of Neighborhoods
Chinatown
Urban Bridge
Architect: Crisman+Petrus Architects
Charlottesville, Virginia

Project team: Phoebe Crisman; Michael Petrus; Greg Gibson

Taking cues from the scale of adjacent neighborhoods, the Urban Bridge mixes uses in a socially, economically, and environmentally sustaining manner. Each building is a structural and metaphorical bridge that reveals the multi-layered site history to inhabitants at all levels and speeds of movement.

Chinatown
New Herald Square
Boston
Architect: Tyrrell, Nutter and Moore

Project team: Michael Tyrrell (transportation planning and design); Steven Nutter (residential planning and design prototypes); Stephen Moore (civic design and sustainable architecture)

A dynamic landscaped boulevard and public marketplace/square are the focus of this proposal. Its mixed-use development and micro-urban housing reconnect historic neighborhoods via traditionally scaled street-walls and below-grade parking. The transit-oriented concept extends MBTA subway service into South Boston and implements sustainable design all within walking distance to Boston’s central precincts.
This plan for a 17-acre site at the railroad station in Gloucester recognizes the natural organization of the site area and incorporates atelier housing — created from recycled shipping containers — in an arc following the tracks. The design knits together both the manmade and natural — space, uses, and community.
Gloucester
Leaves of Grass

Architect:
SAS/Design, Inc.
Brookline, Massachusetts
www.sasdesign.com

Project team:
Arturo Vasquez AIA; Angela
Johnson, Assoc. AIA;
Michael Chin; Jane Howard
(collaborator); Anne L.
McKinnon AICP (collaborator)

The design strategy is simple:
plant trees to capture the
sense of density inherent in
nature; push the density to
the site's edges to create a
great meadow that is acces­
sible to all; and connect the
regional rail link to a prome­
nade connecting the site
to Main Street and the harbor
beyond.

Rendering:
SAS/Design, Inc.
Westwood
Westwood Square:
From Suburban Space to Town Place

Architects:
Continuum Partners, LLC
Denver, Colorado
www.continuumpartners.com

Wendy Kohn Design
Denver, Colorado
http://home.earthlink.net/~wkohn/home.html

Van Meter Williams Pollack, LLP
Denver, Colorado
www.vmwp.com

Project team:
Will Fleissig (Continuum Partners LLC), Wendy Kohn (Wendy Kohn Design), Tim Van Meter (Van Meter Williams Pollack)

The Westwood Square master plan demonstrates how a true town center can be developed over time and promotes civic and cultural life, a variety of retail choices, family housing for all incomes, and accessible parks and natural landscapes.
Regional constellations of neighborhoods are situated at transit stops and crossroads. Mounds of infill development, six- to eight-stories tall, are the heart of the neighborhood built around Main Street. The buildings themselves provide a transition in scale to surrounding smaller-scale residences. Density and a mix of uses offer services and activities within a 10-minute walk.
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- Architectural 3-D Modeling and Rendering
- Architectural Illustration and Rendering
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<td><a href="mailto:jim.kolb@skanskusa.com">jim.kolb@skanskusa.com</a> <a href="http://www.skanskusa.com">www.skanskusa.com</a></td>
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<tr>
<td>Tocci Building Corp.</td>
<td>255 State Street Boston MA 02109</td>
<td>Fred O'Neill</td>
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<tr>
<td>BSA Corporate Affiliate</td>
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<td><a href="mailto:Mark.David@spauldslye.com">Mark.David@spauldslye.com</a> <a href="http://www.SpaulSlye.com">www.SpaulSlye.com</a></td>
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<tr>
<td>Suffolk Construction Company, Inc.</td>
<td>65 Allerton Street Boston MA 02119</td>
<td>Mark David</td>
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<tr>
<td>BSA Corporate Affiliate</td>
<td>617-445-3500 f: 617-445-2343</td>
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<td><a href="mailto:fonell@suffolkconstruction.com">fonell@suffolkconstruction.com</a> <a href="http://www.suffolkconstruction.com">www.suffolkconstruction.com</a></td>
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<td>660 Main Street Woburn MA 01801-8400</td>
<td>Richard J. Lampman</td>
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<td><a href="mailto:rjlampman@tocci.com">rjlampman@tocci.com</a> <a href="http://www.tocci.com">www.tocci.com</a></td>
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<td>Vantage Builders, Inc.</td>
<td>89 K Washington Avenue Suite K Natick MA 01760</td>
<td>John Connor</td>
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<tr>
<td></td>
<td>508-651-3183 f: 508-651-3184</td>
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<td></td>
<td><a href="mailto:jconnor@vantagebuildersinc.com">jconnor@vantagebuildersinc.com</a> <a href="http://www.vantagebuildersinc.com">www.vantagebuildersinc.com</a></td>
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<td>f: 617-479-0550</td>
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<td><a href="mailto:gferguson@greenenvironmental.com">gferguson@greenenvironmental.com</a> <a href="http://www.greenenvironmental.com">www.greenenvironmental.com</a></td>
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<td>Pare Engineering Corp.</td>
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<td>David A. Easterbrooks</td>
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<td><a href="mailto:deasterbrooks@parecorp.com">deasterbrooks@parecorp.com</a> <a href="http://www.parecorp.com">www.parecorp.com</a></td>
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<td>Colleen Shinney</td>
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<td><a href="mailto:cshinney@seicompanies.com">cshinney@seicompanies.com</a> <a href="http://www.seicompanies.com">www.seicompanies.com</a></td>
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<tr>
<td>Contractor</td>
<td>Address</td>
<td>Phone Numbers</td>
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<tr>
<td>Syrka Hennessy Group</td>
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<td>617-577-9900</td>
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<td>Bond Brothers, Inc.</td>
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<td>617-389-1412</td>
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<td>84 Winchester Street 15th Floor</td>
<td>781-213-9266</td>
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<td>105 Beaver Street</td>
<td>617-630-8490</td>
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<tr>
<td>Daniel O'Connell's Sons</td>
<td>135 Beaver Street</td>
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<tr>
<td>Lee Kennedy Company, Inc.</td>
<td>192 Dorchester Avenue</td>
<td>617-285-0815</td>
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<tr>
<td>Midland Construction Corporation</td>
<td>12 Farnsworth Street</td>
<td>617-757-7982</td>
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<tr>
<td>Muckle &amp; Associates, Inc.</td>
<td>433 Market Street</td>
<td>978-683-8700</td>
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<td>Richard White Sons, Inc.</td>
<td>70 Rowe Street</td>
<td>617-332-9500</td>
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For 75 years, Syrka Hennessy Group has provided solutions to a variety of building design projects worldwide. We specialize in designing, building and helping to maintain and operate technologically driven, system-wide solutions for both existing and new facilities in such industries as education, energy, entertainment, government, healthcare, pharmaceutical and research.

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

Bond Brothers is a 96-year old family-owned building, civil and utility construction firm serving the New England region. We provide preconstruction, construction management and general consulting services primarily to area colleges, commercial, health care, institutional, industrial, and utility sectors. More than ninety percent of our projects are for repeat clients.

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Daniel O'Connell's Sons provides a full range of pre­construction services for both existing and new facilities. 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.

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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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Mucke & 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, preconstruction services and construction management for institutional and corporate clients.

Richard White Sons provides construction management, preconstruction planning, general contracting and site/utility construction services to academic and institutional clients throughout New England.
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<thead>
<tr>
<th>Company</th>
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<th>Phone</th>
<th>Email</th>
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<tbody>
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<td><a href="mailto:jim.kolb@skanskausa.com">jim.kolb@skanskausa.com</a>; <a href="http://www.skanskausa.com">www.skanskausa.com</a></td>
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<td>617-924-1770; f: 617-924-2286</td>
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<td>617-247-9161; f: 617-249-0746</td>
<td><a href="mailto:info@existingconditions.com">info@existingconditions.com</a>; <a href="http://www.existingconditions.com">www.existingconditions.com</a></td>
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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.

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f: 508-358-0066
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www.btiweb.com
Contact: Richard P. Kosian, PE

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| MANAGEMENT CONSULTANTS | BSA Partnering and Organizational Management Service | c/o Gathering Pace | 28 Gould Road | Bedford MA 01730 | 781-275-2424 | f: 781-275-2424 | wronco@gatheringpace.com | Contact: William C. Ronco | Partnering and other organizational-management opportunities/issues are the focus of this BSA service provided by teambuilding expert/author Bill Ronco. |
| MARKETING | Proposal Graphics | 37 Ellis Road | West Newton MA 02465 | 781-710-5759 | robl@proposalgraphics.com | www.proposalgraphics.com | Contact: William C. Ronco | Proposal Graphics is a writing and design firm specializing in marketing and graphic design for the architectural/engineering and consulting industry. Focus is in the preparation of collateral materials, advertising, proposal management/design and production, and presentation preparation/coaching and design. Technical illustration, photomontage, PowerPoint, and 18 years working with Boston A/E/C firms. |
| MASONRY | Clayton Block Company, Inc. | PO Box 2015 | 515 Route 529 | Lakewood NJ 08701 | 732-905-3146 | f: 732-387-9473 | katroeclay@aol.com | www.claytonco.com | Contact: William C. Ronco | 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. |
| | International Masonry Institute | 2 Park Plaza Suite 315 | Boston MA 02116 | 617-338-3199 | | | sbolognese@imiweb.org | www.imiweb.org | Contact: William C. Ronco | IMI is a joint labor-management cooperative program of the International Union of Bricklayers and Allied Craftworkers (BAC) and the contractors who employ its members. Its core programs are quality craft training and technical assistance to the design and building communities. For general information on IMI, go to www.imiweb.org |
| | New England Concrete Masonry Association | PO Box 448 | Manchaug MA 01526 | 508-476-3466 | f: 508-476-3467 | dimmick@necma.com | www.necma.com | Contact: William C. Ronco | NECMA promotes the use of concrete masonry and landscape products as the preferred building and landscaping system through education, innovation, and technical support. We offer training programs and educational seminars that qualify for AIA credit, available at your office, as well as technical assistance and support materials. |
| PLAY AREA MATERIALS AND EQUIPMENT | M. O'Brien & Sons, Inc. | PO Box 650 | 93 West Street Unit F | Medfield MA 02052-0650 | 600-835-8650 | f: 508-359-2817 | mail@obrienandsons.com | www.obrienandsons.com | Contact: William C. Ronco | O'Brien & 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. |
| PRECAST BUILDING COMPONENTS | Oldcastle Precast, Inc. | Building Systems Division | 123 County Route 101 | PO Box 218 | South Bethlehem NY 12161 | 518-767-2290 | f: 518-767-2290 | john.jones@oldcastleprecast.com | www.oldcastleprecast.com | Contact: William C. Ronco | 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. |
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f: 781-794-1405
info@PMAConsultants.com
www.pmaconsultants.com
Contact: Gary Jentzen, PE, JD

PMA Consultants LLC is a national project, program, and construction management consulting firm, with 13 offices nationwide. Since 1971, PMA has provided specialty expertise on architectural, civil, and manufacturing projects exceeding $80 billion. PMA was ranked 33rd largest CM firm for fee in the U.S. by ENR in 2003.

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617-574-1400
f: 617-574-1399
jim.kolb@skanskausa.com
www.skanskausa.com
Contact: James D. Kolb

The New England Division of Skanska USA Building 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.

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Established in 1957, William A. Berry & Son, Inc. (Berry) is one of the oldest construction companies in the United States. Serving many of the world's premier health care, academic and medical research institutions, as well as leading corporations, Berry is an award-winning, full-service provider of construction and management services.

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f: 781-935-6020
www.servicepointusa.com
Contact: Howard Deacon

Service Point is a technology-based, reprographics management and services partner for business and design professionals. It provides reprographic services and document management tools to the professional design marketplace through its web site (www.servicepointusa.com) and over 250 On-Site Services (OSS) programs and twenty service centers in the United States.

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wlawliss@essexopenings.com
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Contact: William Lawliss, AHC, CSI, CCPR

Manufacturers representative for Curries (hollow metal), Graham (flush wood doors), HES (electric strikes), Sargent (architectural hardware), and Securitron (electronic hardware). Provide education, information, and door/hardware specification service to architectural and specification firms.

IR Security & Safety
Consultants of New England

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Needham MA 02494
781-449-5734
f: 781-449-5734
lori_greene@irco.com
www.irsecurityandsafety.com
Contact: Lori Greene

Hardware consultation and specifications for Division 8 are provided by our team of experienced hardware consultants. We have in-depth knowledge of electrified hardware, and are available for coordination with your electrical and security consultants. We take the "hard" out of "hardware!"

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BSA Member Firm

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f: 617-964-5788
mkalin@kalinassociates.com
www.kalinassociates.com
Contact: Mark J. Kalin FAIA, FCSI

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Westwood MA 02090-2309
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f: 781-407-9580
info@marbleandgranite.com
www.marbleandgranite.com
Contact: Gian Luca Fiori

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<th><strong>WEB DESIGN/DEVELOPMENT</strong></th>
<th><strong>WINDOWS AND DOORS</strong></th>
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BSA Corporate Affiliate | Design & Co.  
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www.hshassoc.com | 19 Pondview Avenue  
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f: 617-524-1858  
tdowning@designandco.net  
www.designandco.net | 585 Boylston Street 3rd Floor  
Boston MA 02116  
617-266-4200  
info@millersystems.com  
www.millersystems.com | Contact: Kim Roberts | Contact: Kim Roberts | Contact: Timothy Downing | Contact: Mike Woodrum |
| New England Surfaces is the distributor and marketing representative for DuPont Corian and Zodiaq surfacing materials. We are also now offering commercial flooring and cabinetry. Please contact us with questions. We specialize in applications that service commercial market segments. | HSH offers traffic and transportation planning and engineering for corporate, institutional, and public sector clients. This includes roadway design, loading, circulation, traffic calming, campus master planning, impact studies, and Article 80 permitting. | VHB provides an array of creative integrated transportation, land development and environmental services to support both public and private sector clients. We specialize in transportation engineering and planning services that include highway/roadway design, traffic impact studies, parking planning and design, traffic demand management, and airport, transit and rail facilities. | Silverscape is branding and integrated marketing firm. We specialize in providing a variety of services to our clients in the AEC field including identity development marketing consulting, graphic design and technological services for creating websites and intranets. Silverscape has an impressive BSA and national AIA roster. |
| | | | Silverscape LLC  
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caitlin@silverscape.com  
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**of Boston**
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<tr>
<th>Contact Information</th>
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<tbody>
<tr>
<td>45 Fondi Road, Haverhill MA 01832</td>
<td>We provide full service fenestration consulting on residential and commercial projects, including product presentations, factory trips, CEU credits and project management.</td>
</tr>
<tr>
<td>978-373-2500</td>
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<tr>
<td><a href="mailto:dhadley@pellaboston.com">dhadley@pellaboston.com</a></td>
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<td><a href="http://www.boston.pella.com">www.boston.pella.com</a></td>
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### Kenyon Woodworking, Inc.

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<th>Contact Information</th>
<th>Description</th>
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<tr>
<td>179 Boylston Street, Jamaica Plain MA 02130</td>
<td>Architectural woodworking and custom cabinetry.</td>
</tr>
<tr>
<td>617-524-5883 x204</td>
<td></td>
</tr>
<tr>
<td><a href="mailto:kenyon@kenyonwoodworking.com">kenyon@kenyonwoodworking.com</a></td>
<td></td>
</tr>
<tr>
<td><a href="http://www.kenyonwoodworking.com">www.kenyonwoodworking.com</a></td>
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### Kochman Reidt + Haigh Cabinetmakers

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<th>Contact Information</th>
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<tr>
<td>471 Page Street, Stoughton MA 02072</td>
<td>As cabinetmakers with an appreciation for design, KR+H is mindful of all aspects of your plan. We pay close attention to proportions, details, and finishes. Our work is mainly through referral by architects, designers, builders, and homeowners. Visit our website to see residential projects, published work and a shop tour.</td>
</tr>
<tr>
<td>781-341-4313</td>
<td></td>
</tr>
<tr>
<td><a href="mailto:paul@cabinettakers.com">paul@cabinettakers.com</a></td>
<td></td>
</tr>
<tr>
<td><a href="http://www.cabinetmakers.com">www.cabinetmakers.com</a></td>
<td></td>
</tr>
<tr>
<td>Contact: Paul Reidt</td>
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*The Guide*

Is your service or product listed in *The Guide*?

Directory listings in *The Guide* online can be placed at any time using a major credit card for a minimum of one quarter/three months. Advertisers who purchase a full year of listings will be included in the January/February 2005 issue of *ArchitectureBoston*.

Building industry consultants, contractors, and manufacturers interested in being included in *The Guide* are urged to consult the BSA website at www.architects.org/hedgeguide or call/email Brian Kerle at 781-335-4072/bkerle@architects.org.

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Every year, BSA members and their colleagues are honored nationally for their contributions to design, to the profession, and to the communities they serve. During 2003, such recognition included:

AIA Honor Awards for Architecture
Honan-Allston Library
Machado and Silvetti
Boston

Simmons Hall
Massachusetts Institute of Technology
Steven Holl Architects
New York City,
in association with
Perry Dean Rogers & Partners,
Boston

AIA Honor Award for Regional and Urban Design
Schuylkill Gateway
Sasaki Associates
Watertown, Massachusetts

AIA 25-Year Award
Design Research
Cambridge, Massachusetts
BTA (formerly Benjamin Thompson & Associates)

AIA Institute Honors for Collaborative Achievement
J. Irwin Miller
(nominated by BSA)

AIA/Business Week-Architectural Record Award
Orange Innovations
Anmahian Winton Architects
Cambridge, Massachusetts

Honorary AIA Membership
Polly Flansburgh, Hon. AIA

AIA Outstanding Individual Contributions
Jim Dunn, CPA, Assoc. AIA

Elevated to AIA College of Fellows
Fiske Crowell FAIA
Ann McCallum FAIA

Honorary Member of the AIA College of Fellows
Phyllis Lambert, Hon. FAIA
(nominated by BSA)

Each year, the BSA also identifies architects, colleagues, and institutions deserving special recognition for their contribution to the architectural community and to the enrichment of the built and natural environments. In 2003, the BSA conferred these honors:

BSA Award of Honor
Richard Bertman FAIA

Commonwealth Award
"Back to the Beaches"

BSA Fellows Award for Excellence in Teaching
Pat Loheed ASLA

Women in Design Award of Excellence
Sarah Pillsbury Harkness FAIA
Andrea P. Leers FAIA
Victoria V. Sirianni

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

Twenty-five years ago, the Parker Medal jury chose to honor the Josiah Quincy Community School, commenting:

"The Josiah Quincy School is a handsome solution to many complex architectural problems involving education, health care, public housing, community uses. The project was further complicated by a site that was bisected by a subway line, bordered by a high-speed turnpike, surrounded by a wide variety of urban conditions, and partially reserved for high-rise elderly housing. And lastly, the building had to be carried out under the Massachusetts public bidding laws (in the last 30 years, the only public building to win the Parker Medal was Boston City Hall).

"Given all these conditions and restraints, the architects have produced a building that is imaginative in its concept, consistent in its detailing and materials, and bold in its integration of art both interior and exterior. Its use of roof-top playgrounds and their careful relationship to the scale and accessibility of the neighborhood is particularly commendable.

The jury, which also acknowledged the roles of the Boston Public Facilities Department, the Tufts New England Medical Center planning office, and the Massachusetts Housing Finance Agency, reflected the profession's growing urban-design sophistication and an increasing willingness by Parker juries to honor projects that grapple with social, physical, and political complexities. The pointed aside about public bidding laws reflected simmering frustration with a corrupt public construction system — the subject of the Ward Commission investigation that had just begun and would result in a radical overhaul of state construction laws just two years later."
The American Galvanizers Association awarded their prestigious EXCELLENCE IN HOT DIP GALVANIZING for the Calendar year 2002 and Voigt & Schweitzer was the BIG winner with 4 Major Awards. A select group of Architects, Structural Engineers, and designers from the Denver, Colorado area were selected to judge the awards. Hundreds of projects from all over North America had entered the annual event.

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