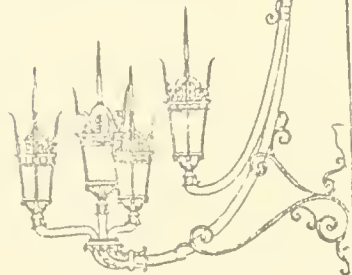


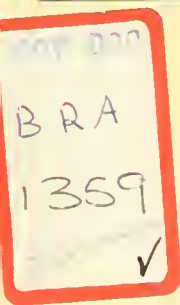
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BOSTON
PUBLIC
LIBRARY



BRIEFING DOCUMENT



COPLEY SQUARE

REDESIGN

FEBRUARY 10, 1986



BOSTON REDEVELOPMENT AUTHORITY STEPHEN COYLE, DIRECTOR

SUMMARY DATA SHEET

PROJECT: COPLEY SQUARE REDESIGN

SPONSORS: BOSTON REDEVELOPMENT AUTHORITY
(MANAGING AGENCY)

CITY OF BOSTON
PARKS AND RECREATION DEPARTMENT

COPLEY SQUARE CENTENNIAL COMMITTEE (CSCC)

Brief Chronology

- o Copley Square contains 2.4 acres; original design by Sasaki Associates of Watertown was completed in 1969 as result of city design competition.
- o Copley Square Centennial Committee (CSCC) formed in 1982 to improve Copley Square in honor of its 100th anniversary.
- o Initial planning and citizen workshops completed by MIT (Laboratory of Architecture and Planning) and CSCC Sub-committees in 1983; \$110,000 initial planning budget contributed by the Big "5" abutters (John Hancock Life, New England Mutual Life, Urban Investment & Development Co., Liberty Mutual & Prudential insurance).
- o BRA organized and managed \$100,000 NEA Grant for a National Design Competition (September, 1983 - June, 1984).
- o Budget: \$3.4 million construction (including \$350,000 Design and Related Fees); \$1.5 million Maintenance Endowment Fund.
- o Funding: Public: \$150,000 - Browne Fund (1986-1987 pending); \$500,000+ City Capital Funds requested 1986-1987).

Private: \$2,000,000± committed.

\$1,500,000 targeted for "grass roots" fund raising for Maintenance Endowment Fund.
- o Schedule:
 - Design Development Plans (Summer, 1986)
 - Contract Documents (Fall, 1986)
 - Construction (Fall, 1986 - Fall, 1987)
- o Opening
of Redesigned Copley Square: (Fall, 1987)

1. History and Background

The idea to rebuild the 2.4 acre public park at Copley Square was initially discussed by city, commercial and community leaders in 1982. Further discussions led to incorporation on May 3, 1983 of the Copley Square Centennial Committee (CSCC) as a public/private partnership effort to improve Copley Square in honor of its 100th Anniversary. Area residents and business leaders were adamant about the need to improve the 1969 renovation for aesthetic, historic and safety reasons.

o Planning and Redesign Requirements

Many community leaders joined CSCC and volunteered to serve on its board and committees to assure public participation in CSCC activities, particularly in developing criteria for the landscape design. \$110,000 was contributed by UIDC, John Hancock, New England Life, Prudential and Liberty Mutual to operate the CSCC office, support committee and subcommittee meetings, conduct workshops, provide public information and fund a contract with the MIT Laboratory of Architecture and Planning. The MIT staff analyzed existing Copley Square conditions, organized public workshops, wrote design guidelines (in conjunction with BRA staff) based on desired park activities, and determined future managerial needs, operating budgets and potential sources of funding.

o Citizen Participation: Four Workshops

During the summer of 1983 four well-attended workshops on public parks were conducted by CSCC and MIT at the Boston Public Library. Local and national experts (writers, scholars, art historians, City Commissioners, architects, managers) led public discussions on: grant public places, activities and use of public parks; their management and maintenance; design and future planning. A questionnaire completed by workshop participants showed 84% of the public favored rebuilding Copley Square, of which 73% wanted to start from scratch. People also expressed a desire for more trees, flowers and grass.

o Copley Square National Design Competition

The BRA received a \$100,000 grant from the National Endowment for the Arts (NEA) to initiate and manage a National Design Competition for Copley Square (9/1/83 -

6/30-84). The Competition attracted 516 registrants, resulting in 309 official entries. On February 21, 1984, 5 finalists and 13 merit winners were announced by the BRA. On May 21, Mayor Flynn announced Dean Abbott of the New York firm, Clarke & Rapuano, the winner (\$30,000 first prize). Second prize (\$4,000) went to four individuals associated with the Harvard University Graduate School of Design in conjunction with Sippican Consultants International. The New York firm of Cooper, Eckstut Associates placed third (\$3,000).

2. Copley Square Centennial Committee

The first CSCC Annual Meeting was held on 4/19/84 to exhibit the designs of the 5 finalists; to elect a board of directors with Ken Himmel, President, Elizabeth Whitman, Treasurer, Lawrence Perera, Clerk and Thomas Guidi, Assistant Clerk; and to announce future financial needs as presented by CSCC's Finance Sub-Committee. Based on BRA and Dean Abbott's estimates, the total budget was set at \$4.0 million -- \$3 million for redesign and reconstruction and \$1.0 million for an endowment fund whose annual income would be used for maintenance. The total figure was later revised upwards to \$5 million, reflecting a \$500,000 increase in the maintenance endowment fund, and \$500,000 in the construction budget. It was anticipated that the \$5 million would be jointly raised by commercial abutters, a public, grassroots fund drive, and by public monies.

3. Fund Raising: Private and Public

To date, almost \$2 million has been committed from the "corporate neighbors" around the Square with a significant fundraising program to be directed by Jack Connors of Hill Holiday. CSCC has targeted an additional \$1.5 million infusion into the project for a Maintenance Endowment Fund.

Public monies expended to date toward Copley Square's redesign exceed \$500,000, including \$150,000 committed to the Project's redesign by the City's Browne Fund, and \$250,000 expended for the 1984 Copley Square Design Competition.

The City has requested an additional \$150,000 - \$300,000 from the Browne Fund for expenditure in FY87 and at minimum of \$500,000 from City Capital Monies; however, there is currently a project "shortfall" of at least \$600,000 to meet a total construction budget (including design and related fees) currently estimated at \$3.4 million.

A \$700,000 City proposal was made to the State's City and Town Commons Program in November, 1984. While the City was not successful in being awarded these monies in 1984, Commissioner Gutensohn felt that Copley Square was a strong candidate for a second round City and Town Commons funding and that he was most impressed by the private fund raising commitment by the Copley Square Centennial Committee and the professional manner in which the planning for this project has been carried forth.

4. Clarke & Rapuano: Winning Design

The winning design of Clarke & Rapuano (Dean Abbott, designer) was selected by the Copley Square Design jury on May 21, 1984. (The Jury, composed of nine members, included 4 members of the CSCC - O'Connor, Kane, Casendino, and Pererra).

The winning design firm was awarded \$30,000 in January, 1985 for its first place in the design competition, and was awarded a design contract by the Boston Redevelopment Authority in October 1985 to complete contract drawings and bidding documents for Copley Square's redesign.

Copley Square Redesign & Reconstruction Budget
(Update - 2/10/86)

<u>TASK</u>	<u>BUDGET</u>
DESIGN AND RELATED FEES	\$350,000
CONSTRUCTION	
A. Site Preparation	300,000
B. Water Service and Irrigation	60,000
C. Site Improvements	
o Brick Pavement	780,000
o Granite Pavement	300,000
o Granite Edging Curbs	60,000
o Granite Street Curbs	86,000
o Underground Storage Vault	50,000
	<u>1,276,000</u>
D. Lawns and Planting	
o Sodded Lawns	25,000
o Trees	72,000
o Shrub/Flower beds	25,000
	<u>122,000</u>
E. Lighting	130,000
F. Fountain	585,000
G. Site Furnishings	
o Benches	28,000
o Monuments and plaques	6,000
o Bollards and Chains	10,000
o Tree Grates	72,000
o "Farmer's Market" Tent Structure	112,000
o Bus Kiosk	6,000
o Descriptive Signs	2,000
	<u>236,000</u>
 TOTAL CONSTRUCTION	 \$2,709,000
<u>Contingency (10%)</u>	<u>300,000</u>
 TOTAL CONSTRUCTION, DESIGN AND RELATED FEES	 \$3,359,000
Say	\$3,400,000

SOURCES OF FUNDING

(Update - 2/10/86)

I.	<u>Design Documents -</u>	<u>\$350,000</u>
	Browne Fund	150,000
	Copley Square Centennial Committee (CSCC)	150,000
	Ingalls Associates	50,000
II.	<u>Construction Budget -</u>	<u>\$3,050,000</u>
	CSCC	1,800,000
	Browne Fund	150,000
	City Capital	500,000
	Other	600,000
III.	<u>Maintenance Endowment Fund -</u>	<u>\$1,500,000</u>
	CSCC	1,500,000

TOTAL BUDGET: \$4,900,000

SAY: \$5,000,000

-
- (1) Pending review by the Browne Fund Committee for expenditure in FY87
 - (2) Pending review by the City of Boston Department of Capital Programming for expenditure in FY87

Concept

A place for repose and activity; a "living" room for the community; a front yard for Trinity Church and the Boston Public Library; a place that reaches out to the surrounding city and makes its buildings, people and events part of its composition - these are the conceptual ideas that generated this design.

The overall form is quiet, simple and flat. A calm but flexible central space, human in scale and relating to the Church and Library, is contained within active edges where occur the major uses called for in the program. At the perimeter, these uses create an active streetscape while leaving the interior for quieter, more relaxed activities and occasional "concerts on the green." The design establishes a place whose environment evokes the emotional and visual experiences implied in its conceptual ideas while meeting requirements for the disabled and security in a straight forward manner. Although the design contrasts sharply to the super-scale development evolving around it, it does not try to separate itself. Instead, it reaches out and draws the community to it.

Surfaces

The floor of this "living room" is an urban carpet of brick, granite and grass. Brick and grass dominate, the brick pavement extending to the street curb and grass being confined to large panels of lawn on the interior.

Running bond is the predominate brick pattern but subtle changes in color and pattern provide variety and detail to the simple, textured surface. The brick pavement is set on a concrete base designed to support maintenance vehicles and loads imposed by the program uses, namely food service, farmer's market, food vendors, special events equipment, and the large plant containers.

Approximately 40% of the interior is devoted to lawn. Conceived as one large panel traversed by diagonal walks and enclosing the fountain, the relatively small area reads "big." The lawns are "sit on the grass" spaces but also intended for movable chairs. Fixed seating is provided at specific places on the brick pavement.

Newton granite from Quebec, Canada is used for 3" high curbs surrounding the grass panel, the fountain and other special items. This brown granite recalls the brown stone used as trim on Trinity Church and is itself used as brown trim in the Square.

Planting

Strong formal lines of honey locusts along the sidewalks define the enclosure and direct views - while informally placed trees define the large open green relating to the Library and Church and the more intimate places near the fountain and existing pagoda and linden trees. Together, the trees form a "ceiling" which provides shade, foils views of the surrounding tall buildings and helps to control winds. Also, the trees give Trinity Church its own environment within the total environment of the Square.

The design retains the existing honey locusts at the perimeter although a heavier and denser species (e.g. Plane tree, horsechestnut, Norway maple, etc.) would make a stronger enclosing element. Sugar maples are placed near the fountain, providing shade and brilliant fall color that is typical of New England. Elsewhere the pagoda trees and lindens are retained in their present locations. In time, as they grow to maturity, the trees will have the same grace and elegance as the Church they share space with.

Fountain

The existing fountain will be refurbished by removing the centerpiece and building a new bottom. From the sidewalk edge, spouts gush water into a pool around whose edges one can walk and ascend the few steps to the upper level of sidewalk and Church Plaza. Facing the gushing spouts, a terraced lawn descends to the pool.

The existing footings and mechanical system will be retained, the latter to be modified as necessary to supply the new spouts. These spouts will be supported by a new 3.5-foot high wall. New coping and linear sitting steps complete the design. All will be made of Newton granite.

The redesigned fountain allows itself to be used for small performances and speeches. It also can be a setting for seasonal displays, such as a Christmas tree, or a temporary display of sculpture.

Lighting

Although the lighting plan is diagrammatic, it nevertheless establishes the design philosophy and criteria for lighting Copley Square:

- . soft lighting that complements the "soft" design of the Square;
- . lighting that makes the space transparent, assuring a sense of security to one entering or passing through the park;
- . lighting that invites people to sit, lounge and congregate;
- . highlighting around the edges that enlarges the space visually and unifies Trinity Church and the Boston Public Library in the design; and
- . good color rendition throughout, without harshness or glare.

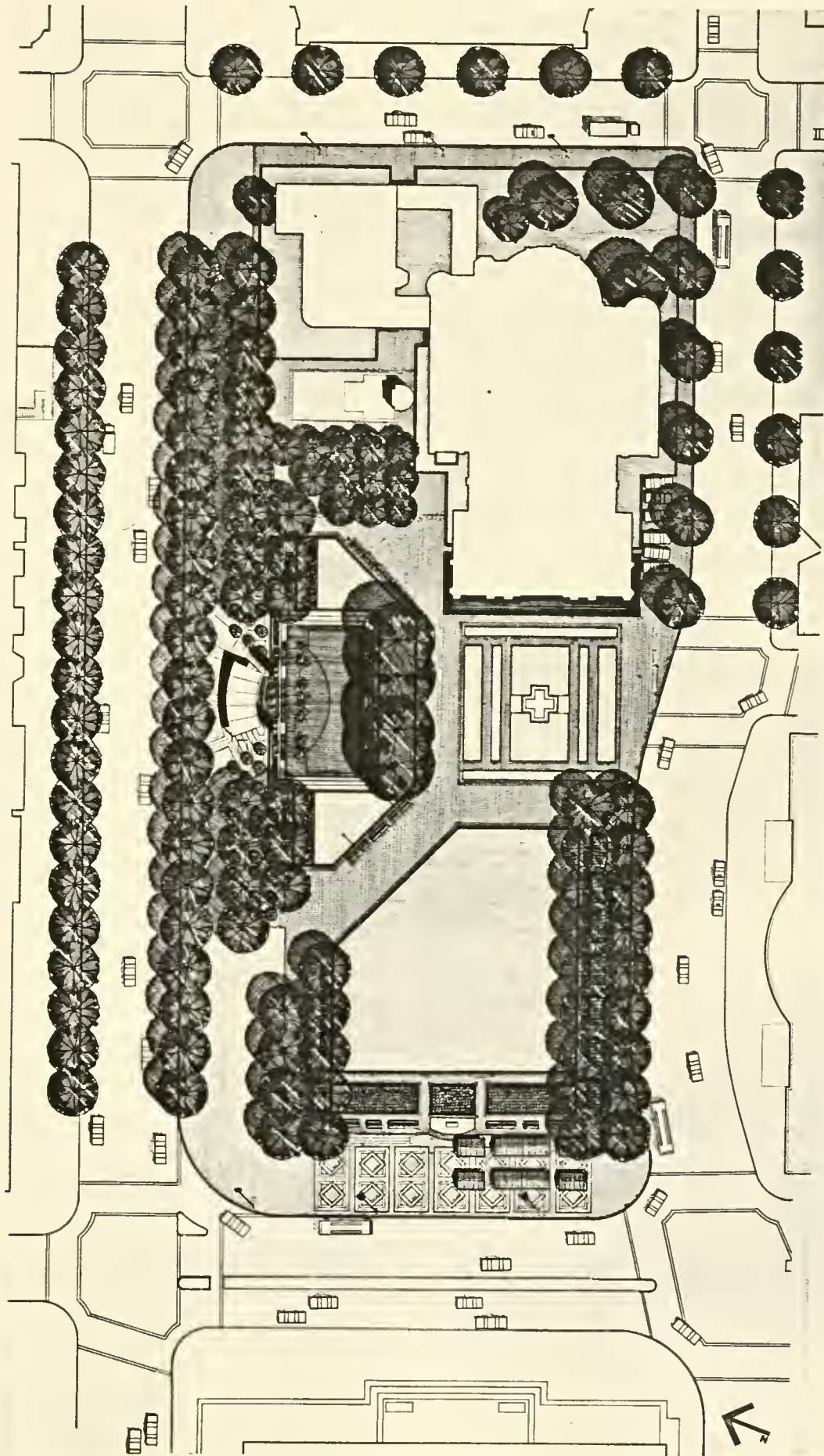
Transparency is achieved with area lighting that decreases in intensity as one moves from the perimeter streets into the interior of Copley Square and conversely increases as one moves out, permitting gradual eye adaption to the changing levels of illumination. At the center people become silhouetted against the brighter background lighting around the edges.

Three types of standards and fixtures are proposed for area lighting: 1) standards with double-arms similar in appearance to those near the Copley Plaza Hotel; 2) post-top lights; and 3) bollard lights. The double-arm standards are spaced along the street curbs. Their acorn-shape fixtures will contain "high-tech" interior reflector-train assemblies providing glare-free illumination by limiting light output at 80 degrees off the vertical to 30 candelas per 1000 lumens.

The post-top lights with frosted, white, translucent globes are spaced along the perimeter benches, providing soft, diffused illumination. The form of the post-top light would follow the acorn shape of the double-arm standards. The interior is lighted by fixtures in bollards made of the Newton granite that is used as brown trim in the pavement and that matches the brown stone in the trim on Trinity Church.

Seasonal display lighting is proposed on the rows of trees along Boylston Street, using tiny, white string lights that delineate the branching. If desired, this decorative lighting could be retained the year round on selected trees around the cafe area. For emphasis or accent, up-lighting would be provided at selected trees. The fountain and its spurts will be lighted with underwater lights that contribute to the overall lighting ambience.

Two approaches are suggested for lighting Trinity Church and the Boston Public Library: 1) a detailed, "dramatic" underscoring of the architecture (i.e. steeple, roof, arches, columns, statues, etc.) from close-up fixtures hidden within the architecture of the buildings; or 2) a soft "bathing" of the facades and roofs with fixtures at a distance from the buildings. Quartz lighting is proposed for its good color rendition. An alternative worthy of consideration would be a soft gold tone on the Trinity Church facade to underscore the Church's brown hues from the greys of the Library.



COPLEY SQUARE

BOSTON, MASSACHUSETTS

CLARKE + RAPUANO INC.

SCALE 1"=10'-0"



**COPLEY
SQUARE**
CENTENNIAL
COMMITTEE

Private Fundraising Plan
Copley Square Centennial Committee
January 14, 1986

To: Capital Planning

Attached please find information regarding the Private Fundraising Plan of the Copley Square Centennial Committee.

The campaign goal is \$5 million for the reconstruction of and the maintenance endowment for the Square. This is to be raised from those areas noted on "Campaign Sources". To date there has been the following activity, but please note that there has been no campaign effort in the Leadership, Community or Foundation categories.

Corporations

Abutter pledges	\$1.75 million
Received as of 12/31/85	\$695,000
Due 1/1-3/31/86	\$880,000
Under consideration	\$200,000

Leadership

Received	\$ 1,900
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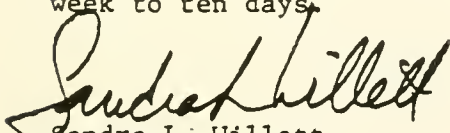
Community

Received	\$ 100
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Public Funds

The Browne Fund	\$150,000
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The campaign effort is due to begin shortly as per the "Suggested Campaign Time Schedule". The Case Statement, preparation of materials, research and screening of prospects are to be completed this week. Campaign leadership and solicitors are being recruited now while cultivation opportunities and special events are being planned as is the grassroots campaign. Actual business solicitations will begin shortly while that of foundations (both national and local) will start in a week to ten days.


Sandra L. Willett
Project Manager

John Hancock Tower
200 Clarendon Street
Boston, MA 02116
536-2101, 536-2102

COPLEY SQUARE CENTENNIAL COMMITTEE

CAMPAIGN GOALS

I. CONSTRUCTION \$ 3,000,000

II. ENDOWMENT FOR
MAINTAINANCE 1,500,000

III. PROJECT COSTS 500,000

TOTAL: \$ 5,000,000

COPLEY SQUARE CENTENNIAL COMMITTEE

CAMPAIGN SOURCES

SOURCES:	Corporations	2,500,000
	Foundations	400,000
	Leadership Gifts	500,000
	Community Gifts	100,000
	Public Funds	<u>1,500,000</u>
		\$ 5,000,000

COPLEY SQUARE CENTENNIAL COMMITTEE

Suggested Campaign Time Schedule

	1986												1987		
	DEC	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC	JAN	FEB
Develop Statement of Case	>>>>														
Prepare Campaign Materials	>>>>>>>	>>>>>>>													
Research Campaign Prospects	>>>>>>>	>>>>>>>													
Screen and Rate Prospects		>>>>>>>	>>>>>>>												
Recruit Campaign Leadership	>>>>>>>	>>>>>>>													
Recruit Campaign Solicitors	>>>>>>>	>>>>>>>	>>>>>>>												
Assign and Train Campaign Solicitors		>>>>>>>	>>>>>>>	>>>>>>>											
Hold Cultivation Opportunities		>>>>>>>	>>>>>>>	>>>>>>>	>>>>>>>	>>>>>>>	>>>>>>>								
Hold Special Events		>>>>>>>	>>>>>>>	>>>>>>>	>>>>>>>	>>>>>>>	>>>>>>>								
Solicitation of Prospects		>>>>>>>	>>>>>>>	>>>>>>>	>>>>>>>	>>>>>>>	>>>>>>>	>>>>>>>	>>>>>>>	>>>>>>>					
Hold Report Meetings				>>>>>>>	>>>>>>>	>>>>>>>	>>>>>>>	>>>>>>>	>>>>>>>	>>>>>>>	>>>>>>>				
Mail to Grass Roots				>>>>>>>	>>>>>>>	>>>>>>>	>>>>>>>								
Hold Phonathons					>>>>>>>	>>>>>>>	>>>>>>>		>>>>>>>	>>>>>>>	>>>>>>>				
Initiate Clean-up Phase										>>>>>>>	>>>>>>>				

COPLEY SQUARE CENTENNIAL COMMITTEE
PUBLIC MEETING ON DESIGN DEVELOPMENT- JANUARY 21, 1986
BOSTON PUBLIC LIBRARY- 6 P.M.

I. AGENDA:

Overview: Ken Himmel- CSCC President, Tony Casendino- Chairman of
CSCC Design Subcommittee
Slide Presentation on Copley Square: Dean Abbott- Designer
Remarks: Kathy Ahern- Chairman of CSCC Management Subcommittee,
Shirley Muirhead- BRA
Greetings: Councilor David Scondras
Questions and Answers: Moderated by Tony Casendino

II. SUMMARY: The two and one half hour meeting, which drew a crowd of approximately 400 people, proved what support the Copley Square renovation has from both the private and public sectors. The project is on schedule, and construction should begin in October 1986. Fundraising efforts have commitments, principally from corporate abutters, of almost \$2 million which will be augmented by funds from the City, the State, the larger business community, and the general public to reach the \$5 million goal. Ken Himmel and Tony Casendino stressed that the comments made by the audience following Dean's presentation would have a material impact on the final design. A lively question and answer session succeeded Dean's presentation, with a reception closing the evening.

III. SLIDE SHOW PRESENTATION OF THE NEW DESIGN

Introduction: Dean's plan seeks to integrate the 2.4 acre space into the urban landscape by bringing the entire Square up to street level. The Library and Trinity Church are the focal points of the composition, and the new design emphasizes the strong visual axis between them. Activity is concentrated along the Boylston/Dartmouth/St. James Street edges, with pedestrian traffic also flowing across the Square's diagonals. The active street life around the exterior is separated by edges of grass panels and flower borders from a softer, more informal and restful interior. The interior space is dominated by the large grass panels in front of the BPL, and a smaller one by the fountain. The larger panel will accommodate a variety of different events such as "Concerts on the Green." The lighting on the Library and Church facades will provide dramatic backdrops for evening events.

Street Edges: St. James is a major allee, bordered on both sides by a high canopy of trees in line with the right arch of Trinity Church. There is seating along the inside edge of trees, adjacent to the grass panel. St. James/Dartmouth Streets provide a location for the farmers market. Tubular structures, covered by colorful canvas, will shelter these activities. The structures are demountable and have a strong structural integrity. The Boylston Street corridor is the other major walkway, bordered by a single allee of trees. The fountain and food service area are the dominant elements along this corridor. The plan hopes to make vendor activity less conspicuous by locating vendors under allees of trees, rather than in open areas.

Trees/Flowers: The predominant structural trees are plane trees, at 22-23' spacing modules, headed up high to give a cathedral, elegant quality to the walkways. Chosen to provide a graceful New England quality that compliments Trinity Church, four large sugar maples are located in the interior of the Square in composition with the fountain. In addition, the bright fall colors

of the maple trees provide seasonal interest to the Square. The strongest flower bed in the scheme is along Dartmouth Street. The flowers will be changed with each season to give the Square a more dynamic and colorful character.

Fountain: The new design utilizes the existing fountain base, but redesigns/reorients the fountain itself to relate better to Boylston Street and the interior of the Square. Vertical elements, in composition with the water jets and perhaps recalling elements of the Church, are added to the new fountain wall to give the space presence when there is no food pavilion. The smaller vertical bubbler jets in a niche configuration in the water wall will be lit at night. The bubblers and jets on top of the fountain wall, proposed to run year-round and thereby requiring a heat element, are visible from Boylston Street. The major water effect from the interior is the flow of water, at a high GPM, through spouts from the upper basin to the existing fountain basin. The fountain pool has the capacity to drop in water level to expose a small stage for speeches and performances.

Seating: Double-faced bench seating in the Square will accomodate 1000 people. In addition, there will be 300 moveable chairs for the 50 tables in the food service area and to surround the fountain and the allees of trees on either side of the food pavilion. The chairs will be a configuration appropriate to grass panels.

Food Service: The demountable, seasonal pavilion will be light and transparent with some ornateness and a sculpral quality of its own. Service will be walk-in.

Paving: A herringbone pattern dominates the basic field brick material. In focal areas such as in front of Trinity Church, along the Dartmouth Street corridor, and around the fountain and food service, a more ornate pattern will reveal different combinations and tones of brick, granite and "brownstone". There may be "brownstone" or granite tree fits as well. Curbs surrounding the grass panels are raised slightly and made in "brownstone" material to relate to the steps of Trinity Church and the existing curbing in this area. These curbs are slightly wider to accomodate mowing and to relate to the scale and size of the grass panels.

Lighting: St. James/Dartmouth/Boylston Street edges are brightly lit with "Washington" style fixtures. The interior is slightly less bright, to ensure against glare and to give the Square a sense of depth and dimension at night, while maintaining sufficient lighting for safety purposes. Along Boylston/Dartmouth Streets, double-headed fixtures are about 22' high and will tie in with the proposed redesign of Boylston Street. The secondary light fixtures along St. James Street, under the tree lines, and by the fountain are single-headed, less bright, and more frequently spaced. Along Boylston Street, Dean proposes strung lights, similar to those in Quincy Market during the holiday season.

Tent sleeves in the pavement along Dartmouth Street and at the east end of Boylston Street give the Square the flexibility to increase its program activity in the future. In front of Trinity Church, the Library, and by the fountain, there are electrical hook-ups for a stage.

Traffic is controlled at curb cuts, particularly in front of Trinity Church, by metal bollards which will have some ornate quality.

IV. REMARKS FROM CSCC MEMBERS:

Kathy Ahern outlined the three goals of the management committee: (1) establish an endowment fund to offset management and maintenance costs; (2) hire a manager with a year-round presence in the Square, who will guarantee upkeep

and replacements, and oversee programmed activities; (3) plan for long-range maintenance by establishing a reserve or replacement fund for the more delicate and special elements incorporated in the Square.

Shirley Muirhead reminded the audience of Boston's history of strong public/private participation which, she said, is well illustrated by the CSCC's work to renovate Copley Square. In almost 50 meetings since the project's inception, volunteers ranging from designers to corporate representatives to neighborhood residents have worked with the Parks and Recreation Department and the Boston Redevelopment Authority to ensure that we get the "green, leafy, and flowery Copley Square" asked for by 80% of the people questioned back in 1983.

V. QUESTIONS/COMMENTS FROM THE PUBLIC:

Design:

Q. "Can Dartmouth Street be shut off to extend Copley Square to the Public Library?" A. No, because of traffic, but perhaps in the future, half of Dartmouth Street could be secured from its present width.

Q. "What can we do at the Library entrance side of Copley Square to encourage use of the Library? (Compare to Bryant Park)." A. The library is now going through a complete review and redesign which includes this entrance.

Q. "Does the design take into account the new New England Life Building?" A. The design considers related wind factors in situating some elements in areas where the wind is less severe. A study done two years ago found that the new building, as then envisioned, may even reduce the wind across the Square.

Q. "Will pedestrian cross walks and street pavements be included in this project?" A. The project only goes to the sidewalk edge of the curb, but a parallel project, the Boylston Streetscape Study, includes planting and relighting along all of Boylston Street.

Q. "Has the Committee considered in the new design that the MBTA has proposed to add a bus shelter in front of the BPL?" A. No, we are not aware that the MBTA is considering an additional shelter.

Q. "Where the farmers market is presently shown, buses stack up in the afternoon. Has consideration been given to the noise and fumes that will result?" A. Not specifically, but it is possible to shift the farmers market anywhere along the perimeter. Tent sleeves located along the edges of the Square will provide flexibility to support the relocation of major activities.

Q. "Who will use the interior of the Square if so much activity is concentrated along the exterior?" A. It's a function of scale. The edges of the new plan will not stop one from entering the Square the way the present design works. Also, the interior will be smaller, without level changes, and capable of supporting a number of activities.

Fountain:

Q. "What do the four vertical columns represent by the fountain?" A. The columns are a device to contrast/compliment the horizontality of the scheme, and to give it presence when other focal elements, such as the food pavilion are not present. The columns are characteristic of verticals such as those in Central Park which symbolize major gateways. It is also possible to use the columns as light standards.

Q. "What assurance do we have that the fountain will operate a year after completion?" A. The fountain is designed to appear friendly and active whether or not it is running. We will make every attempt to minimize maintenance.

The system is recycled and chlorinated, and uses the equivalent of the amount of water necessary to water one acre of grass for one hour.

Food:

Q. "Are food vendors required in the Square? Do people really need to bring food to the Park?" A. People will bring food into Copley Square; the question is, can we control it. From the 1983 workshops, Holly Whyte vehemently told us that if you want the Square peopled, food must be available. Thus, the Committee decided that it would be better to offer food service within the Square that we could control, than to rely on vendors.

Trees/Green:

Q. "Will we save any of the trees, or will all be replaced?" A. Trees are major visual elements in the Square, and the new trees and tree systems are designed to improve the character and ambiance of the Square. The tree configuration itself is not greatly changed- the lines are good, at least from a visual standpoint. The greatest change will be in their visual quality and in their support systems. The new scheme includes tree feeds, irrigation, and a well designed tree pit system. The Committee is looking into salt free maintenance to further protect the trees. New trees will be fairly big when planted, and after a few years, approximately the size of the existing honey locusts. Most of the lindens by the Phillip Brooks Memorial will remain, although they must be thinned.

Q. "Will not pedestrians make paths across the green spaces?" A. Yes, but the grass will not be subjected to a continuous flow of traffic.

Other:

Q. "On the diagonal path from the Dartmouth/Boylston Street corners, across to Trinity Church, will there also be a concrete path so women can walk there?" A. Brick is the dominant material because you can get more out of it cost-wise than concrete, and because visually, it looks better. We will consider this issue, however, and look at other materials as well.

Q. "When events are going on in the Square, what will the public use for toilet facilities?" A. The competition program did not include public facilities as part of its design criteria. For the record, there are no public facilities in any of the City-owned public squares/parks in Boston.

Q. "Will trash receptacles be covered to protect against wind scattering the trash?" A. This will be looked into.

Q. "How will diagonal traffic from the new Back Bay station and Copley Place be accounted for?" A. This will be looked into.

Q. "Who owns the land? Who is legally responsible for protecting and maintaining the land?" A. Parks and Recreation (The City of Boston) owns approximately all of Copley Square, the Public Works Department owns all of the sidewalks, and Trinity Church owns its building. With the establishment of a management entity and maintenance endowment, a new agreement will be worked out to modify the P&R's basic responsibilities as the future management program is implemented.

VI. CONCLUSION:

Ken Himmel added that since maintenance is a key factor in preserving the renovated Square, every effort will be made to strengthen the endowment fund, including generating revenues from the food service. He concluded that the Committee's objective personifies a crucial concern expressed during the meeting, that is, to have a sufficient amount of money available to maintain the Square.

Neighborhoods

COPLEY SQUARE

Plans for new plaza get residents involved

Issues ranging from dogs to high heels to garbage cans discussed at recent hearing

By Bella English
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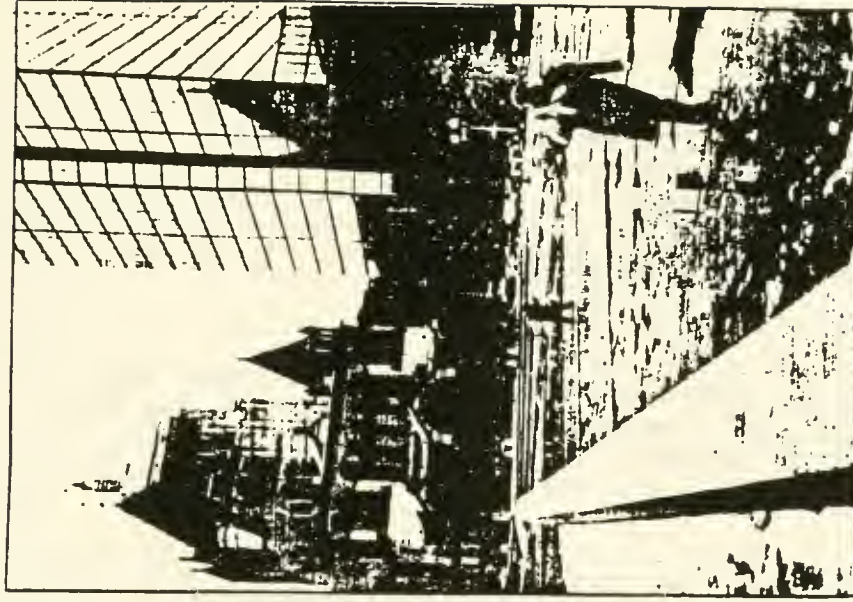
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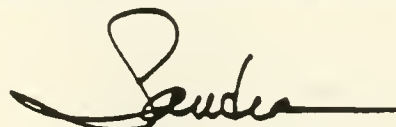
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For more information, call Eetsy Robinson or Bea Bast at the CSCC office, 536-2101.

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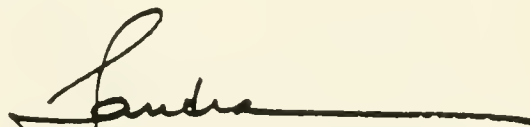
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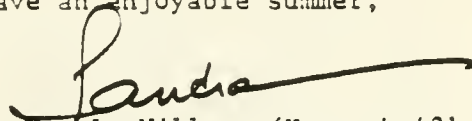
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Neighborhoods

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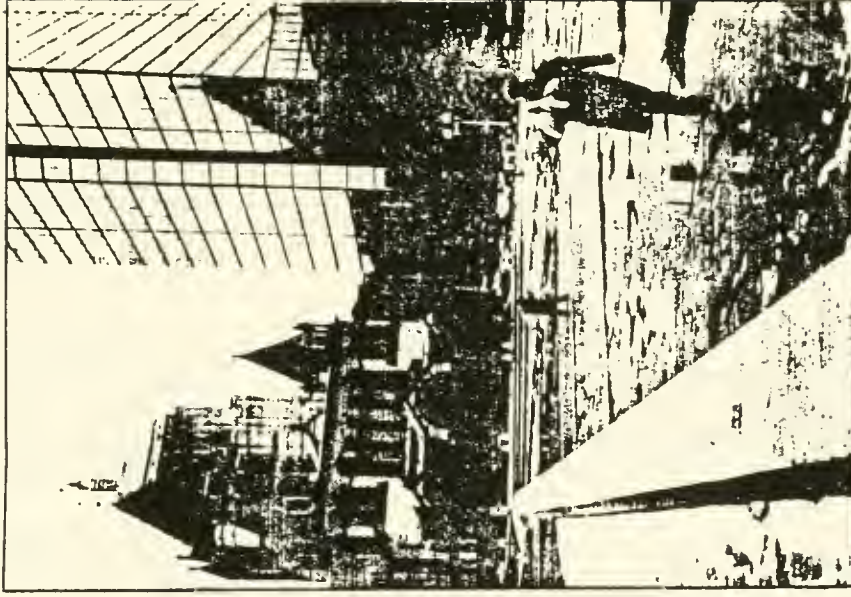
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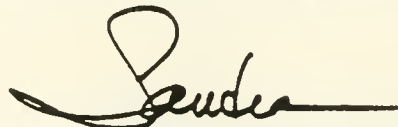
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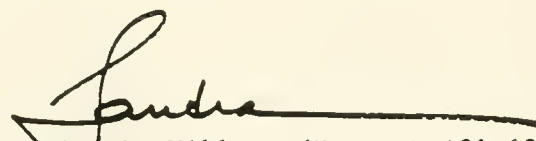
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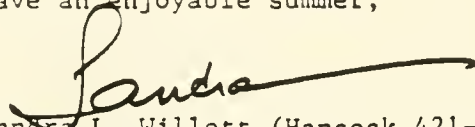
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Commonwealth of Massachusetts
Executive Office of Environmental Affairs
Department of Environmental Management

December 13, 1984

100 Cambridge Street
Boston
Massachusetts
02202

Raymond L. Flynn, Mayor
City of Boston
One City Hall Square
Boston, Ma. 02201

Office of the
Commissioner

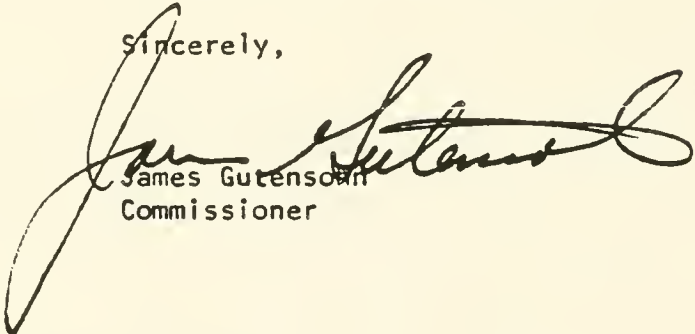
Dear Mayor Flynn:

I am writing in regards to Boston's request for funding Copley Square under DEM's City & Town Commons Program. We have received over 130 proposals and during the first round expect to be able to fund only twenty.

Nonetheless, we have reviewed carefully your proposal for Copley Square's redesign and reconstruction and feel that it is a strong candidate for a second round City & Town Commons funding. We have requested \$10 million for that Program and anticipate that our request will be taken up by the General Court in 1985. Funding will be available should this request be approved.

I have been most impressed by the private fund raising commitment by the Copley Square Centennial Committee and the professional manner in which the planning for this project has been carried forth.

Sincerely,


James Gutensohn
Commissioner

JG/jm

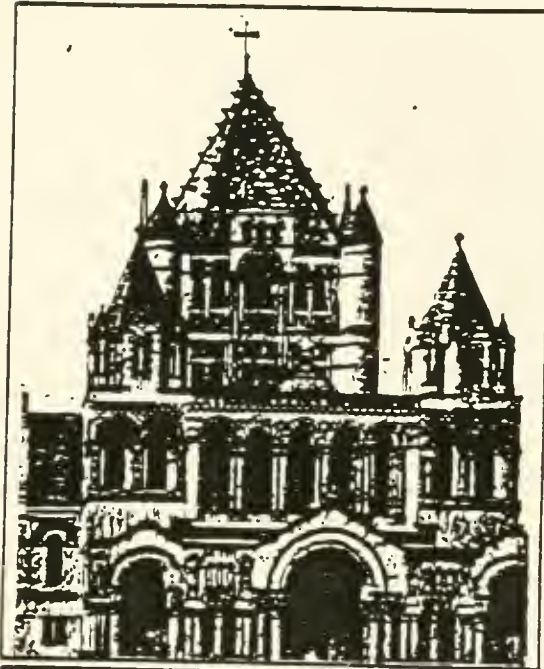
cc: Stephen Coyle

Michael S. Dukakis
Governor

James S. Hoyte
Secretary

James Gutensohn
Commissioner

C O P L E Y



S Q U A R E

CITY AND TOWN
COMMONS PROGRAM
PRELIMINARY PROPOSAL

NOVEMBER 1, 1984

CITY AND TOWN COMMONS PROGRAM
PRELIMINARY PROPOSAL
COPLEY SQUARE

City of Boston
Raymond F. Flynn, Mayor

Boston Redevelopment Authority
Stephen Coyle, Director

Board Members

Robert L. Farrell, Chairman
Joseph J. Walsh, Vice Chairman
James K. Flaherty, Treasurer
Clarence J. Jones, Assistant Treasurer
William A. McDermott, Jr. Member

November 1, 1984

Boston Redevelopment Authority

Stephen F. Coyle/Director

November 1, 1984

Willa Small Kuh, Director
City and Town Commons Program
Department of Environmental Management
100 Cambridge Street / Room 2002
Boston, MA 02202

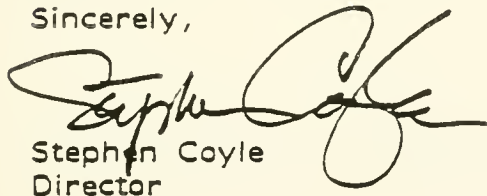
Dear Ms. Kuh:

The redesign and reconstruction of Copley Square will allow this Back Bay open space to regain its prominence within Boston. Copley Square is one of the nation's most important historic open spaces. It is the site of two of the acknowledged masterpieces of American Architecture: Trinity Church (1872-77) designed by Henry Hobson Richardson and the Boston Public Library (1888-95) designed by McKim, Mead and White..

The "design program", was developed jointly by the City and the Copley Square Centennial Committee over the last two years through an intensive public participation process. This program will help transform an underutilized Copley Square into an accessible, safe, enjoyable and usable urban space.

I look forward to presenting our complete application to the City and Town Common's Program for \$700,000 early next year and to meeting with you on the details of our proposal.

Sincerely,



Stephen Coyle
Director



CITY OF BOSTON • MASSACHUSETTS

OFFICE OF THE MAYOR
RAYMOND L. FLYNN

November 1, 1984

James Gutensohn
Commissioner
Department of Environmental Management
Executive Office of Environmental Affairs
100 Cambridge Street
Boston, Massachusetts 02202

Dear Commissioner Gutensohn:

I am pleased to submit to you today our preliminary proposal to the City and Town Commons Program for \$700,000 to finance the redesign and reconstruction of Boston's historic Copley Square.

A redesigned Copley Square will make this important town center into a more actively used and attractive open space. ~~The~~ importance of and interest in this project were apparent in the national competition held to select a redesign plan: over 300 applications were submitted. Landscape Architecture magazine called this, "the civic design competition of the year." The redesign has the support of many private groups as well. Over \$1 million in private funds have already been pledged by corporate members of the Copley Square Centennial Committee to leverage these needed state funds.

I fully endorse this effort and am hopeful that your office will support our application to the City and Town Commons Program.

Sincerely,

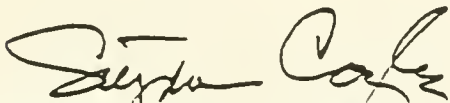
Raymond L. Flynn
Raymond L. Flynn
Mayor

AUTHORIZATION TO SUBMIT A PRELIMINARY PROPOSAL

The undersigned do hereby attest to the completeness and accuracy of all statements contained in this proposal.



Raymond L. Flynn, Mayor
City of Boston



Stephen Coyle, Director
Boston Redevelopment Authority



Mitchell L. Fischman, Project Manager
Boston Redevelopment Authority

BOARD APPROVED_____

MEMORANDUM

OCTOBER 18, 1984

TO: BOSTON REDEVELOPMENT AUTHORITY

FROM: STEPHEN COYLE, DIRECTOR

SUBJECT: AUTHORIZATION TO SUBMIT APPLICATION FOR FUNDS FROM
THE CITY AND TOWNS COMMONS PROGRAM OF THE COMMONWEALTH
OF MASSACHUSETTS FOR DESIGN AND RECONSTRUCTION OF
COPLEY SQUARE IN THE BACK BAY

The preliminary design program for Copley Square's reconstruction has been estimated to range between \$3 million to \$3.5 million. A commitment has been made by the Copley Square Centennial Committee, composed of major Back Bay corporate, institutional and neighborhood organizations, to raise at least half of this amount through private contributions.

The City and Town Commons Program is a new Department of Environmental Management grant program which was established by Governor Dukakis and the Massachusetts Legislature in January-1984. Its purpose is to rehabilitate and acquire commons and squares in the centers of Massachusetts' communities. The Program provides up to \$700,000 for a single project, and requires a 50% match for design and engineering costs and a 30% match for acquisition/construction costs from Grantees.

I feel that the Copley Square reconstruction project fits the requirements of the City and Town Commons Program, and needed matching funds will be made available through the Copley Square Centennial Committee's private fund raising efforts. The Authority will also pursue additional public sources to provide the balance of the public funding required to meet the preliminary design program.

I, therefore, request authorization to submit an application for funding to the City and Town Commons Program of the Commonwealth of Massachusetts to assist in the design and reconstruction of Copley Square, and to accept such funds.

VOTED: That the Director is hereby authorized to submit an application for funding to the City and Town Commons Program of the Commonwealth of Massachusetts to assist in the design and reconstruction of Copley Square, and to accept such funds.

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PROPOSAL COVER SHEET

Applicant (Municipality): Boston Redevelopment Authority
City of Boston

Contact Persons: Stephen F. Coyle, Director
Boston Redevelopment Authority
City Hall / 9th Floor
1 City Hall Square
Boston, MA 02201
722-4300 x201

Mitchell L. Fischman, Project Manager
Boston Redevelopment Authority
City Hall / 9th Floor
1 City Hall Square
Boston, MA 02201
722-4300 x338

Chief Elected Official: The Honorable Raymond L. Flynn
Mayor
City of Boston
1 City Hall Square
Boston, MA 02201
725-4000

The Boston Redevelopment Authority and the City of Boston are seeking City and Town Commons Program assistance to rehabilitate Copley Square in the Back Bay Section of the City of Boston.

PROJECT DESCRIPTION

GOAL #1

PRESERVE COMMONS OR SQUARES OF OUTSTANDING STATE OR LOCAL SIGNIFICANCE DUE TO EITHER NATURAL OR CULTURAL VALUE OF THE SITE

The area that in 1883 came to be known in Boston as Copley Square is located at the joining of the grid of the Back Bay and the grid of the South End sections of the City. Like the rest of Boston's Back Bay, Copley Square was under water when Boston was founded in 1630. It was not until the 1840's that the City filled in the marshy fens to form one of the first neighborhoods. In 1859, Governor Nathaniel Banks proposed the granting of Commonwealth of Massachusetts land in the Back Bay for educational improvements so as "to keep the name of the Commonwealth for ever green in the memory of her children".

The area named Copley Square in 1883 began to take shape when a group of business and professional men, and city planners started formulating ideas to enhance the market value and quality of the site. The work of both groups helped structure a unique square in whose neighborhood cultural, educational and religious institutions, commercial enterprises and high density apartment houses came to be concentrated.

In the decade and a half after its creation, Copley Square was held to be a prominent civic space. During the 1870's, Trinity Church and the original Museum of Fine Arts were constructed around the Copley Square site itself, but it was not until 1883 that the Square was purchased by the City. There is no record of an official inauguration of the Square as a park, although it is known that the site was named for John Singleton Copley (1735-1815), a favorite painter in colonial Boston in the late 18th and early 19th centuries, whose specialty was portraiture.

Copley Square rose to significance because of the architecture and cultural activities that encompassed it. It is home of two of the acknowledged masterpieces of American architecture, Trinity Church (1872-77), designed by Henry Hobson Richardson, and the Boston Public Library (1888-95), by McKim, Mead, and White.

Trinity Church, under the nationally known ministry of Phillips Brooks, together with new Old South Church (1875) and the half dozen churches within several blocks, made Copley Square a notable center of religion in the late nineteenth century.

Copley Square also became the center of the city's cultural activities. Foremost among these was art, with the Museum of Fine Arts on the Square, art galleries, art clubs, and art schools on and in the immediate vicinity of the Square. Additionally, education was represented by a number of institutions, including Harvard Medical School (1883; located on the present site of the library extension), Massachusetts Institute of Technology (1866-1939; on the site of the New England Mutual Life Insurance Company), the Boston Public Library, and the nearby Museum of Natural History (1863; present site of Bonwit Teller).

GOAL #2
INDUCE OR ENHANCE COORDINATED INVESTMENTS AMONG
STATE AND LOCAL AGENCIES, PRIVATE NON-PROFIT
ORGANIZATIONS, AND THE PRIVATE SECTOR

Copley Square's present condition has had a negative impact on the Boylston Street office and retail market. While recent improvements in the economy have brought upgrading of retail space on Boylston Street, the upper level office floors, particularly between Clarendon and Fairfield Street are under-utilized and generally have not been rehabilitated to present office space standards. A revitalized Copley Square, we believe, will lead to improvement in the office space of these older 5-7 story buildings and bring additional new development.

Over the past decade almost six million square feet of new and renovated office and commercial/retail space has been created within the vicinity of Copley Square in the Back Bay. This space has been the result of a strong non-residential market and because of Back Bay's stable residential sector. It has also been accompanied by public investment in infrastructure and improvements.

These private developments have included Copley Place (3.5 million square feet of mixed commercial/retail), 399 Boylston Street (220,000 square feet of office/retail), Four Seasons Hotel and Condominiums (290 hotel rooms/100 condominium units), John Hancock Clarendon Building (540,000 square feet of office/commercial renovation), Exeter Towers (96 residential units and 7,000 square feet of commercial/retail space), One Exeter Place (207,000 square feet of commercial/retail), The Greenhouse (322 residential units), St. James Avenue Garage Redevelopment (1,300,000 square feet of office/commercial in planning), Prudential Center (1-2 million square feet commercial/retail in planning).

Public investment in the Back Bay includes the redevelopment in the Southwest Corridor (construction of Back Bay Amtrak and Orange Line Stations, landscaped deck over Orange Line adjacent to Copley Place and St. Botolph Street neighborhood), new and realigned streets and sidewalk amenities at Copley Place, Dartmouth Street and Boylston Street.

(A more complete description of recent private and public investment in the Back Bay is in Appendix I in an accompanying document).

GOAL #3
ASSIST COMMUNITIES WHOSE POPULATIONS EXHIBIT
STRONG ECONOMIC NEED

The proposed project is within the Back Bay section of Boston. The economic development trends have already been summarized in the narrative included in Goal #2 and Appendix I. While Back Bay's economy is strong, continued vitality is dependent upon revitalization of critical public spaces such as Copley Square.

Socio-Economic Profile of Copley Square and Surrounding Areas (See Accompanying Table and Appendix II)

The area within a one-mile radius of Copley Square, encompassing parts of Downtown Boston, Beacon Hill, Back Bay, the South End, Lower Roxbury, and Fenway, had a total population of 96,403 persons in 1980 according to the U.S. Census Bureau. This was approximately one-sixth of the total City population. The 44,896 total households reflects the small family size of these neighborhoods having fewer traditional families with children and more small non-family households as well as a sizeable student population. This area contained 34.3% minorities with over 17,000 Blacks, 8,000 Asians, 5,900 Hispanics, and 1,200 other races compared to a citywide average of 32% minorities. The largest minority populations were concentrated Downtown (Chinese), South End (Blacks and Hispanics), and Lower Roxbury (Blacks). All of the census tracts in Lower Roxbury had over a 95% minority population.

Income, poverty and unemployment statistics for this area show a very wide disparity between rich and poor sub-neighborhoods. As a whole, the per-capita income of this area was \$8,913 compared to \$6,555 for the Citywide average. However, this reflected the higher income areas of Beacon Hill, Back Bay and Prudential Center and shadowed the extremely low income areas of the Fenway, South End, Chinatown, and Lower Roxbury where per-capita incomes ranged as low as \$2,634. The overall poverty rate for this area was 23.3%, slightly greater than 20.2% for the City. While unemployment for the area averaged 4.7% in 1980 compared to 6.1% for the City, five census tracts with over 15,000 residents had unemployment rates above 7.0% and one particular neighborhood had a rate of 23.7%.

The income, poverty and unemployment trends shows that despite some higher-income areas, poverty and unemployment problems persist in many smaller neighborhoods of the Copley Square area.

Table

DEMOGRAPHIC AND ECONOMIC PROFILE, 1980
CENSUS TRACTS WITHIN ONE MILE RADIUS OF COPLEY SQUARE, BOSTON

Census Tract	Population	Number of Households	Poverty		Minorities		Per Capita Income	Unemployment	
			Persons	Percent	Number	Percent		Number	Percent
101.01	4,573	1,672	781	30.9%	601	13.1%	\$6,726	64	2.6%
101.02	3,283	380	334	51.1	459	14.0	2,634	64	5.8
102	7,686	4,474	2,584	36.7	1,670	21.7	5,787	181	4.0
104	11,072	4,098	2,384	34.9	2,726	24.6	5,004	309	5.2
105	2,608	1,451	241	12.1	713	27.3	8,336	105	6.8
106	2,202	1,402	234	11.1	385	17.5	18,763	41	3.0
107	6,436	3,387	912	16.9	644	10.0	12,267	137	3.0
108	7,090	3,878	971	16.3	454	6.4	17,425	168	3.5
201	5,271	3,041	759	14.6	205	3.9	17,119	145	3.9
202	3,859	2,199	906	23.7	361	9.4	9,457	90	3.2
203	5,764	3,040	701	13.2	505	8.8	14,035	129	3.6
701	1,998	1,100	305	15.9	806	40.3	10,305	62	5.0
702	3,552	1,078	820	24.0	2,930	82.5	4,580	93	5.6
703	3,112	1,586	529	16.7	689	22.1	10,909	47	2.2
704	1,821	567	445	25.6	1,640	90.1	3,720	44	6.1
705	5,361	2,188	1,223	22.9	3,149	58.7	6,825	176	6.1
706	2,657	1,297	389	14.7	746	28.1	10,938	24	1.4
707	1,583	756	214	13.4	934	59.0	8,834	39	3.9
708	2,830	1,526	516	19.0	2,072	73.2	7,842	81	5.3
709	2,734	1,403	609	22.0	2,180	79.7	6,393	96	7.1
710	1,740	944	379	23.6	1,066	61.3	8,264	73	7.0
711	1,037	385	225	30.2	444	42.8	3,153	51	23.7
712	1,186	347	431	38.2	847	71.4	3,555	35	10.5
804	1,679	590	489	31.0	1,629	97.0	4,350	119	17.2
805	4,236	1,770	1,245	29.8	4,187	98.8	4,229	138	9.8
806	1,033	337	558	51.1	1,023	99.0	2,735	63	16.7
Total	96,403	44,896	19,184	23.3%	33,065	34.3%	\$8,913	2,574	4.7%
City	562,994	219,024	106,770	20.2%	180,871	32.1%	\$6,555	16,747	6.1%

Source and Notes:

Source of all data is from U.S. Bureau of the Census, 1980 Census of Population and Housing. Compiled by BRA Research Department, October 1984.

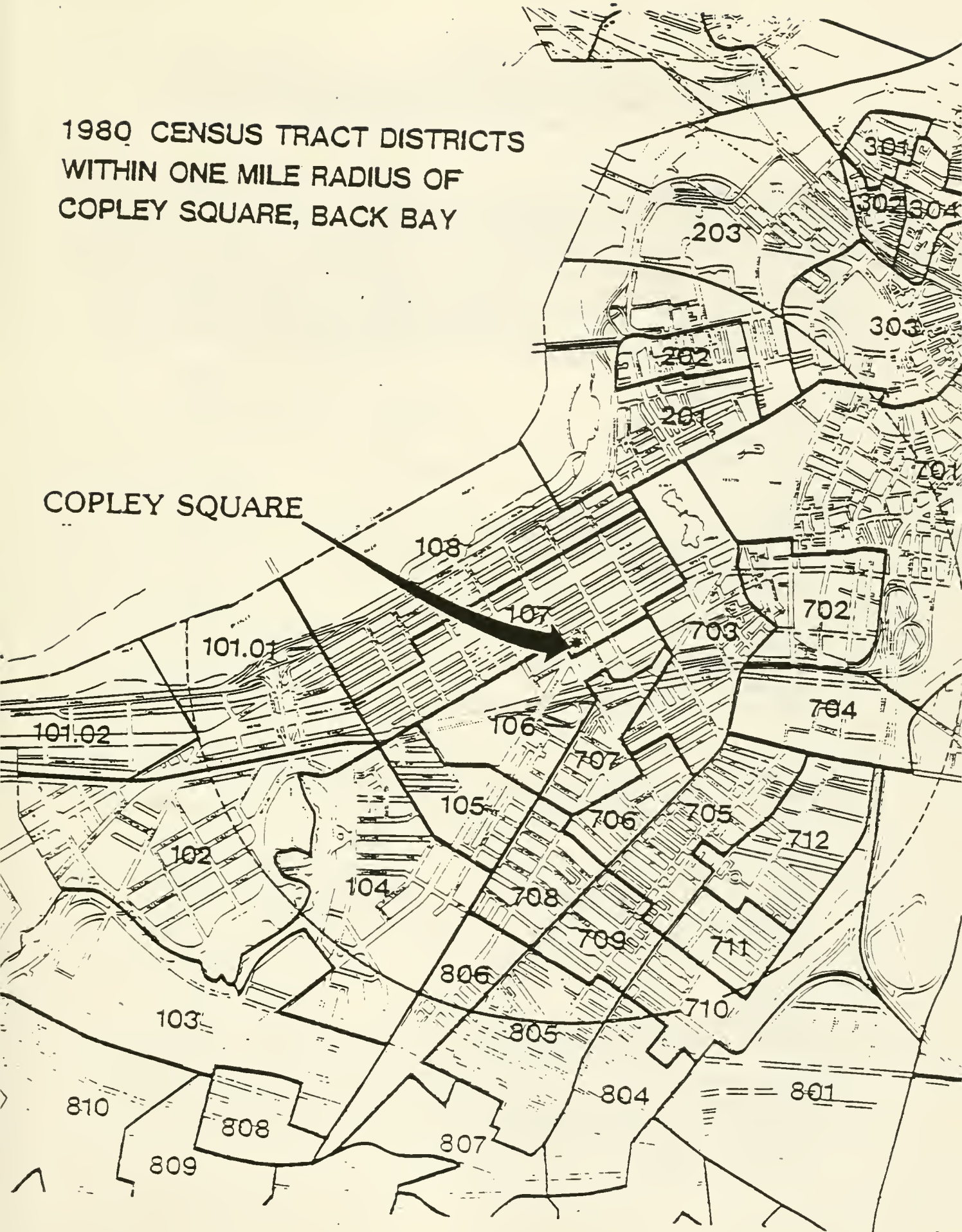
Notes:

1. Poverty status and poverty rate are determined for all persons except inmates of institutions, persons in military group quarters, persons in college dormitories and unrelated individuals under 15 years old. See appendix table for universe for each census tract.
2. Poverty thresholds, 1979: weighted averages.

1-person family	\$3,686
2-person family	4,723
3-person family	5,787
4-person family	7,412

See Census for larger family sizes.
3. Minorities include Blacks, Asians, Hispanics and all other races. In this table, Black Hispanics were deleted from Black race to avoid double counting.
4. Unemployment rate is calculated from the civilian labor force for each tract. See Appendix II.
5. See map for one-mile radius.

1980 CENSUS TRACT DISTRICTS
WITHIN ONE MILE RADIUS OF
COPLEY SQUARE, BACK BAY



GOAL #4
INCREASE THE PUBLIC'S AWARENESS AND APPRECIATION
OF COMMUNITY HERITAGE AS EXHIBITED IN
COMMONS AND SQUARES

The redesign and reconstruction of Copley Square is a direct result of public and private sponsorship through the Copley Square Centennial Committee (CSCC). This non-profit organization, composed of institutional, corporate and neighborhood organizations as well as city leaders, formed in late 1982 to carry out the restudy of Copley Square. Among the activities sponsored and arranged by the CSCC were four public forums addressing Copley Square activity, management, design and finance issues (See Appendix VII). Also, accompanying this document in Appendix VII are support letters from the following members of the Copley Square Centennial Committee.

1. Marianne Abrams
Executive Director
Back Bay Association
CSCC Member
2. William L. Boyan
Executive Vice President
John Hancock Mutual Life
Insurance Company
Executive Committee, CSCC
3. Anthony Casendino
Principal
CBT/Childs, Bertman, Tseckares &
Casendino, Inc.
Chairman, CSCC Design Subcommittee
4. Lewis A. Carter, Jr.
Principal
Agnew, Carter, McCarthy, Inc.
Executive Committee, CSCC
5. Robert Del Col
Chairman
Neighborhood Association of the
Back Bay
Executive Committee, CSCC
6. Paul Hellmuth
Trustee
Museum of Fine Arts
Executive Committee, CSCC
7. Kenneth A. Himmel
Himmel/MKDG
(Former Senior Vice President,
Urban Investment and Development Co.)
President, CSCC

8. David Hoffman
Assistant Vice President
Liberty Mutual Insurance Company
Executive Committee, CSCC
9. Katherine D. Kane
Consultant
Chairman, CSCC Activities Subcommittee
10. Charles R. Lightner
Vice President, Property Development
Prudential Insurance Company
of America
Executive Committee, CSCC
11. Joseph W. O'Connor
President
Copley Real Estate Advisors
Chairman, Finance Subcommittee, CSCC
12. Lawrence T. Perera, Esquire
Partner
Hemenway & Barnes
Chairman, Management Subcommittee, CSCC
13. The Reverend Spencer M. Rice
Rector
Trinity Church
Executive Committee, CSCC
14. Stella Trafford
CSCC Member
15. Rudolph Umscheid
Senior Vice President
Urban Investment and Development Co.
Executive Committee, CSCC
16. Elizabeth C. Whitman
Executive Director
Women's Educational and
Industrial Union
Executive Committee, CSCC
17. Joan Wood
CSCC Member

The Copley Square Centennial Committee will continue to be jointly included in the planning and design for Copley Square's reconstruction. The CSCC Design Subcommittee under the direction of Anthony Casendino and the Management Subcommittee under the direction of Lawrence Perera will be directly involved in the final design and development of management/mainten-

ance programs, respectively. The Finance Subcommittee under the direction of Joseph O'Connor will be responsible for the private fund-raising activities, which include the hiring of a private fund-raising consultant, Robert F. Corcoran Company.

Broader based public forums with the Back Bay community to discuss the final design will also be scheduled through the Copley Square Centennial Committee.

GOAL #5
REHABILITATE THOSE COMMONS AND SQUARES WITH
HISTORIC CHARACTER AND IN NEED OF SUBSTANTIAL IMPROVEMENTS

Copley Square, framed by the Boston Public Library and Trinity Church, is nationally regarded as an important urban open space. In addition, the New Old South Church and the Copley Plaza Hotel have been joined recently by the John Hancock Tower and Copley Place. Any one or two of these buildings would indicate an important site in most cities. In Boston, Copley Square has been accepted as an important city space for a hundred years. Unfortunately, the proposed project site (2.4 acres) is in a deteriorated and unsatisfactory condition. The design implemented in 1965 was handicapped by a budget short-fall. This shortage necessitated drastic reductions in the quality of construction materials. Therefore, the paved surfaces - asphalt pavers and cement concrete - have worn severely, been under maintained and present a very shabby effect.

Seating in Copley square is in poor repair, in short supply, uncomfortable, and poorly situated. The New England Life (St. James Avenue Garage) project will add to the large and rapidly expanding pedestrian population in the Copley Square neighborhood; many new wooden benches with backs and moveable tables and chairs are needed to provide adequate seating.

The large unrelieved hard surface areas are bleak and cold in the winter, unshaded and hot in the summer. The overwhelming opinion of urban designers, landscape architects and the public forums is that Copley Square needs more "green". (80% of the people polled regarding the redesign of the Square voted for more green.) This "green" will be in the form of many more trees, lawn, and seasonal flowers and decorations. Maintenance of the old and the new plant materials will mean healthier, more luxuriant foliage.

The lighting in Copley Square at this time is grossly inadequate. The present fixtures are in poor repair and too few in number. The proposed plan will provide many new lights to provide safer night-time access as well as more appropriate light for enjoyment of the Square and its illustrious edges.

Copley Square is and should be a platform for Boston's public events and celebrations for all seasons and times. Proper utilization of this significant site requires good level paving, seating, trash receptacles, lighting and other necessary facilities for public performances. All of these features are provided for in the proposed design for Copley Square. (See Appendix III for press clippings and photographs illustrating Copley Square's conditions.)

GOAL #6
CREATE REHABILITATION DESIGNS WHICH ARE SENSITIVE
TO THE CHARACTER OF THE AREA

Copley Square is on the paths of many Bostonians and visitors to the City. The diagonal paths, framed by the Boston Public Library and Trinity Church, provide pedestrian access to the Hancock Tower, the Copley Square MBTA station, the Boston Public Library, Trinity Church, the Copley Plaza Hotel, Copley Place, the New Old South Church and the New England Life/St. James Avenue Garage project. The sidewalks and paths of Copley Square are utilized daily by residents of the South End, Back Bay and Bay Village. 58% of the total area of the Square accommodates people walking through. The roadways surrounding the Square are traveled by thousands of vehicles daily. The promenade along Boylston Street with its allee of trees and the proposed kiosk, tables and chairs, the Farmer's Market along Dartmouth Street and St. James Avenue will all provide a very lively, animated scene.

The visual axis between the Library and Trinity Church is renowned worldwide. These buildings are two of the acknowledged masterpieces of American architecture. Henry Hobson Richardson designed the Trinity Church in 1872; McKim, Mead, and White designed the Public Library in 1888. (See Appendix IV for proposed Plan and Photographs to illustrate pedestrian and vehicular traffic patterns).

GOAL #7
DEVELOP COST EFFECTIVE, MAINTENANCE EFFICIENT
DESIGNS FOR THE REHABILITATION AND CONTINUED
CARE OF COMMONS AND SQUARES

The City of Boston Parks and Recreation Department is currently charged with the care, custody and control of Copley Square. This charge includes maintenance of the park and management of its use. The Department is currently operating with a very constrained operating budget funded through tax revenues. A five year maintenance plan would reflect the limitations of this budget.

An important phase of the research conducted prior to the Copley Square Design Competition concerned maintenance. Studies were made of maintenance costs at other comparable major public open spaces in Detroit, Portland (Oregon), Washington and Boston. In addition, the competition guidelines stressed cost efficiency. The five finalists in the competition were required to provide detailed cost estimates for construction and maintenance. These cost estimates have been rigorously examined by a Boston engineering firm to verify their accuracy. The proposed design is cost-effective for the budgeted \$3,000,000 construction estimate and \$200,000 annual maintenance cost.

A maintenance trust fund is proposed to be established with a proposed \$1 million-\$1.5 million endowment to be raised privately. The income from the trust with the \$60,000 annual Boston Parks and Recreation Department appropriation will provide the required maintenance dollars. Revenues from vendors and proposed cafes will supplement the maintenance budget. A management proposal currently being studied by the City and the B.R.A. is joint management of Copley Square by the Copley Square Centennial Committee and the Parks and Recreation Department. (A detailed description of this proposal will be included in the final application).

GOAL #8
RESTORE COMMONS AND SQUARES BY ACQUIRING PARCELS
WHICH REPRESENT ENCROACHMENTS ON THE ORIGINAL SITE

No parcels are expected to be acquired as part of the Copley Square reconstruction.

GOAL #9
ACQUIRE LAND FOR USE AS COMMONS OR SQUARES
IN COMMUNITIES WHERE NO COMPARABLE SPACE EXISTS

No parcels are expected to be acquired as part of the Copley Square reconstruction.

GOAL #10
ENSURE ACCESS FOR DISABLED PERSONS
TO COMMONS AND SQUARES

One of the most important improvements to Copley Square will be the raising of the Square to grade level. The present depressed (below-grade) space and all the surrounding stairs present a very unwelcoming and discouraging aspect to handicapped persons. The proposed design will have almost no change of level and will present no architectural barriers.

General safety will be greatly improved also by allowing for complete visual, as well as physical, access in daylight and at night-time.

New signage will facilitate access and knowledge for visitors and newcomers to the Square. Workers at the Kiosk and the Farmers Market as well as maintenance people in the Square will provide surveillance and assistance when necessary.

GOAL #11
ENCOURAGE COMPREHENSIVE LOCAL PLANNING AND
PRESERVATION OF OPEN SPACES

The City of Boston has an open space plan on file with the State's Division of Conservation Services.

The Boston Redevelopment Authority is preparing open space design guidelines for the City and for districts within the City. These guidelines are part of the master plan expected to be completed by 1985.

GOAL #12
PROMOTE ACCESS TO GRANT FUNDS FOR THOSE COMMUNITIES
WHICH HAVE A LIMITED HISTORY OF RECEIVING PUBLIC
GRANTS FOR RECREATIONAL SERVICES

Accompanying this section is a chart and narrative which chronicles all public recreational grants made to the City of Boston and the Boston Redevelopment Authority from September, 1979 to the present time. These are chronicled by source, dollar amount and date of receipt.

BOSTON PARKS AND RECREATION DEPARTMENT
RECENT GRANTS

<u>Grant Title</u>	<u>DATE</u>	<u>Amount</u>
1. Carter Playground Renovation	September 1984	\$ 350,000.00
2. Three Facility Rehabilitation: Columbus Park, East Boston Recreation Center, Joseph Lee Playground	July 1983	1,367,271.00
3. Management Information System	July 1983	61,588.00
4. Franklin Park Renovation	June 1983	250,000.00
5. Franklin Field Renovation	June 1983	200,000.00
6. Boston Partners in Urban Recreation	June 1983	536,147.00
7. Recovery Action Program - Follow-up Planning	January 1982	89,993.00
8. 4 Facility Renovation/Round III Hyde Park Municipal Bldg. Curtis Hall Portsmouth St. Playground Franklin Field	June 1981	1,630,916.00
9. Franklin Park Phase I	1981	250,000.00
10. 6 Parks Renovation/Round I	1980	675,000.00

Proposal Title:	Sgt. William E. Carter Playground Renovation
Funding Program:	Land and Water Conservation Fund
Funding Source:	National Park Service / Department of Interior
Amount of Federal Award:	\$ 350,000
Amount of Local Share:	\$ 350,000
Amount of Program Total:	\$ 700,000
DATE:	September 1984

PROJECT DESCRIPTION:

Through this proposal, the Parks and Recreation Department will make improvements to the City's oldest and for many years its finest model of a structured play area. Work proposed to be completed through this project includes:

1. Replacement of deteriorated perimeter and interior fencing.
2. Renovation of three ball fields to include skinned and sod infield and sod outfields, water and drainage improvements, benches, bleacher and repairs to backstops.
3. Reconstruction of four tennis courts and practice court with special tennis court pavement surface.
4. Reconstruction of passive and tot lot area to include new paved surfaces play equipment, benches and tree plantings.
5. Conversion of existing playfield floodlight system from incandescent fixtures to metal halide fixtures in order to conserve on electric energy used.

Grant Title: Three Facility Rehabilitation: Columbus Park, East Boston
Recreation Center, Joseph Lee Playground

Amount Received: Total Award \$1,367,271
\$1,162,180 (85%) \$205,091.00 (15%)

Source: Department of Interior Massachusetts Division
National Parks Services of Conservation Service
Urban Parks and Recreation
Recovery Program, Rehabilitation

Date: July 18, 1983

PROJECT DESCRIPTION:

Columbus Park
Rehabilitation Program \$425,174

Reconstruction of entire running track complete with proper new drainage and repair of existing drainage and irrigation system. Loaming and sodding of entire interior area of the track and lining of the football field; includes regrading to ensure surface drainage. Construct new parking area with vehicular controls at areas now being abused, to reduce negative impact of vehicles, including landscape screening and controlling access around playfield. Improve the safety and aesthetics of the area by removing and replacing deteriorated concrete sidewalks, and planting new trees. Replace incandescent lighting system with energy efficient mercury vapor fixtures.

East Boston Recreation Center
Rehabilitation Program \$388,722

Reconstruction of entire running track complete with proper new drainage and repair of existing drainage. Loaming and sodding of the entire interior area of the track lining the football fields; included regrading to ensure surface drainage. Patch deteriorated areas and completely resurface paved entry and parking areas. Improve appearance and safety of play areas and perimeter areas by adding new benches, repairing children's shelter, removing and replacing the majority of perimeter fencing and gates, adding new large caliper tree plantings, and rehabilitation of slopes which have eroded. Adding player's benches.

Joseph Lee Playground-The Fens
Rehabilitation Program \$348,234

Reconstruction of entire running track complete with proper new drainage and repair of existing drainage and irrigation systems. Loaming and sodding of the entire area and lining of football field; includes regarding to ensure surface drainage. Construct new softball and baseball fields to fit within new track area, complete with appurtenances and skinned infields. Construct new parking area with vehicular controls to provide improved access for maintenance and to reduce the negative impact of vehicles. Improve the safety and aesthetics of the area by removing and replacing deteriorated concrete sidewalks, adding players benches, and new tree plantings. Replace incandescent field floodlighting with an energy efficient mercury vapor system.

Grant Title: Management Information System
Amount Received: \$61,588
Source: Department of Interior/National Park Service/
Urban Parks and Recreation Recovery Program,
Planning Project
Date: July, 1983

PROJECT DESCRIPTION:

The Parks and Recreation Department has been awarded a Recovery Action Program implementation grant to develop an automated management information system for the department. The main objective of the management information system will be to provide managers with cost estimates for parks and facilities maintenance and for programs and services. The major areas for automated systems development include:

- 1) maintenance work crew job tracking
- 2) bookkeeping
- 3) inventory control

We will also consider the feasibility of developing an automated field scheduling system.

Federal funds will be used to pay a staff planner, programming consultants (if necessary), and any additional hardware and software packages required. The department's match will consist of in-kind contributions of staff time and equipment.

Grant Title: Franklin Park Renovation
Amount Received: \$250,000
Source: Department of Interior/Land and Water Conservation Fund
Date: June 7, 1983

PROJECT DESCRIPTION:

Work proposed to be completed through this Project include:

- Restoration and renovation of Valley Gate Shelters, but not the actual gate structures.
- Initiation of running block wall work and circulation control at the Valley Gate Playstead area.
- Construction of an access gate at the west end of Glen Road.
- Continuation of wall walk and paving at the replicate gate area.
- Restoration of the pedestrian walk connecting Valley Gate with the Schoolmaster Hill area.
- Replacement of former Glen Road with natural earth forms and native plantings.
- Plant shade trees to integrate the new gate structure with the natural park.
- Continuation of the running block wall work at the Playstead area and the completion of the running block wall between Schoolmaster Hill and the Golf Clubhouse.

Grant Title: Franklin Field Renovation
Amount Received: \$200,000
Source: Department of Interior/Land and Water Conservation Fund
Date: June 7, 1983

PROGRAM DESCRIPTION:

The four part program to be funded under this application includes: control of vehicle access to the lawn areas; improvements to the sub-surface drainage system, expansion of the cricket and soccer fields, as well as improvements to the path systems, play lots, and general landscaping. Additional equipment proposed for installation include park benches and picnic tables, three tier bleachers for the sports fields, and the installation of trash cans and drinking fountains.

Grant Title: Boston Partners in Urban Recreation
Amount Received: \$536,147 (\$431,398/\$104,749)
Source: Department of Interior/National Park Service/
Urban Parks and Recreation Recovery Program

PROJECT DESCRIPTION:

The Parks and Recreation Department has established, a network of parks and recreation facilities that are managed and maintained by community organizations. Community organizations were solicited for participation through a request for proposal which allowed the community to address issues that are important to their neighborhood, such as park and facility maintenance and security, vandalism, youth, lack of organized recreation activities, etc. Community organizations, in proposing a responsive neighborhood program, are required to match with private funds the federal funds provided through the UPARR grant. Over this two year program, the amount of private matching funds will increase proportional to decreasing federal funding. Comprehensive fundraising training, covering subjects such as foundation funding sources, corporate giving, neighborhood fundraising marketing, management and public relations, will be provided to the participating organizations through the federal grant.

An advisory board of representatives from foundations, corporations, universities, churches, civic service organizations and landscaping architects has been convened to participate in all phase of the program. the board's participation includes recommendations on the design of the RFP, review of proposals, material for training sessions and forms and program evaluation.

The goal of the proposal is that after a two-year period of joint federal/local support and fundraising training, community organizations will have created programs that, with continued support from the Parks Department, will be able to continue as self supporting projects.

Grant Title: Recovery Action Program - Follow-Up Planning
Amount Received: \$89,993
Source: Department of Interior/National Park Service/
Urban Parks and Recreation Recovery Program,
Planning Project
Date: January 1, 1982

PROJECT DESCRIPTION:

This planning grant, as follow-up to Boston's Recovery Action Program, will enable the Parks and Recreation Department to do a thorough analysis of the post-Proposition 2 1/2 impacts. The affects of Proposition 2 1/2 on parks and recreation will be assessed and strategies for continued operation of recreation facilities, programs, and maintenance will be developed. The work includes:

- an assessment of public and private neighborhood recreation facilities, programs, and priority needs;
- development of profiles of facilities to determine maintenance and program needs and the potential for citizen support;
- conducting a cost/benefit analysis, maintenance plan, and fundraising strategies for those facilities and programs to be run by the city.
- preparation of cost and maintenance analysis, identifying sponsors and providing technical assistance to sponsors for facilities and programs to be managed by private groups.

Proposal Title:: 4 Facility Renovation/Round III
Funding Program: Heritage Conservation and Recreation Service
Funding Source: Department of Interior
Amount of Federal Award: \$1,630.916
Date: June 1981

PROJECT DESCRIPTION:

Renovation of two indoor recreation facilities - Curtis Hall and Hyde Park Municipal Building and two outdoor facilities - Portsmouth St. Playground and Franklin Field baseball field.

Proposal Title: Franklin Park Phase I
Funding Program: Land and Water Conservation Services
Funding Sources: Department of Interior
Amount: \$250,000
Date: 1981

PROJECT DESCRIPTION:

Phase I of Franklin Park Master Plan.

Proposal Title: 6 Facility Renovation Round I
Funding Program: Heritage Conservation and Recreation Service
Funding Source: Department of Interior
Amount of Federal Award: \$675,500
Date: 1980

PROJECT DESCRIPTION:

Rehabilitation of American Legion Playground, Orchard Park, Eustis Playground, Howes Playground, Cronin Park, Ripley Playground

BOSTON REDEVELOPMENT AUTHORITY
RECENT GRANTS

<u>Grant Title</u>	<u>Date</u>	<u>Amount</u>	<u>Sources of Funds</u>	
1. Charlestown Navy Yard Shipyard Park Phases I, II, III	1980- 1984	\$ 3,928,609	EDA-LPW Grant UDAG National Park Service	\$1,700,000 501,623 1,726,986
2. Long Wharf Park Reconstruction (Waterfront)	1981	\$ 431,838	Federal CDBG Yr. III National Park Service	215,915 215,919
3. Franklin Square Park (South End)	1981- 1982	\$ 260,624	National Park Service Browne Fund	125,124 135,500

DESIGN CONCEPT

In September, 1983, the Boston Redevelopment Authority received a \$100,000 grant from the National Endowment for the Arts, Design Arts Program, to develop and manage a two-stage, National open design competition for the redesign of Back Bay's Copley Square. The "design program" which was provided to the competitors resulted from efforts of the public-private partnership formed by the Copley Square Centennial Committee, whose mandate "was to study the feasibility of redesigning Copley Square so that it would better reflect the history, vitality and neighborhoods that surround it". The existing Square, completed in 1969, had fallen into disuse and the design had not met the needs of the 1980's. With the introduction of Copley Place, the John Hancock Tower and an increasingly growing day-time population, Copley Square was able to meet neither the passive nor more active (i.e., passageway) needs of its users.

The "design program" focused on the reconstruction of Copley Square to provide for additional fixed and flexible seating for at least 1,000 persons; a food service with space for 150 movable chairs; a Farmer's Market for a dozen market stalls; and a space to accommodate up to 300 persons, sitting and standing for scheduled performances and other activities. These functional requirements, while specific, were meant to be in the context of providing a redesign that allowed Copley Square to function as an informal space for passive uses. Only secondarily was the Square to be dependent for its animation on formally programmed events.

The competition entry by the New York City landscape architectural firm of Clarke & Rapuano was the most responsive to the "design program" requirements.

The majority of those on the nine-member design jury felt that the Clarke & Rapuano scheme "to a great degree reflects the changing role of the Square... circulation was accommodated by way of the diagonals (to the John Hancock Tower)... the (Farmer's) Market, the food service in conjunction with the waterworks (Fountain)." The scheme also contained grass as a major feature on axis from the Public Library and around the pool or waterbody (See photographs in Appendix V for fuller elaboration of the Clarke & Rapuano scheme).

CONCEPTUAL COST ESTIMATE AND SOURCES OF FUNDING

The accompanying preliminary conceptual cost estimate is based on BRA estimates and those of the City's Parks and Recreation Department in the spring/summer of this year. The preliminary overall construction budget is \$3 million (which includes design fees). The estimated cost of construction is \$2,650,000; the additional \$350,000 is allocated for design fees and special services including survey, sub-surface investigation, changes and contingencies, duplication and blue prints, and full-time clerk of the works (the food service structure as outlined in the "design program" is not included in the \$3 million budget).

For purposes of illustrating a more detailed breakdown of the preliminary construction and maintenance budgets please refer to Appendix V for Clarke & Rapuano's submission to the Authority for the Copley Square Design Competition in April of this year.

PRELIMINARY CONCEPTUAL COST ESTIMATE
REDESIGN AND RECONSTRUCTION OF
COPLEY SQUARE, BOSTON
(1984 DOLLARS)

A. Standard Work Categories

	<u>Preliminary Budget</u>
Demolition and Earthwork	\$ 156,500
Water Service	60,000
Drainage	62,500
Recharge	90,000
Lighting	130,000
Benches	40,000
Plantings	163,000
Pavements	989,000
Walls, Curbs and Copings	206,000
Miscellaneous Standard Items	2,000
Sub-Total	<u>\$1,899,000</u>

B. Special Features

Fountain (including rehabilitation)	\$ 370,000
Bollard - Cast Iron (w/chain)	45,000
Sub-Total	<u>\$ 415,000</u>

C. Required Considerations

Underground Storage	\$ 50,000
Bus Shelter	6,000
Gibran and Ahern Memorials	6,000
Sub-Total	<u>\$ 62,000</u>

D. Miscellaneous

Two-Years Maintenance - Trees and Plantings	\$ 90,000
Lighting - Buildings	65,000
Farmer's Market Tents	112,000
Sub-Total	<u>\$ 267,000</u>

E. Design, Soils Analysis, Resident

<u>Inspection, Survey, Test Materials</u>	<u>\$ 300,000</u>
Total-Estimate	<u>\$2,943,000</u>

Note on Sources of Data: Quantities for the major items of work were measured and calculated from the design drawings. Existing Facilities (e.g., mechanical and electrical vaults for the existing fountain, underground recharging system, sewer connections, etc.) are retained to the greatest extent practicable. Unit costs for materials and labor were derived from Clarke & Rapuano's cost data file, 1984 Means Construction Cost Data, quotations from manufacturers and suppliers, and New York City Department of Transportation costs adjusted to a lower Boston cost index. The lump sum amounts for each major item includes all the necessary materials and labor. Costs are predicated on quality materials and workmanship and 1984 prices. These costs were also reviewed by Boston Redevelopment Authority engineering consultants, C.E. Maguire, Inc., in May, 1984.

SOURCES OF FUNDING
(Preliminary)

Public (Proposed)

City and Town Commons Program	\$ 700,000
Browne Fund	150,000
George Robert White and Henderson Funds or Substitute	<u>650,000</u>
Sub-Total	\$1,500,000

Private

Copley Square Centennial Committee Fund Raising	<u>\$3,000,000</u> *
--	----------------------

Total Public and Private Funds	\$4,500,000*
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* Includes \$1,500,000 for a Maintenance Endowment Fund to be raised privately by the Copley Square Centennial Committee.

PHOTOGRAPHIC DOCUMENTATION

(IN APPENDIX)

PROOF OF OWNERSHIP

Copley Square, originally bounded by Huntington Avenue, Dartmouth and Boylston Streets, was purchased by the City of Boston on February 21, 1883. A description below appears in the Record of Streets by the Boston Street Laying-Out Department in 1910;

Copley Square, B., 1883; junction of Dartmouth Street, Boylston Street, Huntington Avenue, Trinity Place, and St. James Avenue; lot bounded by Huntington Avenue, Dartmouth and Boylston Streets, purchased for a public square named Copley Square, February 21, 1883. Trinity triangle, a triangular area bounded by Huntington Avenue, Trinity Place and St. James Avenue, included in Copley Square, April 21, 1885.

In 1969, the present Square was created which included the two public parcels on either side of Huntington Avenue, plus the public street bisecting it.

SITE MAP OR AERIAL PHOTOGRAPH

See Appendix VI for Copley Square Design Competition Program with attached maps of:

1. the proposed project area
2. the proposed project design area
3. open space in the proposed project design area
4. existing construction easements, scenic roads, and/or historic districts.

CITIZEN PARTICIPATION

For the past two years the community-based, Copley Square Centennial Committee (CSCC) has worked closely with the BRA and the City on development of a design program for Copley Square. Over the Summer, 1983, four citizen workshops were held by the CSCC to inform citizens of various issues relating to the redesign of Copley Square. Through regularly scheduled CSCC general membership meetings and more frequently scheduled activities, finance, design and management subcommittee meetings, citizen input into the planning process was assured. (See Appendix VII for further evidence of the Citizen Participation Process).

More recently, advertisements were placed in the Boston Globe on October 18th and 25th and in the local community newspaper, The Boston Ledger on October 22nd and 29th. Also a posting was placed in City Hall during the weeks of October 15th and 22nd.

A public announcement of the City's intention to file for the grant was made at the October 1984 public meeting of the Copley Square Centennial Committee. (See Appendix VII for minutes of this meeting).

BOSTON

VOL. 47, NO. 42 32 PAGES

LEGAL NOTICES

Notice is hereby given, pursuant to the requirements of the City and Town Commons Program of the Commonwealth of Massachusetts Executive Office of Environmental Affairs, Department of Environmental Management, that the Boston Redevelopment Authority intends to submit a preliminary proposal for funding to assist in the design and reconstruction of Copley Square in the Back Bay. The project site consists of 2.4 acres and is bounded by Boylston, Clarendon and Dartmouth Streets and St. James Avenue (excluding Trinity Church). The preliminary construction budget, based on a design program jointly developed with the Copley Square Centennial Committee, is estimated at \$3 million. The City and Town Commons Program grant cycle requires the submission of preliminary proposals by November 1, 1984. The Department of Environmental Management will announce on December 1, 1984 those communities invited to participate in the final competition for grant funds. On March 20, 1985, final proposals and environmental assessments on the proposed project must be filed. On April 10, 1985, grant awards are made by the Department of Environmental Management. The grant period extends between April 10, 1985 and September 15, 1986. The Boston Redevelopment Authority will be the responsible organization for planning this project; Mitchell L. Fischman, Senior Project Coordinator for the Back Bay, will be the Project Manager. Any person or organization wishing to have input into the planning process will be afforded that opportunity through the Boston Redevelopment Authority, City Hall, One City Hall Square, Ninth Floor, Boston, Massachusetts 02201.

Boston Redevelopment

Authority

Kane Simoni

Secretary

WEDNESDAY

OCTOBER 20, 1984

NEWSSTAND PRICE 26 CENTS

LEGAL NOTICE

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BOSTON
 REDEVELOPMENT
 AUTHORITY,
 Kane Simonian,
 Secretary
 Oct 18, 25

A NOTE OF OTHER PROJECTS

This list is being submitted separately by the City of Boston's Parks and Recreation Department.

CREDITS

BOSTON REDEVELOPMENT AUTHORITY

Lisa Alves
Catherine Carroll
Robert Downey
Mitchell Fischman
Shirley Muirhead
Joseph Noonan
Gregory Perkins
Pam Schooley
Mary Shelton

CITY OF BOSTON PARKS AND RECREATION DEPARTMENT

Valerie Burns

COPLEY SQUARE CENTENNIAL COMMITTEE

H. Tracey Brownfield
Betsy Robinson
Sandra Willett

Boston Redevelopment Authority

Background of the Competition

In 1883 Copley Square was purchased by the City of Boston. The site was named for John Singleton Copley, a colonial painter. Copley Square became the center of the city's cultural activities, surrounded by masterpieces of American architecture--Trinity Church, the Boston Public Library and the Museum of Fine Arts.

During the 20th century, two of the "cornerstones" of Copley Square, the S.S. Pierce store and the Museum of Fine Arts were demolished. The area's decline caused Mayor John F. Collins to announce a national competition for the redesign of Copley Square in September, 1965. The chosen design (from 183 entrants) related to the needs of the time in the mid and late sixties.

The present design in existence since 1969, has been subjected to the changes and influences of a new built environment. A new design is necessary to address different needs, uses and concerns of the area. More than seven million square feet of new retail, commercial, hotel and office space will impact the immediate area around the square creating new user demands.

Therefore, the City of Boston, the National Endowment for the Arts (NEA), the Copley Square Centennial Committee and the Boston Redevelopment Authority are jointly sponsoring the National Competition to redesign Copley Square.

The current Copley Square National Design Competition is a joint public and private partnership which resulted from the efforts of the Copley Square Centennial Committee. The non-profit Centennial Committee, chaired by Kenneth A. Himmell, Senior Vice President of Urban Investment and Development Company (UIDC), was formed in 1983 to address the question of redesigning the Square. The membership included the City of Boston, Trinity Church, U.I.D.C., the insurance companies of John Hancock, New England Mutual Life, Prudential and Liberty Mutual, the Boston Public Library, and Back Bay and South End neighborhood associations.

During 30 committee meetings and four public workshops, the Centennial Committee gathered information and heard debate concerning critical issues to be addressed in the redesign effort. The work of the Committee was conducted through four sub-committees and was staffed by the Laboratory of Architecture and Planning at M.I.T.

The BRA is the managing organization of the competition. Mitchell L. Fischman is the overall project director and Kenneth W. Paolini serves as competition advisor.

-more-

Background of the Competition, continued

To announce the competition, the BRA disseminated 5,000 posters and letters to designers around the country. Advertisements were placed in the Boston Globe and the American Institute of Architects (AIA Newsletter (with a distribution of 42,000 architects nationally). In addition, specific individuals were notified through professional associations.

Over 500 candidates purchased registration kits at a fee of \$65. The kits included:

- Competition program and rules and regulations
- Five base maps
- Color slides
- Identification envelopes

The deadline for the entries was February 3, and 309 competitors submitted designs.

The five first stage finalists and five to ten honorable mention winners were announced February 22 and their designs will be on exhibit at Copley Place beginning March 12 when the five selected second state competitors will visit the Copley Square Site.

The winning design will be selected by the Jury and announced during the week of May 20, 1984.

#

Boston Redevelopment Authority

Copley Square Design Competition

The Jury

The nine member jury, appointed by BRA Director Robert J. Ryan, is composed of members representing the fields of architecture, landscape architecture, urban design, law and real estate finance. The balanced representation includes the four chairmen of subcommittees of the Copley Square Centennial Committee as well as individuals with national and international design experience:

1. John Belle, Architect, New York City, N.Y.

In addition to extensive experience in the field of historic preservation Mr. Belle has over 20 years experience in urban design and planning. Mr. Belle served as the President of the New York Chapter of the American Institute of Architects and is Chairman of the National Urban Planning and Design Committee of the AIA.

Recommended by NEA and The Boston Society of Architects

2. Anthony B. Casendino, Landscape Architect, Boston, MA

A registered Architect and Landscape Architect, Mr. Casendino has taught at the Boston Architectural Center, the Rhode Island School of Design, Harvard Graduate School of Design and the Cornell Graduate Landscape Program as well as lecturing on urban design, community and neighborhood planning.

He served as Chairman of the Design Subcommittee of the Copley Square Centennial Committee.

3. William J. Johnson, Landscape Architect, Ann Arbor, Michigan

He has over 26 years of professional experience closely involved with a variety of planning and design projects including the Chicago Lakefront design study.

Recommended by the NEA and the Boston Society of Landscape Architects

4. Katharine D. Kane, Consultant, Boston, MA

Former Deputy Mayor of the City of Boston, Mrs. Kane, among many responsibilities, directed the City's participation in public-private urban revitalization projects, such as Faneuil Hall Marketplace, Downtown Crossing, Theatre District and Copley Square. She also supervised the City's Department of Environment. Mrs. Kane served as a Massachusetts State Representative from Boston Wards 3 and 5.

She served as Chairman of the Activities Subcommittee of the Copley Square Centennial Committee.

5. Joseph O'Connor, President, Copley Real Estate Advisors, Boston, MA

Mr. O'Connor has been in the real estate investment field since 1970. Prior to joining Copley Real Estate Advisors, an indirect subsidiary of New England Life, he spent 11 years at New England Life with responsibility for all aspects of the management and control of the equity real estate portfolio.

He served as Chairman of the Finance Subcommittee of the Copley Square Centennial Committee.

6. Lawrence T. Perera, Esq., Partner, Hemenway and Barnes, Boston MA

Former Justice of the Middlesex County Probate Court, Mr. Perera has served as Vice President of the Back Bay Federation for Community Development, President of the Neighborhood Association of the Back Bay and a member of the Vestry of Trinity Church.

He served as Chairman of the Management Subcommittee of the Copley Square Centennial Committee.

7. Philippe P. Robert, Architect, Paris, France

An eminently known architect, distinguished in both the fields of architecture and preservation, he has participated in over 21 competitions and has won seven. Fluent in English, Mr. Robert is currently a member of the jury for the design competition of the French Institute in Budapest, Hungary

Recommended by NEA and Kenneth Paolini

8. John Stilgoe, Landscape Historian, Associate Professor, Harvard University
Cambridge, MA

Dr. Stilgoe is author of Metropolitan Corridor: 1880 to 1930 and Landscape of America, 1580 to 1845. He has written numerous articles and lectured on town planning, vernacular architecture and transportation history

Recommended by the Massachusetts Association for Olmstead Parks

9. William H. Whyte, Author, Urban Open Space Planner, New York City, N.Y.
He is Director of the Street Life Project in New York City and has now published numerous books and articles on urban issues. He participated in the first Copley Square workshop which focused on possible "activities" which should occur in the Square.

Recommended by NEA, BSA, BSLA, and Copley Square Centennial Committee

Another copy
on BPA 3/31/24

COPLEY SQUARE DESIGN COMPETITION

COMPETITION RULES, REGULATIONS AND PROGRAM

SECOND STAGE

CITY OF BOSTON

Raymond L. Flynn, Mayor

PARKS AND RECREATION DEPARTMENT

Robert R. McCoy, Commissioner

BOSTON REDEVELOPMENT AUTHORITY

Robert J. Ryan, Director

COPLEY SQUARE CENTENNIAL COMMITTEE

Kenneth A. Himmel, Chairman

NATIONAL ENDOWMENT FOR THE ARTS

Michael J. Pittas, Director,
Design Arts Program

March, 1984

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SECOND STAGE RULES AND REGULATIONS COPLEY SQUARE DESIGN COMPETITION

1.0 PROCEDURES OF THE DESIGN COMPETITION FOR COPLEY SQUARE, BOSTON, MASSACHUSETTS

The Sponsors for the Copley Square Design Competition are the City of Boston, the Boston Redevelopment Authority, the Copley Square Centennial Committee and the National Endowment for the Arts, Design Arts Program.

The following procedures will be followed for the Second Stage review of entrants drawings, operation of the competition, the selection of award winners and the further development of the project.

1.1 Authority

The Boston Redevelopment Authority is the managing organization for the Copley Square Design Competition. Mitchell L. Fischman and Shirley M. Muirhead have been appointed Coordinators by the Authority. The Authority has also appointed a Competition Advisor to administer the competition:

Mr. Kenneth W. Paolini
Competition Advisor
Copley Square Design Competition
Boston Redevelopment Authority
City Hall, 9th Floor
One City Hall Square
Boston, Massachusetts 02201
(617) 722-4300, Extension 338

In the event that disputes may arise in the Competition process, the Competition Advisor has been delegated the responsibility to attempt to resolve any and all disputes by arbitration and discussion with and for competitors and the Sponsors.

1.2 Description of Site

Copley Square, Boston, Massachusetts. Approximately 2.46 acres located and bordered by Boylston Street, Dartmouth Street, St. James Avenue, and Clarendon Street. Exact location delineated on map of Boston is contained in the registration kit.

1.3 Registration Kit Contents

Each Second Stage Registration Kit shall contain the following:

Sheet A: Base Map
Sheet B: Existing Conditions Map
Sheet C: Building Elevations
Sheet D: Technical Information
Sheet E: Technical Information
Sheet F: Utility Plan (To be made available at Copley Square site visit 3/12/84.)

Slides (10) of Copley Square

Competition Rules, Regulations and Program - Second Stage

1.4 Public Notification of Competition and Request for Participation

National advertisement was conducted notifying the design community and the public of the competition. Submission requirements and rules and regulations were described in the registration kit, and were available by written request with payment of non-refundable fee of \$65.00 (U.S.).

1.5 Competition Stages

The Design Competition is being conducted in two stages. All entrants of the First Stage remained anonymous. Each entrant submission that met the submission requirements of the First Stage was reviewed by the Jury. Five selected entrants were chosen to participate in the Second Stage. A review of the qualifications of the five selected First Stage entrants was conducted by the Boston Redevelopment Authority prior to the beginning of the Second Stage. In the event that the qualifications of the chosen selected competitors for the Second Stage did not meet criteria established by the Authority, a period of time was given to those chosen competitors to align themselves with a qualified firm or designer and they were allowed to continue to the Second Stage of the competition. (See Selection 1.6 Qualifications for Second Stage Participation.)

1.6 Qualifications for Second Stage Participation

The Boston Redevelopment Authority required that all chosen Second Stage finalists meet, at the least, by alignment with a qualified designer or firm, three requirements for participation in the Second Stage:

- a. Must be a Registered Landscape Architect or Registered Architect.
- b. Must have demonstrated technical ability in the design and development of site(s) similar to Copley Square in size and complexity.
- c. Must have demonstrated (in ground) record of completed project(s) at a scale representing the size and complexity of Copley Square.

In the approval process for Second Stage participation, the Boston Redevelopment Authority reviewed each of the five selected winners of the First Stage. Each of the five approved Second Stage participants will receive a participation fee of \$5,000.00 for developing Second Stage drawings and requirements. All approved Second Stage participants will be required to sign a Participatory Agreement with the Boston Redevelopment Authority before beginning the Second Stage.

1.7 Commissions Arising from the Results of the Competition

The Competition results will be availed of in developing the project further. The Jury will recommend that the winner of the first prize -- or justifiably some other winner of a prize or award -- be given a commission to further develop the entry. Cash awards will be deducted from any negotiated commission.

1.8 Communications and Questions

On March 12, 1984 an official site visit hosted by the Boston Redevelopment Authority and the Copley Square Centennial Committee will be conducted. At least one representative from each qualified team, firm or qualified Designer will be required to attend the site visit. If an alignment has been required, a qualified representative of the firm must also be present. All questions and inquiries by the five finalists presented during that site visit will be answered by the Boston Redevelopment Authority, the Copley Square Centennial Committee or the Parks and Recreation Department. In the event that a question cannot be answered at the site visit, any question and answer thereto will be sent in writing simultaneously to each finalist as an addendum to these Regulations. Competitors are required to submit a written list to the BRA by March 9, 1984, of all representatives of their team (with appropriate titles) who will be attending the site visit.

All other questions must be sent in writing to the Competition Advisor on or before Friday, March 23, 1984. Questions should be addressed to:

Kenneth W. Paolini, Competition Advisor
Copley Square Design Competition
Boston Redevelopment Authority
City Hall, 9th Floor
One City Hall Square
Boston, MA 02201

All answers will be sent by Wednesday, April 4, 1984.

1.8.1. Accessibility to Technical Data

All relevant technical data will be accessible to each finalist at the Boston Redevelopment Authority for review. Data in reasonable reproducible form will be provided to each finalist. Every attempt will be made to provide equal and accurate information to each of the finalists.

1.9 Receipt of Submissions of the Second Stage

Submissions must be received no later than Thursday, April 26, 1984 (5:00 PM EST). The Boston Redevelopment Authority will receive and record upon delivery each submission and will make available to the Competition Advisor all entries for his review. The Competition Advisor will forward to the Jury all entries that meet the submission requirements. The Boston Redevelopment Authority disclaims responsibility for loss or damage of entries while in transit from the finalist. All submissions should be sent to the Competition Advisor at the address listed above.

1.10 Ownership of Submissions

Cash award, commendation, and merit award winners will become the property of the Boston Redevelopment Authority. The Boston Redevelopment Authority reserves the right to freely use any entries receiving honoraria, commendation, or cash awards in whole or in part

without any compensation beyond that described in Sections 1.11 and 1.19. In addition, First and Second Stage entries may be selected for display, reproduced or used for publication. (See Section 1.18 Exhibition or Publication of Designs, First Stage and Second Stage.)

1.11 Use of Features from Unsuccessful Designs

No feature from an unsuccessful submission will be incorporated into the final selected design without the permission of the author of the specific design feature. If the Authority desires to make use of any individual feature of an unsuccessful entry, the same may be obtained by adequate compensation to that competitor of an amount to be determined or negotiated by the Authority, and the Competition Advisor. Nothing original in an unsuccessful design will be used without written consent of the author of the entry in which it appears and without giving the competitor due credit.

1.12 General Principles to be Observed in the Design Review by the Jury

In adjudicating the entries, the Jury will take particular account of the following objectives:

- a. The aesthetic, architectonic and landscape expression in the city setting;
- b. The clarity and efficiency of the total solution;
- c. The suitability of the entry to the program; and
- d. The economy of the solution in construction and in practice.

1.13 Approval of the Competition Program

The Second Stage Competition Program was approved by the Boston Redevelopment Authority on March 5, 1984. (See Appendix I and Section 2.0 for additional information.)

1.14 Jury and Judging

The Jury will comprise the following persons nominated by the Sponsors of the Competition:

John Belle, AIA, RIBA, Architect, New York City, New York

Anthony B. Casendino, ASLA, Landscape Architect, Boston, Massachusetts;
Copley Square Centennial Committee, Design Subcommittee Chairman.

William J. Johnson, FASLA, Landscape Architect, Ann Arbor, Michigan

Katharine D. Kane, Former Deputy Mayor, Boston, Massachusetts;
Copley Square Centennial Committee, Activities Subcommittee Chairman.

Joseph W. O'Connor, President, Copley Real Estate Advisors, Boston,
Massachusetts; Copley Square Centennial Committee, Finance
Subcommittee Chairman.

Lawrence T. Perera, Esquire, Partner, Hemenway and Barnes, Boston,
Massachusetts; Copley Square Centennial Committee, Management
Subcommittee Chairman.

Philippe P. Robert, Ordre des architects, Architect, Paris, France.

John R. Stilgoe, ASLA, Landscape Historian, Associate Professor, Harvard
University, Cambridge, Massachusetts.

William H. Whyte, Author, Urban Open Space Planner, New York, New
York.

Ex-officio Representative of the Sponsors.

The Jury shall make its selections and recommendations in conformity with the requirements of the program and award any cash prizes and honoraria. The decision on which entries will receive prizes, awards or honoraria shall be made at the sole discretion of the Jury and such decisions shall be binding on all parties.

1.15 Competition Schedule

Thursday, December 8, 1983	Public announcement of the Competition
Thursday, January 12, 1984	Deadline for filing written questions (postmarked)
Tuesday, January 17, 1984	Answers sent to all registrants
Friday, January 20, 1984	Deadline for registration (postmarked)
Friday, February 3, 1983	First stage boards due (received by 5:00 PM EST)
Thursday, February 9, and Friday, February 10, 1984	First Stage Jury Review
Tuesday, February 21, 1984	Public announcement of Second Stage competitors
Tuesday, February 21, to Friday, March 2, 1984	Qualification review of selected competitors
Tuesday, March 6, 1984	Second stage begins
Monday, March 12, 1984	Site visit to Copley Square by second stage competitors
Friday, March 23, 1984	Deadline for filing written questions
Wednesday, April 4, 1984	Answers sent to all Second Stage Competitors
Thursday, April 26, 1984	Second stage boards due (received by 5:00 PM EST)
Thursday, May 17 & Friday, May 18, 1984	Second Stage Jury Review
Thursday, May 24, 1984	Public announcement of winners

1.16 Examination of Entries, Second Stage

The Competition Advisor will examine the entries to ascertain whether they comply with the mandatory requirements of the Rules and Regulations, and will report to the Jury any non-compliance with these mandatory requirements. The Competition Advisor will disqualify any non-complying entry.

The Jury will carefully study the program and modifications thereof, which may have been made through "Communications and Questions" under Section 1.8 and will then consider all entries in the Second Stage.

Selection of Second Stage finalists and awards will be by ballot or majority vote. The ex-officio member of the Jury will cast a ballot to break any tie.

After the final selection by the Jury is complete, the Competition Advisor will sign each winning entry on the back side of the boards declaring the awards of the Second Stage Competitors so granted. The Competition Advisor will then deliver the decision of the Jury to the Sponsors. The Boston Redevelopment Authority will notify all registrants of the results of the Jury on or before Thursday, May 22, 1984.

1.17 Report of the Jury, For First and Second Stages

The Jury will make a report to the Boston Redevelopment Authority setting forth its reasons for the selection of the Second Stage winners. This report, prepared by the Chairman of the Jury will be available for public review at the Boston Redevelopment Authority. This report will be due by May 20, 1984.

1.18 Exhibition or Publication of Designs, First Stage and Second Stage

Selected entries in the Competition may be exhibited in a local public place after Jury selection of stages one and two. The Boston Redevelopment Authority reserves the right to display, reproduce, and publish all entries.

1.19 Prizes, Commendations and Honoraria

The Selected Winners will receive prizes and awards from the Boston Redevelopment Authority. The breakdown of cash awards and honoraria will be made as follows:

First Place	\$30,000
Second Place	4,000
Third Place	3,000
Fourth Place	Commendation for Design Excellence
Fifth Place	Commendation for Design Excellence

Thirteen Awards Merit (First Stage Only)

Winners will be announced at the end of each respective stage of the competition.

2.0 SECOND STAGE SUBMISSION REQUIREMENTS

2.1 Second Stage Identification Procedures of Board Submissions

The Second Stage finalists shall identify the firm, designer or team members on the back of each submitted board in the upper right hand corner.

2.2 General Instructions

Each entrant shall submit originals or copies of all material requested. Submittals become the property of the Boston Redevelopment Authority and will not be returned, other than those described in Section 1.10 Ownership of Submissions. (Materials not specifically required are not to be included and will not be considered in the selection process.)

2.3 General Drawing Requirements

Not more than 6 boards each measuring 28" x 40" (the long dimension must be horizontal) of rigid ½" gator board stock.

- a. All drawings must be drawn directly on the boards, or firmly mounted prints or copies of drawings can be attached to the boards.
- b. Blackline, blue-line, or sepia prints are acceptable and can be mounted directly on the boards.
- c. No photographs of models will be permitted.
- d. Nothing shall be mounted on the surface of the boards or shall project beyond the boundaries of the boards.
- e. Lettering may not exceed four inches in height.
- f. No border lines may be permitted on the boards except those as designed on the SHEET A: BASE MAP.
- g. An appropriate north arrow must be placed on the boards where necessary.
- h. Color or shadowing may be used at the discretion of the designers.

2.3.1 Photographic Requirements for Submitted Boards

Each competitor will be required to submit three 8" x 10" glossy black and white photographs of each submitted board. These photographs will be used for publicity purposes for the competition and will be due on or before April 26, 1984 (5:00 PM EST).

2.4 Submission Delivery of Drawings

The board drawings shall be addressed and delivered to:

Kenneth W. Paolini, Competition Advisor
Copley Square Design Competition
Boston Redevelopment Authority
City Hall, 9th Floor
One City Hall Square
Boston, MA 02201

The completed boards must arrive no later than Thursday, April 26, 1984, 5:00 PM EST. If the boards are sent by a private company (see Appendix II for the shipping information) it may be delivered to the

express company office not later than Wednesday, April 25, 1984, and the express company's paid receipt, bearing date and hour, shall be mailed immediately to the Competition Advisor as evidence of delivery. The Boston Redevelopment Authority recommends that competitors check with shipping company's customer service regarding the sending of boards. In no event will boards be accepted that have not met the delivery requirements.

3.0 REQUIRED BOARD DRAWINGS, SECOND STAGE

3.1 Two Illustrated Master Plans of the Design Impact Area

Two master plans, one a summer daytime plan and the other a winter nighttime plan including lighting, shall be prepared at 1" = 20' - 0" in color or black and white.

3.2 Additional Drawings

Drawings, suitable for careful analysis, of structures, paving materials, location and varieties of plant materials (including Latin and common names), lights, benches, seating, sculpture, fountains and major topographical changes shall be required and may be combined with those requirements of Section 3.2.1 and Section 3.2.2.

3.2.1 Five Eyelevel Perspectives of the Square

- a. From Trinity Church to Boston Public Library
- b. From Dartmouth Street/Boylston Street corner to Trinity Church
- c. From Huntington Avenue to Trinity Church
- d. Designer's Choice
- e. Designer's Choice

3.2.2. Climate and Seasonal Drawings

Drawings that show night appearance and lighting, and reflect seasonal (Spring, Summer, Fall and Winter) changes as well as wind/microclimate concerns shall be required.

3.2.3. Irrigation, Drainage, Electrical Plan

Information regarding considerations for both present and future irrigation, drainage and electrical (220 volt lines) needs shall be required and may be combined with Section 3.1 or supplied separately.

4.0 REQUIRED TECHNICAL DATA, SECOND STAGE

Each competitor is required to submit technical data and written narratives covering the following items:

1. Conceptual Cost Estimate (See Section 4.1)
2. Preliminary Maintenance/Management Program (See Section 4.2)
3. Wind/Microclimate Conditions (See Section 4.3)
4. Security Considerations (See Section 4.4)
5. Other Considerations (See Section 4.5)

All technical data and written narratives may be reviewed by the BRA, the Parks and Recreation Department and/or outside consultants.

4.1 Conceptual Cost Estimate

Each competitor will be required to submit a conceptual cost estimate based on the \$3 million dollar budget (which includes design fees). The estimated cost of construction is \$2,650,000; the additional \$350,000 will be allocated to design fees and special services including survey-sub-surface investigation, changes and contingencies, duplication and blue prints, and full-time clerk of the works. The contracted design fee will include the cash award made to the successful designer.

At this stage of design development there are limits to the accuracy of any conceptual cost estimate, however, a thoughtful consideration of the cost by categories should improve this estimate. (The cost of construction of the Food Service Structure as outlined in the program is not to be included in the \$3 million dollar budget.)

The categories may include:

- a. Demolition
- b. Utilities
 1. Electrical
 2. Storm
- c. Earthwork
 1. Solid Fill
 2. Estimated Grading
- d. Site Improvements
 1. Paving
 2. Loam and sand
 3. Curbing
 4. Walls
 5. Plant materials
- e. Furnishings
 1. Permanent seating
 2. Fountains/Pools
 3. Plaques
 4. Trees/lighting
- f. Contingencies and Engineering
- g. Other

4.2 Preliminary Maintenance/Management Program

An estimate of yearly maintenance costs and maintenance procedures shall be described on the form to be provided. (See Appendix III.)

4.3 Wind/Microclimate Conditions

Each competitor shall describe in writing the various recommendations and design proposals that will control and enhance the user comfort of the site and to ameliorate the existing negative microclimate factors in the Square. Additional technical data on Copley Square's wind conditions, as made available, will be transmitted to each competitor.

4.4 Security Considerations

Each competitor shall describe in writing the inherent and explicit features of his plan concerned with providing a more secure Copley Square.

4.5 Other Considerations

Copley Square will include memorials to Kahlil Gibran and Daniel Ahern. (Biographical Information provided in Appendix IV will be distributed at the Copley Square site visit on March 12, 1984.) The selected designer will work with the Boston Redevelopment Authority, the Copley Square Centennial Committee, the Parks and Recreation Department and other City and/or civic organizations to further define the exact location and nature of these memorials.

Each competitor shall submit fifteen 8½" x 11" bound copies of the cost estimate, maintenance/management program, microclimate recommendations and Security Considerations to the BRA on or before April 26, 1984, for the purpose of Jury review and analyses. All information provided may be subject to review by outside consultants and their comments will be made available to the Jury for review. The fifteen copies of the report shall not exceed twelve typewritten pages and shall be bound for ease of reading by the Jury.

5.0 PARTICIPATION OF PARKS AND RECREATION COMMISSION

The Parks and Recreation Department of the City of Boston is operated by a board known as the Parks and Recreation Commission. This board acts under the Chairmanship of the Commissioner of Parks who is charged with the programming, operations, maintenance and capital improvements of public park land on behalf of the City of Boston Parks and Recreation Department.

Through participation in the competition to redesign Copley Square, the Commissioner of the Parks intends to be guided by professional and community recommendations as to the appropriate changes necessary to

revitalize Copley Square and to make recommendation to the Parks and Recreation Commission. The Commissioner of Parks sits as a member of the Copley Square Centennial Committee and has participated in the determination of program recommendations and design guidelines for the Competition. The Parks and Recreation Commission reserves the right to make final determination as to the design and program of the Square pursuant to the applicable provisions of the City Charter.

A P P E N D I C E S

APPENDIX I: COMPETITION PROGRAM

I. COMPETITION GUIDELINES

A. Competition Boundaries

The competition area is comprised of two zones whose boundaries will be recognized by all competitors submitting design solutions. These zones have been established to insure harmony of scale, style and function in the development of design proposals. (See Note #1 SHEET A: BASE MAP)

1. Design Impact Area: This zone is defined as the area extending across all the bordering streets and sidewalks to the faces of adjacent buildings. Funds are not available to improve the entire area. However, design concepts should be submitted which address this area in anticipation of identifying future resources and should be consistent with an overall approach to creating a Copley Square design that unifies the district. (See Sheets D & E: TECHNICAL INFORMATION for location of boundaries for Design Impact Area and Project Area).

The Design Impact Area is also established to insure that competitors consider the quality and materials of surrounding buildings in developing a design concept and in establishing a character for the Square.

- o Construction materials include the entire spectrum from Roxbury Pudding Stone to glass as well as pre-cast concrete, granite, brick and terra cotta.
- o Paving materials at recent adjacent development sites consist of brick and granite.
- o The size of surrounding buildings vary in the extreme and are consistent with Boston's diversity of scale and use.

It is also necessary to consider pedestrian and vehicular circulation patterns in determining functional use of the Square.

2. Project Area: This area bounded by St. James Avenue and Boylston, Clarendon and Dartmouth Streets contains 156,000 square feet. Excluding the 51,000 square foot parcel owned by Trinity Episcopal Church, the project area is defined as the remaining 105,000 square foot parcel of public land. The maximum estimated construction cost for building initial improvements to Copley Square is three million dollars. This includes estimated fees. The budget is limited to construction within the project area. Designers are challenged to be innovative in their use of the budget amount and to consider re-use of existing site conditions, materials and trees. (See Sheets D & E: TECHNICAL INFORMATION). FIRST STAGE Competitors

were asked to consider the three million dollar budget only as a guideline in their design concepts for the Square. SECOND STAGE competitors are required to verify their designs to a given budget.

8. Character

Copley Square is located on a line separating a low-rise historical district from a zone of massive new construction. Its reality is one of contradictions:

- o new/old
 - o small/big
 - o culture/commerce
1. A design for Copley Square should create a place of beauty which helps to bring into balance these physical and social conflicts. The new Copley Square should embody the idea of a city as a place of community and cultural meaning -- a place wherein the lives of city residents and workers are enriched.
- a. The design should employ natural materials (i.e., trees, plants) as well as high quality paving, and masonry materials to create a warmly human environment:
 - o The location of trees should define vistas, passages and activity areas. Other plant materials should be chosen to ensure a presence of seasonal color and green throughout the year.
 - o Paved areas should be comprised of varying patterns and textures, reflecting functional use and sensitivity to color and the pattern and style of the surfaces of the surrounding architecture.
 - o Flower beds should lend color to the space and reflect seasonal change.
 - b. The design for Copley Square should provide a public open space which is flexible and accommodating of various uses which will alter with the changing seasons. It should avoid emphasis on the fashionable and provide a suitable setting for a range of activities, no matter the trend. There should be areas for quiet enjoyment and reflection as well as a place where a crowd can gather.
 - c. The design for Copley Square should utilize as many of the present trees and plumbing fixtures as possible, specify at least 6-8" caliper new trees, be flexible for changing needs and phasing of construction if necessary. Additional 200 volt and cold water lines should be included to provide for possible future services.

C. Functional Uses of the Square

1. Informal Use: The design should primarily promote informal use of the Square and reflect activities of a successful urban place including:
 - o ease of access to surrounding streets
 - o multi-functional, flexible spaces
 - o ease of public surveillance and control

Copley Square should function chiefly as a congenial setting for conversation and unplanned activities. Only secondarily should the Square be dependent for its animation on formally programmed events.

There will be times, such as night, weekends, or during the winter and holidays when special events may be staged. The Square should be a place where passers-through will want to stop, eat, sit, read, observe city life, chat and relax. The elderly should be attracted to sit and chat; mothers should want to bring their children; the Public Library should see it as a place to hold its children's reading hour on a nice afternoon; shoppers should feel comfortable stopping to relax; workers should find a bench on which to eat their lunch. Thus, the Square should be a pleasant, inviting and safe place for many different groups.

People should be offered seating of various types and scales, creating different types of places to sit and relax; places to sit alone or with a companion to watch city life, physically but not visually removed from the flow of pedestrian traffic; places to sit around tables. Other seating areas must be organized in ways that encourage social interaction and should provide a natural audience for street performers. Making the Square a place that greater numbers of people enjoy will help displace undesirable activities currently in the Square, such as drug dealing and petty crime, characteristic of desolate urban spaces. Experience has shown that the presence of people is the best deterrent of those who threaten security.

- a. Seating: Overall, at least 1,000 persons should be able to find seating accommodation of various kinds:
 - o Fixed seating: At least 1,050 linear feet of fixed seating should be provided in various spatial arrangements to accommodate up to 700 people.
 - o Flexible seating: Movable chairs should be provided for 300 persons.
2. Food Service: The availability of food and beverage attracts people to any outdoor urban space. The provision of food and beverage should be accommodated on a seasonal basis from a temporary arbor-like pavilion structure. This structure should be de-mountable, sturdy and wind resistant. The food service should be

accommodated in an area for 150 seats around open air tables sheltered by umbrellas and/or trees. The operating period of the pavilion could be from May through October, weather permitting. Food preparation is to be off-site with the pavilion containing equipment and space necessary for service. The overall character of the food service area should reinforce the dignity and quality of the Square and not resemble or suggest fast-food service.

- o It is estimated that the design should accommodate from 300 to 600 square feet of serving area in a light frame, temporary, pavilion-like structure.
- o The design should provide a space for 150 movable chairs and stationary tables in an open air layout.
- o The food service area should be in proximity to sidewalk areas and not obstruct pedestrian circulation, nor should it conflict with access to Trinity Church and the St. James Avenue entrance to the John Hancock Tower. It's overall character should contribute to creating a place of beauty and quiet enjoyment.

3. Market: Throughout the year, Copley Square could host a series of markets for the sale of seasonal products. Currently a Farmers Market operates on the Square two days a week from mid-June to mid-October and could serve as a model for similar ventures. Approximately twelve growers now sell flowers and produce from pick-up trucks and station wagons parked in a circle on the Square.

More appropriate and attractive arrangements can be made for the Farmers Market as well as for other groups. At various times of the year the market area could accommodate seasonal sales, such as flowers in the spring, pumpkins in the fall, Christmas trees, holly and wreaths in the winter, and the like. The designer should develop a design for the market and designate a specific site for about a dozen market stalls.

- o Space should be designated for a seasonal Farmers Market-type operation, which, when not occupied by sellers, must serve the informal needs of visitors and be an attractive component of the Square.
- o Temporary market stalls, the location of which would be designated in some manner should be provided, permitting daily set-up, take-down, and removal.

4. Vending: Copley Square could also host a modest number of vendors, possibly with wheeled carts. Unique foods, specialty and seasonal items will be encouraged. Carts must be removed at the close of the day.

- o A variety of locations should be designated which are consistent with the overall design approach and the dignity of the Square, and which do not obstruct circulation patterns.

5. Programmed Activities: A design for Copley Square should not rely on highly-promoted events and attractions for its meaning and purpose. It should primarily serve as a place of beauty which is quiet when empty but never dull and unattractive. However, the value of public space in enhancing the life of the community must not be overlooked. Planned events can reinforce the meaning of local institutions and political processes that shape daily routines. These might include festivals, political events, holiday events and cultural events, such as: ethnic and neighborhood festivals; flower shows; Christmas and New Years celebrations; theatre, dance and musical performances; and political debates and rallies.

To accommodate scheduled performances and other activities on the Square, the design should provide an inviting, open-air space to accommodate up to 300 persons, sitting and standing.

- o The space should be flexible enough to accommodate many uses.
 - o The space should be pleasant and attractive to the users, whether the users are conversational groups or 300 spectators.
 - o The design of the space will necessitate an understanding of the need for supporting equipment and services: lighting, sound, electric, telephone, the storage capacity to render the equipment hidden; and seating which may be fixed, movable or - combinations of the two, depending on design treatment.
6. Trinity Church: As a result of the 1965 Competition which joined several parcels of land to create its present form, Copley Square serves as the front door of Trinity Church. The design of the Square and consideration of its use are inseparable from understanding the Church's formal relationship to the Square and accommodating the needs of Trinity parishioners.
- o The design should minimize conflicts between activities on the Square and the Church's ceremonial occasions, such as weddings and funerals, as well as weekly services and daily activities.
 - o The design may wish to recognize the original Trinity Church triangular site which influenced Richardson's design.
 - o Parking stalls for six officers of the Church should be located in proximity to the Church and on Church property in an unobtrusive location, possibly along St. James Avenue.
 - o While most parishioners, tourists and visitors use the front doors of Trinity, the Clarendon Street entrance serves a significant arrival and exit function, particularly in regard to special occasions and the conducting of Church affairs.
 - o The design should incorporate the present curb cut and forty-foot radius cul-de-sac which provides vehicular access to the front entrance of Trinity Church.

D. Design Information

Zoning changes and zoning exceptions have created a unique composition of building heights and volumes surrounding Copley Square. Along the North side of Boylston Street, building heights are limited to 155 feet in a protected architectural district. In contrast, the south sides of Boylston Street and St. James Avenue presents building volumes and heights that vary dramatically from the architectural district. While capitalizing on this opportunity for views and vistas, the design for Copley Square should be guided by notions of simplicity, elegance, clarity of purpose, attention to detail, quality of material and respect for tradition. Copley Square is well-furnished with architectural monuments - the New Old South Church, the Copley Plaza Hotel, the John Hancock Tower, and the recent Westin Hotel. It is renowned for the presence at its edges of the Boston Public Library and Trinity Church.

The design should be shaped, in part, by the approaches to and views of these structures. Consideration of spatial experience must be from the point of view of pedestrians, both within the Square and along the periphery. (See Appendix V, Background Technical Information.)

1. Relationship to Streets: Copley Square should offer an easy flow from the surrounding streets, having as many entrances and exits as possible. To facilitate ease of surveillance and social control, major seating and activity areas should be visible to passing pedestrians and motorists. The location of activity areas, when appropriate, should take advantage of existing pedestrian movement along Boylston and Dartmouth Streets. Ease of visual and physical access and a sense of continuity with life in adjoining blocks and streets should be emphasized.
2. Lighting and Environmental Controls: The design of Copley Square should be beautiful and attractive day and night, and provide, where possible, design features which mitigate harsh climate conditions.
 - o Adequate and attractive lighting to enhance nighttime enjoyment of Copley Square should be an integral part of the design.
 - o Wind comfort criteria should be met through wind abatement strategies, where possible, providing protection for outdoor eating, outdoor seating, walkways and outdoor performance areas.
 - o Where appropriate, consideration should be given to the acoustical requirements for programmed activities.
3. Storage: Storage of equipment and materials on the surface of the Square is undesirable. Provision should be made for limited storage of approximately 400 square feet. The storage area should not be accommodated in a free-standing structure, but may be located partially or totally below grade, for such items as:

- o portable stage equipment
- o movable chairs
- o maintenance equipment
- o lighting and electric controls
- o telephone equipment

4. Traffic and Pedestrian Conditions: Use of traffic signals, pavement detail and other design considerations could help emphasize and improve pedestrian crosswalks. Special attention should be given to the difficult intersection of Huntington Avenue, St. James Avenue and Dartmouth Street. The mid-block crossing to the St. James Avenue entrance of the John Hancock Tower is also dangerous.

- o Circulation: Copley Square's location is at the center of a vehicular and pedestrian interchange. With the construction of new developments at its edges, this function will become even more important. A design should provide for adequate circulation at the edges of the Square and within its interior, without creating a barren crossroads.
- o Transit: Two to three tour buses currently park along the St. James Avenue edge of the Square. Other than these buses, transit vehicles do not dominate the Square and inhibit pedestrian movement.
- o Pedestrians: Cross movements in both diagonal directions must assume and be planned for heavy pedestrian flows. Protection from harsh winds and inclement weather should be considered for main pedestrian routes. Copley Square should be free of barriers and permit easy access to elderly and disabled pedestrians.
- o Vehicular Access: Curb cuts should be kept to a minimum, but truck access should be provided for food service delivery and waste pick-up. Because of the need to service a range of activities on the Square, loading areas should be designated for delivery and removal of equipment associated with markets, vending and programmed events as well as maintenance and cleaning.
- o Parking: Permanent parking is not allowed in the Square (except for the six spaces for Trinity Church). Parallel parking is permitted along Boylston and Clarendon Streets.

E. Management

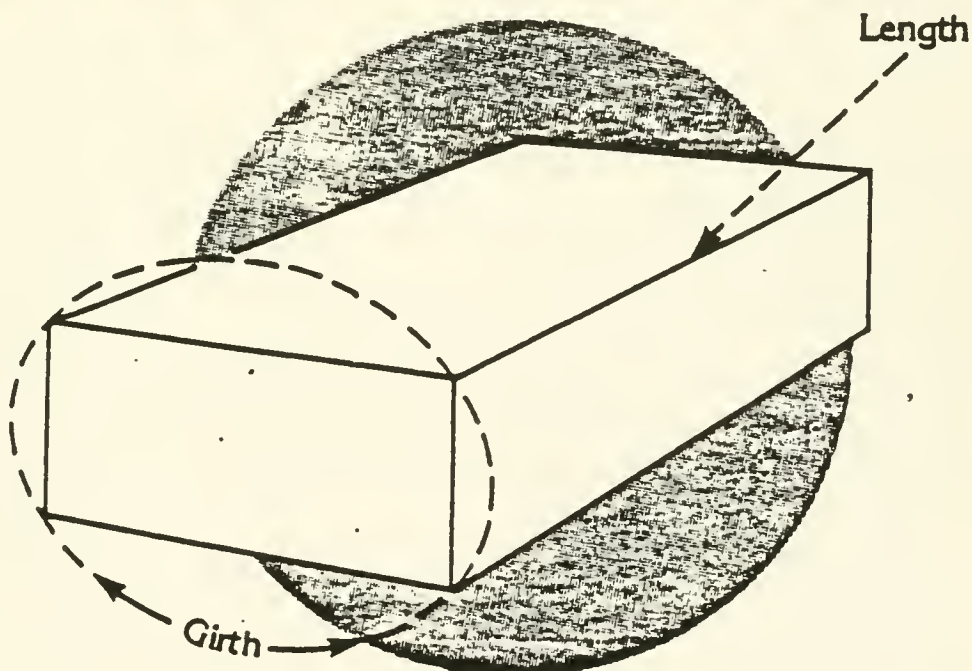
The finalists should produce a beautiful design which must have the capacity to evolve over time. An organization is proposed to manage and maintain the revitalized Copley Square. Management and maintenance costs are estimated at two dollars per square foot per year, or approximately two-hundred thousand dollars per year. Possible revenue sources to defray management and maintenance costs include income from endowment funds, concessions, a voluntary assessment district and normal expenditures from the City Parks and Recreation Department.

To meet management and maintenance requirements, the designer should utilize design concepts and use construction materials which require minimum management and maintenance costs.

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APPENDIX III: FORM TO ESTIMATE YEARLY MAINTENANCE COSTS

Item	Quantity	Unit	Unit Cost	Item Total	Sub-Total	Remarks
1. Trash pickup						
2. Sweeping & Steam cleaning						
3. Plant & Sod Irrigation & Maintenance: - fertilizing/liming - mowing - pruning/weeding - stock						
4. Snow Removal: - Plowing/Chemical						
5. Repair Labor: - general - skill - graffiti removal						
6. Maintenance/repairs: Materials & Equipment Rentals: - lighting - water feature including water - kiosks - chairs - trash barrels						

ABBREVIATIONS: LS=Lump Sum LF=Linear feet SY=Square feet CY=cubic yards EA=each

APPENDIX IV: BIOGRAPHICAL INFORMATION

DANIEL J. AHERN, JR.

March 20, 1926 - September 4, 1977

Born: Boston, Massachusetts

Graduated: Boston College, Business Administration - 1950

1950-1951 New Boston Committee, Executive Director

1952-1953 Boston Arts Festival, Executive Director

1955-1959 Boston Chamber of Commerce, Manager of Urban Development Department

1960-1964 Downtown Waterfront Corporation, Executive Director

1965-1977 Back Bay Association, Executive Director

1975-1977 Boston Herald American, Columnist "Citywise", a bi-weekly column on urban affairs.

From the early fifties through the late seventies during a very difficult period in Boston's History, many people were willing to walk away from the city's problems and its future. Throughout those years, Dan Ahern was a staunch defender of the Downtown, the Waterfront and Boston's neighborhoods. As Executive Director of the Back Bay Association, he made a personal commitment to that community and to the entire city. Dan Ahern's trademarks were his candor and humor, his ability to negotiate and his unfaltering belief in urban life.

These characteristics are best brought to life in the following enclosed articles: Barbara Brown's 1977 Obituary, Robert Campbell's 1983 article on the "Clarendon Building", and two of Mr. Ahern's "Citywise" Columns from the Boston Herald American.

A part of Boston died with Dan Ahern

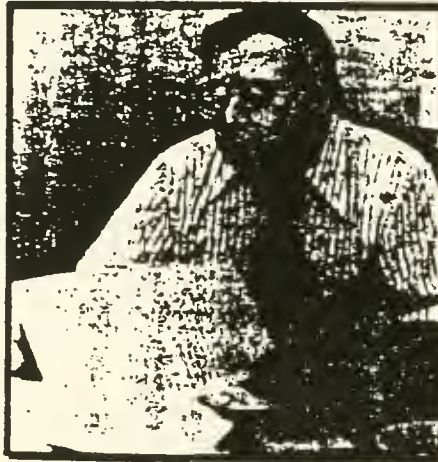
Newspaper accounts of the death of Dan Ahern, executive director of the Back Bay Association, placed tactfully on the obituary pages early this week, told everything that cool, unbiased newspapers could: he was born in Boston, graduated from Boston Latin, served in the Pacific during World War II and was decorated; he attended Boston College, graduated and became, in a loose phrase, a city planner; was involved in the development of the Prudential Center and the Waterfront; that he helped establish the Boston Arts Festival and "Where's Boston" exhibit; that he was the urban affairs columnist for the Boston Herald; and that last Monday, at 51, he died on Cape Cod.

Of course, the accounts are inadequate. All such are, for if there were words which did justice to those who have died, someone would have found them and used them by now.

But what we've read about Ahern — what he did — is inadequate for another reason. We suspect that his absence will have effects on downtown Boston which may be subtle now, but which will eventually become severe; that his absence ultimately may be measured by the accumulation of little things which, under his supervision used to go right and will now go all wrong.

From his office overlooking Baystate Street, Dan Ahern commanded a thousand details involving the life of the city for the Back Bay Association and Back Bay Federation, organizations of business and neighborhood interests in the Back Bay. Those things which were beyond his direction, he tried to influence, and those he could not influence, he delegated to someone in his vast network of colleagues or friends.

In a city of grand gestures, where development is still measured in terms of large, new building complexes, Ahern's job was hardly grand. Some of the



Dan Ahern

"details" he commanded had to do with sign controls and garbage in the streets, with securing attractive trash containers, and making sure the new tenant down the street wasn't a pornographer, with encouraging a sound mixture of commercial and residential uses in the Back Bay, with trying to ease the way for good, new development and discourage that which might be unhealthy for the area.

Ahern was one of the guardians of what downtown people jealously call their quality of life. He was one of the few people who understood what it takes to maintain it; he was one of the few who had the energy to deal with all the boring, little details which its maintenance requires.

It seems now that a large part of Ahern's job, and one that he created himself, was making people in this city connect. He functioned comfortably on all levels of politics and society in the city. With his grey suit and poker face, he had the look of a staid banker, yet it was Ahern who conducted countless tours through the Combat Zone for those who he felt needed educating and who had never dared brave those wilds on their own. He dealt as easily with Teddy Venosa, the tough Combat Zone bar owner, as he did with Stewart Forbes, the brahminish deputy director of the Boston Redevelopment Authority. He knew who did what in this city, who was supposed to do what and who failed to do what — the largest category, in his opinion.

His knowledge of the City was encyclopedic and when encouraged to give them, his informative monologues were astonishing in their detail and in their wry observations of personalities and situations. His caustic comments on this city and how it is run were always on the record for the papers, and at times he had a good word for no one: neither the city government, nor the business community, nor the person interviewing him.

Conservative to the liberals, liberal to the conservatives, Ahern was truly a devil's advocate. He was an early supporter of Park Plaza, as well as one of the first to rally opposition to it. He believed in urban development while scorning the way it was usually carried out. Most recently he had lavishly praised the proposed development of Copley Square. His method of citizen input, he felt, was a model of sound development process which proved that the Park Plaza wars had taught something to the people who run this city.

"You can't offend people around here, or you'll get into real trouble," said Ahern once, to excuse the reluctance of the business community to stand up to City Hall. Yet Ahern, who was blunt to the point of irony, sometimes offended people who needed offending; he immortalized the paradoxes and idiocies of business, politics and urban development with his dry, constant humor.

Ahern wanted to see life come back into the city; he wanted to see the business community behind that revival; he wanted to see more theater, finer restaurants and stylish bars; he wanted to see lights on in Boston after 10 o'clock and people walking on the street after dark — as he did; he accepted the combat zone and was even in favor of legalized gambling, because it wasn't the salacious life in the combat zone he detested, it was the absence of life, and now that he is absent, we fear that some of the life of this city may slip away as well.

—Barbara Brown

COMPUTERS

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THE VIRGINIA C.

Post 1, North Ave. Bridge
Boston

More suburbanites are able to answer the question, 'Where's Boston?'

By DAN AHERN

"Americans don't like their cities very much and, in fact, know very little about them," wrote John Lindsay in the New York Times two weeks ago.

Lindsay is correct. We are a nation of suburbanites. By and large, Americans regard big cities as places to flee from, drive around, and avoid insofar as possible.

According to our mythology, the American countryside is peopled with heroic characters: gutsy pioneers, straight-shooting cowboys, righteous (if heavily subsidized) farmers, and the sainted environmentalists. Cities, it is widely understood, are inhabited by gangsters, drug addicts, homosexuals, and hostile minority groups.

Suburbanites are aware that American cities have become the repositories for all of our domestic problems, from unemployment to racial tension. They know little about these issues and they would like to know even less. Knowledge is a dangerous thing. It can lead directly to involvement and shared responsibility.

Of course, every city has its tourist attractions and fun places. Boston has more than its share, plus this city has several of America's most beautiful urban neighborhoods.

During the last year civic boosters and the media have been enchanted by the way in which suburbanites have rediscovered Boston. Of course, what they have rediscovered is Quincy Market and the downtown waterfront. These are exciting places and it is nice to see the throngs going through the Marketplace morning, noon and night, munching, shopping, ogling food displays and each other. It's reassuring in this troubled

Citywise

post-industrial, pre-Orwellian age that so many people subscribe to such simple pleasures.

But this rediscovery of Boston is a very narrow exercise. There isn't much that can be learned about the city while snacking in the Market or cruising down the Harbor on the Jazz Boat.

The backbone of the city is formed by the great "working class" neighborhoods where the urban problems are intense, and thus far unresolved by the social experiments, city planning schemes, and urban renewal. These are the critical neighborhoods. In the long run, it matters much more what happens in Dorchester than on Commercial Wharf.

Ignorance of city problems is by no means restricted to suburbanites. If we could assemble the top 100 civic and business leaders of the city on Boston Common, give each a dollar, and instruct them to visit Hyde Square, Readville, or Grove Hall — we might never see them again. The great majority would become hopelessly lost in that vast uncharted urban territory that lies between the Copley Plaza Hotel and the Blue Hills.

The least understood neighborhoods are those where minority groups are concentrated. White, middle class Americans like to view minorities from a distance, as abstractions, and infrequently. As a result, misunderstandings continue. The old fears and prejudices tragically persist.

So, there are many barriers — racial, geographic, ethnic — that crash

into place when questions about Roxbury arise. Popular knowledge of this area is constructed largely from crime and poverty reports.

But Roxbury is a community with great social vitality and many other assets. Well located near the metropolitan center, it was built up in an age of opulence along gently rolling terrain. Much of old Roxbury remains intact: Victorian homes on tree lined streets, historic churches, and green parks.

In the last generation Roxbury has experienced a sharp economic decline. Incomes are low. Unemployment is painfully high. Housing problems are intense and the business centers show the effects of economic erosion.

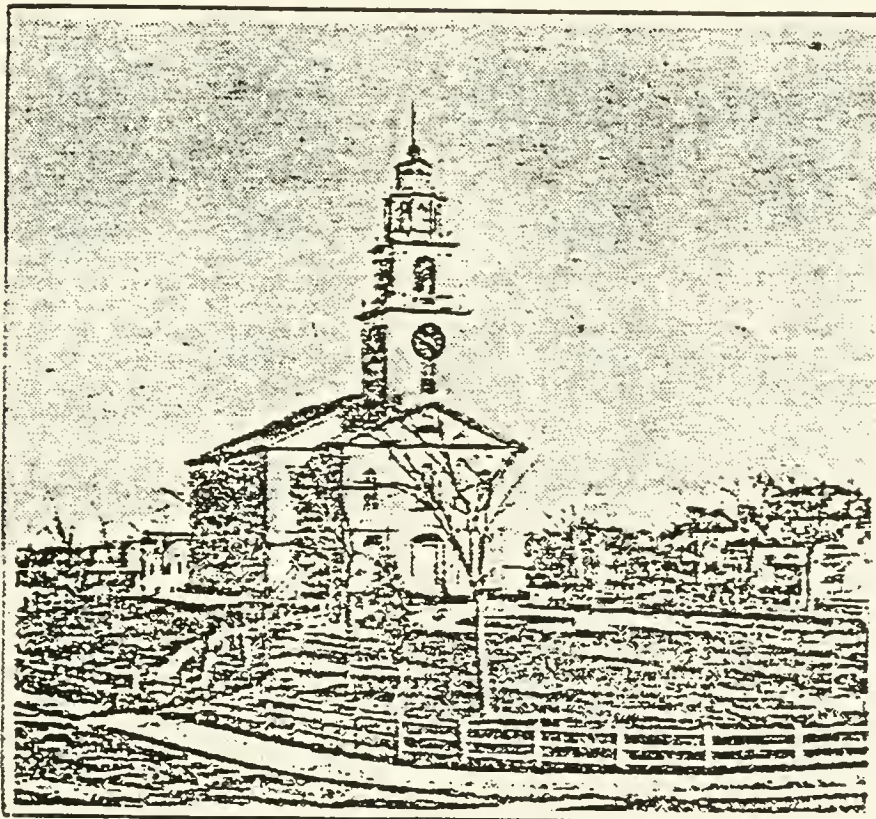
But there are new plans, programs and developments for Roxbury. Some are well advanced. The next decade could see a dramatic resurgence. This can only happen if the people of Rox-

bury obtain informed cooperation from city, state and federal agencies. And that's where the public comes in. Roxbury should be better known, understood and supported.

All of the city's neighborhoods, even those long neglected, have social and physical assets. Some are rich in historic and topographical qualities. As these neighborhoods and the city itself struggle to advance, help is needed from the Massachusetts Legislature and the citizens of suburbia.

So, having rediscovered Quincy Market and the Waterfront, visitors to Boston should tour the rest of the city, the old neighborhoods, the hills, the bays, and the historic squares. Boston — all of it — is a city worth seeing and supporting.

Mr. Ahern is a specialist in urban affairs whose column appears twice a week in the Herald American.



The First Meeting House in Roxbury, at Eliot Square.

Statler Hotel story reveals why Boston remains tax poor

By DAN AHERN

Last week Roger Saunders decided to reopen the Statler Hilton Hotel despite opposition from the Boston Redevelopment Authority. The Saunders family has since purchased the Statler, renamed it the Park Plaza Hotel, and they plan a reopening by March.

In recent years, the Statler has been the one beacon of light in the gathering gloom of Park Square. Its closing on December 9th left this area on the brink of economic disaster. At the same time a hundred people were suddenly unemployed.

The folks at City Hall took this rather calmly. Their spokesman, Stewart Forbes, said that the Park Plaza Urban Renewal Project would not be affected in any way by the closing of the Statler. I suppose he would say the same thing about the start of World War III or an outbreak of bubonic plague.

In reality, the closing of the Statler Hilton was a severe blow to the convention-tourist business and the general economy of the City. So, when Roger Saunders arrived at City Hall with his plan to acquire and revitalize the old hotel he expected that the Mayor would greet him with open arms. This was not the case.

The Mayor declined to even meet with Saunders. As William J. Lewis wrote in the Herald American last week, "Failure of Mayor White to meet directly with one of Boston's leading businessmen who proposes to purchase the just-closed Statler Hilton hotel represents a callous disregard for an opportunity to improve the city's sagging economy."

The essential ingredient in Saunders' plan for restoration of the Statler is a agreement which must be both proper and practical. He must negotiate with the Mayor a formula on taxes which will balance the needs of the city

and the requirements of keeping the hotel alive.

But Saunders found himself covering with second echelon city officials who had neither the authority nor expertise to work on this problem.

Last Friday Saunders met with Forbes who is Deputy Director of BRA and Forbes' boss, the outgoing Director Robert Kenney. They showed little enthusiasm for Saunders' proposal. For one thing, they wanted a quality operation and they weren't sure that Saunders could do the job.

It is doubtful if either of these people have been to the Lenox which the Saunders' family restored nicely as they turned it into a going concern. No doubt Kenney and Forbes have dined at the expensive, elegant Cafe Budapest (BRA executives are paid \$30-45,000 per year) but they may not have realized that the Budapest is in the Copley Square Hotel owned by the Saunders family.

BRA people spread the rumor that the giant Western International Hotel chain was interested in buying the Statler. This was the red herring of the week.

Subsequently, Kenney recommended that the Mayor take 90 days to think things over. For the first time in the history of the Park Plaza Renewal Project, BRA was confronted with a private entrepreneur to invest money in the area and they choked. BRA recommended procrastination.

By Friday evening, Saunders was frustrated but not defeated. He decided to buy the hotel even without a tax arrangement. Almost no one will commit to a sizeable investment in Boston real estate without a prior tax agreement. But Saunders has a love affair with the Statler and he is prepared to take the big gamble. He hopes that the Mayor will, in the near future,

undertake serious negotiations which will lead to a workable tax formula.

The view from the Hotel Statler is not a good one these days. North and east of this property is the Park Plaza Urban Renewal Project which in seven years has produced a bumper crop of vacancies, parking lots, abandoned buildings and deterioration. Park Plaza also includes the Combat Zone which after seven years of planning is much sleazier than when the project was first announced.

Just south of the Hotel is the Stuart Street edge of the South Cove Urban Renewal Project which began a decade ago. Except for the 57 Complex, this project has left Stuart Street with a string of vacant buildings, empty lots and distressed properties.

But relief is on the way. In 1977 site acquisition begins for the State Transportation Building on Stuart Street. A construction start on this project should begin the upward movement of the whole area.

Saunders' recovery of the Statler is the first real stimulus private investment. Within two years, Mort Zuckerman should join the parade with the long-awaited luxury hotel on Boylston Street. Meanwhile, the closing of the Mega Lounge and the anticipated shutdown of the Teddy Bear Lounge, two Park Square strip clubs, help to brighten prospects for the area.

Dan Ahern is a regular contributor to the Herald American who specializes in urban affairs.

Biographical Data

KAHLIL GIBRAN

Kahlil Gibran, internationally renowned poet, philosopher and artist was born in Lebanon, a land that has produced since time immemorial more than its share of prophets. In 1895, Kahlil Gibran left his native land to join a growing community of his fellow countrymen and women in the South End section of the City of Boston where he remained until his death in 1931.

Millions of Arabic-speaking people familiar with the writings of Kahlil Gibran in that language consider him the genius of his age, but he became a man whose fame and influence spread far beyond the Near East. Especially after taking up residency on Tyler Street in the South End section of the City of Boston, Kahlil Gibran began writing in English and, therefore, commanded the attention and love of innumerable Americans who find in his works an expression of the deepest impulses of man's heart and mind. In addition to his Arabic and English language writings the works of Kahlil Gibran had been translated into seventy other languages.

The drawings and paintings of Kahlil Gibran have been exhibited in the great capitals of the world and compared by the sculptor Auguste Rodin to the work of William Blake. A great deal of the literature and artistry of Kahlil Gibran was created during his residency in the South End section of the City of Boston in the last twenty years of his life, including his most renowned volume of poetry, "The Prophet".



Coll. JEAN AND KAHLIL GIBRAN

Kahlil Gibran in his 51 W. 10th St. Studio, 1918

Kahlil Gibran was born in Besharri, Lebanon, on January 6, 1883. His early years, although marred by poverty and domestic strife, were nurtured by the presence of the fabled Cedars of Lebanon and by the cadences and imagery of the Scriptures provided by the local Maronite Catholic priests.

A village sage, Selim Dahir, also influenced the boy. In addition to refining the child's skills in Arabic, Dahir challenged him to dream of life beyond his mountain town. When Gibran was twelve, cousins who were pioneers in the New World urged his mother, Kamila, to emigrate and start a new life.

On June 25, 1895, Kamila Rahme Gibran with Peter Rahme (the only child of her first marriage), her son, Kahlil, and her daughters, Marianna and Sultana, arrived in New York. Then, joining the enclave of Middle Easterners in Boston's Oliver Place, the family depended on Kamila's earnings from the peddling of laces and linens.

Kahlil found some escape from the squalor of that South End alley by enrolling in the Quincy School, a polyglot environment where he quickly learned the rudiments of English. He also discovered the Denison House, run by a "family" of dedicated college women who worked with the residents of the neighborhood.

Young Gibran, one of the first "Syrian" children to respond to the ministrations of these idealists, showed a talent for drawing, and within a year his art teacher, Florence Peirce, had introduced him to Jessie Fremont Beale, the librarian for the Children's Aid Society.

It was Jessie Fremont Beale who discovered "a little Assyrian boy Kahlil G———." She wrote to Fred Holland Day, co-owner of Copeland and Day, a flourishing publishing house:

His future will certainly be that of a street fakir if something is not done for him at once.

In describing the artistic merit of her young charge, Miss Beale mentioned a controversial nude statue by Frederick MacMonnies, *The Bacchante*. The sculpture was soon to be removed from its place inside the Public Library in Copley Square. ". . . (Kahlil's) drawing which he made in the cloisters, at the library, of *The Bacchante* made quite a sensation."

For the next three years Jessie Beale's letters testify to Day's sponsorship and support of the young Kahlil Gibran. The boy became a regular visitor at the publisher's Cornhill establishment, and he eventually illustrated poems and book covers there. Several striking portraits were taken of Gibran by Day, an early mover in American pictorial photography; Kahlil's youthful charisma drew other admirers from Day's coterie — poet and artist, Lilla Cabot Perry, socially prominent art patron and photographer, Sarah Choate Sears, and Day's colleague, the poet Louise Imogen Guiney all tried to help the young man.

In 1897, his family had opened a small dry goods store, and Kahlil was able to return to school in Beirut where he studied classical Arabic at the Catholic College Madrasat-al-Hikmat; he was co-editor of the newspaper, and became identified with the revolutionary groups attempting to free Lebanon from the hold of the Ottoman Empire.

Also during this period he experienced frustration when he confronted his father, who had remained in Besharri, as the man attempted to discourage his creative pursuits. Gibran emerged from Lebanon shaped by two cultures, but feeling alien in each.

On his return to Boston in the spring of 1902, having learned in Paris of the death of his younger sister, Sultana, he found Peter, his half-brother stricken with tuberculosis, and his mother dying of cancer. Throughout this tragic period, the poet, Josephine Preston Peabody, tenderly recorded his response. "My poor Prophet (whom I am anxiously watching) — the Syrian — is going through a soul-forcing process rare to witness . . . himself forced to step into his brother's little business because he does not think it would be honorable to go bankrupt."

"Posy" Peabody encouraged Kahlil in his art, arranging his first, one-man show at Wellesley College in May, 1903. After his brother's death in March, and his mother's death in June, he gave up the dry goods business, and devoted the following year to writing and painting in preparation for a major exhibition of his work at Fred Holland Day's gallery in the Harcourt Studios.

Immediate support and excellent critical notice were forthcoming. However, just as he was recovering from the anguish of personal loss, again Gibran was struck by tragedy. On November 11, 1904, fire gutted the Harcourt Studios. Headlines reported the extensive losses of well-known artists, but no mention was made of young Gibran's awful void or as Josephine Peabody described it: "the destruction of that whole record of an inspired childhood."

After the fire, Gibran continued writing in a popular style, using colloquial language; he contributed essays in Arabic to the New York paper *al-Mohajer* (*The Emigrant*). By June of 1905, he had published his first little pamphlet, *al-Musica* (*Music*). A collection of short stories depicting Lebanese heroes and heroines, victims of social and economic oppression, appeared in 1906, followed two years later by another collection.

Well known to his Arab-American readers, Gibran was still searching for some way to pursue his earlier youthful commitment to art. F. H. Day's disappearance from the Boston art scene following the Harcourt disaster, and Josephine Peabody's marriage had the effect of directing his personal energies and interest toward Gertrude Barrie, a concert pianist. Then, in 1908, he began his lifelong relationship with Mary Haskell, headmistress of the Haskell-Dean School at 314 Marlborough Street.

A native of South Carolina, Mary had graduated from Wellesley College, and had remained in the North to follow the intellectual life of a liberated woman. Combining spirituality with pragmatism, this woman dedicated herself to the education of the young.

In June of 1908, with Mary Haskell's emotional and financial support, Gibran left Boston for Paris to study at the famed Academy Julian. He also worked in the atelier of the Symbolist painter Pierre Marcel-Beronneau, and began his portrait series of great artists. He did not, however, abandon literature, having published a story in the avant-garde journal "Les Mille Nouvelle Nouvelles."

During this two-year stay in Paris, Mary Haskell became increasingly devoted to Kahlil. She arranged a second art show at Wellesley College and upon his return to Boston they saw one another constantly at the Marlborough Street School. She tutored him in English and recorded every detail of their meetings in her journal.

A year later, again with Mary's encouragement, Gibran left his West Cedar Street studio on Beacon Hill for New York City. Henceforth, their mutual devotion would take the form of literary collaboration.

He settled in a Greenwich Village studio at 51 West 10th Street, and with the exception of visits to his beloved sister, Marianna, and his confidante, Mary Haskell, he lived in New York for the remaining eighteen years of his life. Not only did he continue to write in his native language — by 1920 four more Arabic volumes had appeared — he also exhibited paintings and drawings to his American audience, and perfected his English style. By 1917, Alfred A. Knopf, a young New York publisher, agreed to print *The Madman*, a selection of allegories based on Lebanese folklore.

With the advent of World War I, Gibran experienced a serious crisis of conscience. In his concern for his native Lebanon, he welcomed an opportunity to free the land from Turkish control, and much of his writing during this time exhorted Arab-Americans to support the struggle for liberation. This nationalism was in contrast to the pacifism expressed by his American colleagues, such as James Oppenheim, in whose magazine, *The Seven Arts*, Gibran was publishing.

Also responsible for *Arrabilah* (*The Pen Bond*), a New York literary society of eight Arab writers, Gibran's major commitment in his last decade was to express the essence of his thought in English. He had often shown Mary Haskell excerpts from a projected text to be called *The Counsels*. After publishing *The Forerunner* with Knopf, Gibran returned to the task of refining and simplifying this text.

In September, 1923, *The Counsels*, retitled *The Prophet*, was published. Within a month the first edition of the slim volume was sold out. Immediately after its appearance, Mary Haskell made this prediction about *The Prophet*, destined to become one of America's most loved books.:

Generations will not exhaust it, but instead, generation after generation will find in the book what they would feign be — and it will be better loved as men grow riper and riper.

During the eight remaining years of his life, Gibran's reputation soared both in America and abroad. His books reflected a diminishing involvement with nationalism in favor of a growing universality and concern with the brotherhood of all men. Moving among an international group of artists and writers in New York, he became known as a "cosmopolite," a citizen of the world.

During his last years, Gibran stayed much in Boston. His sister's apartment at 76 Tyler Street, next to the Maronite Church, was the scene of constant entertainment and storytelling. His final summer was spent nearby in Squantum, where he completed the manuscript of *The Earth Gods*, and tried to ignore the disease that was exhausting him.

On April 10, 1931, Kahlil Gibran died at New York's St. Vincent's Hospital. After a two-day vigil, his body was returned to Boston where funeral services were held at Our Lady of the Cedars of Lebanon Church on Tyler Street. For three months he lay at Mount Benedict Cemetery; then Marianna left with the coffin on July 23rd to bring his body to Lebanon. The homecoming and burial were said to have been "more like a triumphant entry than a funeral."

After all the public eulogies and tributes, Gibran's own work is his finest memorial. In times of personal transition — birth, marriage, or death — and in periods of public crisis — his words have been repeated and translated all over the world.

Writing to Fred Holland Day in January, 1922, Jessie Fremont Beale commented on Gibran's contribution:

That dear little Syrian boy did a lot of thinking. His interest in his fellow man was great.

JEAN AND KAHLIL GIBRAN,
Co-authors — *Kahlil Gibran, His Life and World*,
New York Graphic Society, 1974.

APPENDIX V: BACKGROUND TECHNICAL INFORMATION

During the summer of 1983, the staff of the Copley Square Centennial Committee examined Copley Square from four perspectives:

- o Traffic: To understand how the street system worked around the Square;
- o Pedestrians: To understand how the Square is used;
- o Micro-Climate: To learn how the weather and wind affects pedestrians in the Square; and
- o Surrounding New Development: To identify the amount and types of new spaces which will impact the Square in the future.

1. Traffic

Copley Square is an interchange in a protected traffic watershed. Almost all of the traffic choke points, like Storrow Drive and Everett Circle are outside of the area.

The Back Bay Street System which surrounds the area is one-way, with the exception of Dartmouth Street which is only two-way adjacent to Copley Square.

The traffic volume projections for 1995 show that Boylston and Dartmouth Street and St. James Avenue will grow to accommodate over 1,200 vehicles in the morning and evening peak hours. Clarendon Street will grow to 960 vehicles with the completion of the New England Life complex on the present St. James Avenue Garage parcel. Traffic engineers have suggested that the level of service for automobiles in the vicinity of Copley Square is C and D, which means that a car has a 90% chance of making it through a traffic light in the first cycle. To traffic experts that level of service generally means traffic is flowing in a satisfactory manner.

2. Pedestrians

Copley Square is surrounded by wider than normal sidewalks, i.e., over 30 feet on both sides of Boylston Street. In fact, the long east-west blocks, wide sidewalks and narrow cross-streets define a promenade along Boylston Street.

Copley Square proper has become a pedestrian cross-roads, which will be accentuated further over the next several years as new developments like Copley Place, New England Life/Gerald D. Hines projects more than double the daily pedestrian trips at peak hours.

* This technical information has been compiled from work completed by Thomas Piper, Massachusetts Institute of Technology, Investigator for the Copley Square Centennial Committee, and from reports completed by consultants to Urban Investment and Development Company and New England Life/Gerald D. Hines Interests.

1995 pedestrian generators will include Copley Place (over 35,000 persons), New England Life/Gerald D. Hines (12,000 persons) and additions to the Prudential Center (in planning stage only).

The development which has been put in place since the original 1965 Competition (John Hancock Tower - 2 million gross square feet of floor area; Copley Place - 3.5 million square feet) has led to changes in pedestrian usage in the Square.

At lunch time in the summer, Centennial Committee counts showed 1,700 pedestrians moving across the corner at Boylston and Dartmouth Streets; 1,400 pass the corner of Trinity Church. The opening of Copley Place and New England Life Building will augment the diagonal channel of pedestrian movement, flowing from the southwest to the northeast.

When the areas not used for circulation are subtracted from the Square, it is found that 58% of the total area accommodates people walking through the Square, an objective of the original 1965 Competition effort.

3. Micro-Climate

a. Wind

Boston is the windiest city in America. At Copley Square the prevailing winds are basically two types: From the southwest in the summer and from the northwest in the winter. These winds would create poor conditions at the Square even without the impacts of the buildings that have been constructed there. However, the buildings themselves exaggerate, and redirect these prevailing winds.

When the summer winds strike the west side of the John Hancock Tower, for example, they are deflected downward, creating strong wind currents at the base of the building.

The same is true in the winter, when any wind, no matter how gentle, is a problem. Northwest winds hit the narrow St. James Avenue face of the Hancock Tower and are again propelled to the ground.

This combination of the natural environment and the architecture create dangerous wind zones at Copley Square.

To understand these zones, pedestrian wind safety standards say that: a 30-MPH wind occurring 1% of the time is considered the limit for pedestrian safety. A 10-15 MPH wind occurring 20% of the time is considered the limit for open air restaurant use.

At Trinity Church, wind gusts exceed 33 MPH. At the front door of the Copley Plaza Hotel, average wind gusts exceed 32 MPH. These are dangerous winds for pedestrians. But at the Boston Public Library, wind gusts exceed 19 MPH, still unsafe for outdoor restaurants, but safe for strolling.

According to sources at the Hancock Tower, wind storm conditions can account for 20 days of the year, which create havoc for the buildings at Copley Square, and for the pedestrians who must use them.

b. Sun

Almost as perverse as the effect of the wind on the Square is the effect of the sun.

In the winter the Square is in the shade from 8:00 A.M. until 4:00 P.M. exactly the time that people would hope to see the sun. So when people need the sun to warm the Square, its absence is felt.

In the summer the Square is exposed to the sun for most of the day, from 8:00 A.M. until 4:00 P.M. The Square becomes a heat sump, storing the radiation to be released in the evening.

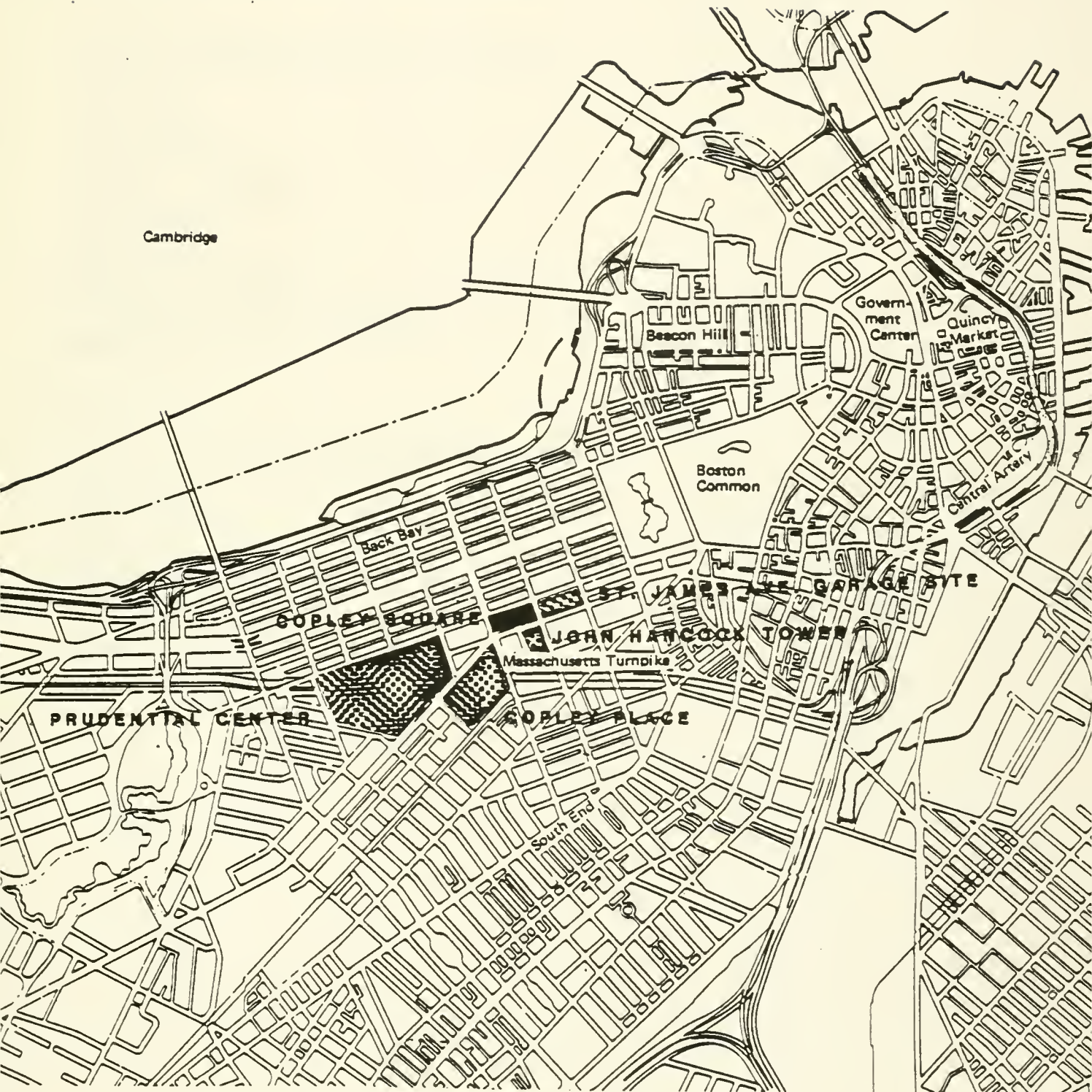
4. Surrounding New Development

Since the 1965 Competition, a number of new buildings have been built and others will be completed within the next few years. (See attached locus map).

- a. John Hancock Tower - Two million gross square feet of floor area; completed in 1975; used for smaller office users; in future expected to be office leased in large part by John Hancock Mutual Life Insurance Company users.
- b. Copley Place - 3.5 million gross square feet of floor area including 775,000 square feet of office space; 370,000 square feet of retail; two hotels with almost 2,000 rooms; 100 units of housing and parking for over 1,400 cars. Pedestrian access is linked by an overhead, covered bridge between the Prudential Center and Copley Place (over Huntington Avenue) and between the Westin Hotel and the retail complex (over Stuart Street). In addition, although not part of the Copley Place project, an upgrading of the proposed acoustical deck over the Southwest Corridor right-of-way bordering the southern side of the project to a landscaped structural deck has been completed by the developer and the Massachusetts Bay Transit Authority in conjunction with relocation of the MBTA Orange Line. Such an improvement will provide for pedestrian activity along this portion of the project.
- c. St. James Avenue Garage Parcel

Approximately 1.3 million gross square feet of floor area is being planned on this 137,000 square foot St. James Avenue garage parcel and adjoining Boylston Street block between Berkeley and Clarendon Streets in the Back Bay, including 1.2 million square feet of office space, 100,000 square feet of retail space; and a 1,000-car below-grade garage. The proposed building to be designed by the firm of Phillip Johnson and John Burgee will maintain a 25-foot sidewalk along Boylston Street and 15 feet along Clarendon Street. The height of the massing along Boylston Street will not exceed 90 feet and will not exceed 345 feet along St. James Avenue.

COPLEY SQUARE: LOCUS MAP



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News

City of Boston / Kevin H. White, Mayor

FOR RELEASE:

Friday, September 23, 1983

CONTACT:

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MAYOR WHITE ANNOUNCES \$100,000 DESIGN GRANT FOR COPLEY SQUARE

Mayor Kevin H. White today announced that the National Endowment for the Arts has awarded a \$100,000 grant to the Boston Redevelopment Authority in order to conduct a national design competition for reconstruction of Copley Square.

The grant will enable the BRA to sponsor a competition that will result in a cash award or commission for the design to be followed in rebuilding one of Boston's most important public open spaces.

Mayor White said, "We are grateful to the National Endowment for assisting us in a design competition of this kind. The National Endowment has shown that it has a deep concern for preserving public open space that's so important to this city. At the same time, because two of America's most distinguished buildings, Trinity Church and The Boston Public Library, abut the Square, this is a project that enhances a valuable part of this nation's architectural heritage. We are confident that the design competition will lead to a Copley Square which reflects the importance of the surrounding architecture."

"And at the local level, we have been fortunate that five of our finest corporate citizens, New England Life, Urban Development Investment Corporation, John Hancock, Prudential and Liberty Mutual, have contributed more than \$100,000 to fund the public review process we've established for redesign of Copley Square."

Mayor White also expressed appreciation for the continuing support of Speaker Thomas P. O'Neill, Jr., in behalf of the city's efforts to carry out the Copley Square project.

Michael J. Pittas, director of the National Endowments Design Arts Program, said, "This award to Boston is one of two such awards made this year to launch a new NEA program in support of civic design competitions. The Endowment's review panels applauded the public process established by the city, community groups and private businesses in developing an innovative approach needed for redesigning one of our nation's most important public spaces."

-more-

According to Robert J. Ryan, director of the BRA, preparations for the national design competition are already underway. The BRA and the Copley Square Centennial Committee--composed of all abutters and public and private organizations interested in redesigning the Square--are jointly establishing criteria for the design competition.

Ryan anticipates that the competition will be announced by late fall and that the winner will be selected by late spring 1984. It is expected that the jury convened to select the winning design will include nationally-known design professionals from across the country.

The present design of Copley Square was implemented in 1969, but development of new buildings since then, notably the John Hancock Tower and the Copley Place development, has led to widespread feeling that redesign of the Square is necessary.

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NEWS RELEASE

Boston
Redevelopment
Authority

Robert J. Ryan, Director

Public Information Office
Boston City Hall
1 City Hall Square
Boston, MA 02201
617/722-4300

CONTACT:

Ralph Memolo

December 8, 1983

The Boston Redevelopment Authority today invited designers from across the country to participate in a competition to select a design for reconstruction of historic Copley Square in Boston's Back Bay.

The national competition, being co-sponsored by the Copley Square Centennial Committee and the National Endowment for the Arts, will provide a \$30,000 cash award to the person or firm whose design is chosen by a jury of distinguished architects, landscape architects and designers.

Copley Square, a 2.4 acre public open space, is bordered by two of America's most distinguished buildings, Trinity Church, designed by Henry Hobson Richardson, and the Boston Public Library, designed by McKim, Mead and White. In addition, two of Boston's newest developments, the John Hancock tower and the Copley Place project are located adjacent to Copley Square. The square provides access to and from these old and new developments and is a focal point for users from the nearby Back Bay and South End neighborhoods.

- MORE -

Purpose of the competition, according to BRA Director Robert J. Ryan, is to generate design solutions that will transform an underutilized Copley Square into an accessible, safe, enjoyable and usable urban space.

Ryan said the design chosen must reflect a consensus plan developed earlier this year by the Copley Square Centennial Committee through a public participation process that involved a series of community meetings and symposia on the future of the square.

The competition, including cash awards, is being conducted by a \$100,000 grant the BRA received from the National Endowment for the Arts. The grant is one of two such awards the NEA made this year as part of its new program to encourage civic design competitions.

Mayor Kevin H. White said, "This is competition of utmost importance because the design of Copley Square is vital to the public life and the overall environment of the Back Bay. It is a point of connection, an axis where Boston's past meets its future, a place where our residential neighborhoods intersect with the city's commercial life.

"The square is important in our history and its important because of the distinguished buildings surrounding it. And the process we have initiated to choose this new design -- the public meetings we have held and the national competition we are holding - indicates Boston's receptivity to new ideas and new urban forms.

"We are indeed grateful that the National Endowment and the Copley Square Centennial Committee have joined forces to work with the city on this project."

The BRA announced that the following individuals have agreed to serve on the jury for the design competition. They are:

John Belle, Architect, New York City

Anthony B. Casendino, Landscape Architect, Boston

William J. Johnson, Landscape Architect, Ann Arbor, Michigan

Katharine D. Kane, Deputy Mayor, Boston

Joseph O'Connor, President, Copley Real Estate Advisors, Boston

Lawrence T. Perera, Attorney, Hemenway and Barnes, Boston

Phillippe P. Robert, Ordre des Architects, Architect, Paris

John Stilgoe, Landscape Historian, Harvard University

William H. Whyte, Author, Urban Open Space Planner, New York City

Michael J. Pittas, Director of the National Endowment Design Arts Program, said, "The NEA is very interested in promoting and expanding civic design competitions. And we think that redesign of Copley Place can set a national precedent for this program. The physical context of Copley Place is, of course, impressive. But the public process the city and the Centennial Committee established provides a framework for community participation that is also impressive. We feel confident that the innovative approach we have seen thus far will carry through to the design competition."

The design competition program for Copley Square has been developed by Kenneth Paolini, who is serving as professional advisor to the BRA for the competition.

The competition will be held in two stages, with the first stage open to all persons or firms who have registered with the competition adviser on or before January 20, 1984. Deadline for first stage submission is February 3, 1984. Entrants will receive a registration kit which will provide all necessary information covering the first stage competition. The first stage will consist of a two-board entry which includes an illustrated master plan, two eye level perspectives and a written narrative. All first stage entries will be anonymous.

Five competitors will be selected to submit designs for the second stage and a fee of \$5000 will be paid to each of the finalists to develop their concepts.

Further details on the competition are available in the Registration Kit, which can be obtained for \$65. Non-refundable checks should be made payable to the Boston Redevelopment Authority. The requests for registration kits should be addressed to Kenneth W. Paolini, Competition Adviser, Copley Square Design Competition, Boston Redevelopment Authority, One City Hall Square, Boston, Massachusetts 02201.

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NEWS RELEASE

Boston
Redevelopment
Authority

Robert J. Ryan, Director

Public Information Office
Boston City Hall
1 City Hall Square
Boston, MA 02201
617/722-4300

CONTACT: Ralph Memolo
FOR RELEASE May 21, 1984

Mayor Raymond L. Flynn, today announced the winning designs of the national competition to redesign Copley Square in Boston's Back Bay. First Place award went to Dean Abbott of the New York firm of Clarke + Rapauno, Inc., whose design was selected by a distinguished jury from five second stage finalists teams.

Second Place winners were Krisan Osterby-Benson, Peter Schaudt, Michael R. Van Valkenburgh and John Whiteman of Cambridge, Massachusetts, who chose to associate themselves with Sippican Consultants International, Inc., a design and engineering firm from Cambridge, Massachusetts. The landscape architectural firm of Cooper, Eckstut Associates of New York City, represented by Alexander Cooper and Stanton Eckstut won third place.

Commendations for design excellence were presented to Samuel R. Coplon and Harry L. Dodson of Cambridge, Massachusetts, who choose to associate themselves with Moriece & Gary, Inc., landscape architects also from Cambridge and the SWA Group of Boston, Massachusetts, represented by Thomas A. Adams, Albert R. Lamb III; Michael Sardina, Douglas S. Way, John Wong, Calvin Abe, Ian King, Peter Minuitti, Robert Mulcahy and Jack Sullivan.

-more-

"The winning design by landscape architect Dean Abbott conveys a message that Copley Square is an interaction of neighborhoods; not a symbol or monument," said Mayor Flynn when he presented the award.

Clarke + Rapuano Inc. is one of the oldest landscape, architecture, urban design and engineering firms in the country. Two projects the firm is currently designing include the Westway State Park and the South Street Seaport, both in New York City.

"Of all the entries, Dean Abbott's design was the most responsive to the competition guidelines, in spirit as well as in details," said William H. Whyte, jury chairman. "It is a fine, clean design, with a nice balance between green and paving. The overall form is quiet, simple and flat."

Robert McCoy, Commissioner of the Boston Department of Parks and Recreation, was impressed that the first place design makes use of the existing fountain basin and retains the pagoda trees and the lindens."

Dean Abbott describes his design as " a place for repose and activity; a 'living room' for the community; a front yard for Trinity Church and the Boston Public Library; a place that reaches out to the surrounding city and makes its buildings, people and events part of its composition.

"At the perimeter, uses create an active streetscape while leaving the interior for quieter, more relaxed activities and occasional concerts. Although the design contrasts sharply to the super-scale development evolving around it, it does not try to separate itself. Instead, it reaches out and draws the community to it."

The Copley Square National Design Competition is co-sponsored by the Boston Redevelopment Authority (BRA), the Copley Square Centennial Committee, the City of Boston, the Department of Parks and Recreation and the National Endowment for the Arts (NEA)/Design Arts Program, Washington, D.C.

The purpose of the competition, according to Robert J. Ryan, was to generate design solutions that will transform an underutilized Copley Square into an accessible, safe, enjoyable and usable urban space. He said the design chosen reflects a consensus plan developed last year by the Copley Square Centennial Committee through a public participation process that involved a series of community meetings and symposia on the future of the Square.

William H. Whyte, chairman of the nine-member jury said that he was impressed with the research conducted by the Copley Square Centennial Committee. "The winning design was selected because it was most responsive to the request and guidelines of the Committee," he continued.

"As jurors, we take the attitude that our work will not have value unless our input effort is sustained," said John Belle a member of the jury. "The attitudes of the users of the space carried as much weight as design with professionals on the jury."

Mayor Flynn commended the jury on their difficult task. "Copley Square is vital to the environment of the Back Bay neighborhood," the Mayor said. "It's a place where our residential neighborhoods intersect with the city's business life. We are grateful to the NEA, the Copley Square Centennial Committee and all the competitors who submitted entries."

Because of the high quality of the entries, the jury voted to expand the number of merit award winners from five to thirteen design teams who received certificates today:

- * Edwin Bronstein Associates, Architects and Richard A. Glaser, Landscape Architects from Philadelphia, PA
- * Brown Daltas and Associates, Inc. of Cambridge, MA represented by Spero Daltas, FAAR, project architect, and John Moss, Daniel Brown, Vassili Nicolaou, and Archimedes Mozzetti
- * Carr, Lynch Associates of Cambridge, MA represented by Lisa Barthelson, Stephen Carr, Celeste Hynick, Peter Martin and James Sandell.
- * Cashio, Cochran, Torre Design Consortium, LTD, of New Orleans LA
- * Frank W. Chang of Brookline, MA
- * Dockery Hunter Reynolds Jewell, P.A. of Raleigh, N.C.
- * Kate Joncas and David Traylor of Somerville, MA
- * Land Design/Research Inc. of Columbia MD
- * Theodore C. Nolte, designer and Teresa Crossland, assistant designer of Boston, MA
- * Sanders, Strickland Associates of New York City, N.Y. represented by John Sanders and Roy Strickland
- * Benjamin Hicks Stone, III, of Cambridge MA
- * Norris Strawbridge, Anthony Mallows, Francesca Mallows and Andrew Mann of Boston, MA
- * Andrew J. Weiser and Donald Giambastiani of Boston, MA

The members of the Jury include:

- John Belle, AIA, RIBA, Architect, New York City
- Anthony B. Casendino, ASLA, Landscape Architect, Boston
- William J. Johnson, FASLA, Landscape Architect, Ann Arbor
- Katherine D. Kane, Consultant, Boston, MA
- Joseph W. O'Connor, President, Copley Real Estate Advisors, Boston, MA
- Lawrence T. Perera, Esq., Partner, Hemenway & Barnes, Boston
- Phillippe Robert, Ordre des architects, Architect, Paris
- John R. Stilgoe, Landscape Historian, Assoc. Proffessor, Harvard University
- William H. Whyte, Author, Urban Open Space Planner, New York City

The competition was largely funded by a \$100,000 grant the BRA received last year from the NEA. The grant was one of two such awards the NEA made last year as part of its new program to encourage civic design competitions.

Michael J. Pittas, Director of the NEA Design Arts Program, said, "We found this to be one of the better run competitions in the United States. It has provided the people of Boston with a high-quality design which, when fully developed, will result in the enhancement of Copley Square."

Copley Square, a 2.4 acre public open space, is bordered by two of America's most distinguished buildings; Trinity Church, designed by Henry Hobson Richardson, and the Boston Public Library, designed by McKim, Mead and White. In addition, two of Boston's newest developments, the John Hancock Tower and the Copley Place Project, are located adjacent to Copley Square. The Square provides access to and from these old and new developments and is a focal point for users from the nearby Back Bay and South End neighborhoods.

Where City Really Sizzles

ANDY MERTON
City Hall Reporter

There is no official record of the hottest spot in Boston during last week's heat wave, but many Back Bay shoppers and tourists would bet that the most sizzling area in town is none other than the new, improved Copley square.

As the unwary traveler curves off the beaten path in Dartmouth to Clarendon streets between Boylston St. and St. James Ave., he experiences a sinking sensation as he descends the steps to a balcony five feet below street level.

Stations of cattle bones and moonshiners slide through his groggy head as he starts across the vast, unshaded brick plaza. This really is Boston, the heart of New England, where fragrant sea breezes and the air and massive oaks and maples shield the voyager from burning rays of the sun?

IT BEGINS to grow delirious. Strange forms of desert

growth seem to shimmer in rolling heat waves emanating from beneath his feet. His throat is parched and his lips are cracking. Still, he clings to sanity. After all, that is the Boston Public Library behind him. Isn't it? And up ahead beckoning like a great dark cave, Trinity Church?

Here are a couple of paragraphs from the official Copley Square competition brochure issued by former Mayor John F. Collins in 1965:

"The competitors should endeavor to create a design that will be as attractive as it is useable during all seasons of the year. The information on Boston's climate should be carefully noted.

"Shaded areas should be provided for summer strollers and sitters. Solar orientation and wind protection should be considered in the design of winter activity areas . . ."

As for shaded areas for

summer strollers and sitters there simply aren't any. No trees (except around the edges). No bushes. No majestic monuments to catch the merciless ultraviolets before they hit the bricks.

There is, however, a wall—a sheer five-foot-high wall separating the sunken mall from Boylston street. During selected hours of the day (4 a.m., for instance) it is possible to sit on one of the benches along the wall and not to be bothered by the sun.

There is also a fountain, stuck over in a corner to the left of the church. When the fountain is working, it emits an impressive wall of water which is the closest thing to a saving grace (literally as well as figuratively) in the square.

However, when the fountain is turned off—a frequent state—the wall of water disappears, leaving only an unsympathetic, blocky black shape which, outside of casting an incidental shadow, does nothing to

comfort the hot, weary souls who chance upon it.

The situation is not likely to improve as the seasons wear on. What is bare, hard, and hot in the summer will be bare, hard and cold in the winter.

Strangely enough, the final scale model of the Copley square project, which is tucked away in the BRA's model room in Faneuil Hall, gives no indication of the starkness of the real thing. The model—about a yard square—looks like a snug, cozy little enclave between the library and the church.

And the square does provide one benefit: an unobstructed view of the church from a block away.

But taken as a whole, Copley square does not work. Several BRA staffers acknowledge this by referring to it as Death Valley.

And Mayor Kevin H. White has been heard to say of Copley square what he said at the Democratic convention last June: "You can't win 'em all."

8/6/70

IAN MENZIES

Another awful urban space

Boston bureaucrats doubtless believe that people who walk through the city do so with their eyes closed. They are wrong.

A recent column, discussing the city's least friendly, most messed-up urban spaces, provoked immediate reactions. People would like to see some changes made.

Callers were in complete agreement that the front of City Hall needs some trees, even if only three or four clumps; some benches too. One described the plaza as "a barren wasteland," another as "inhospitable," and yet another as "a hot plate in summer; an icebox in winter."

An English visitor asked why chairs couldn't be rented out in summer on a concession basis — 25 cents an hour — as in London's Hyde Park. A humorist asked: "What fountain?"

A landscape architect, associated with the firm that designed City Hall, defended the overall plan but felt the subway entrance at Government Center station could be made more attractive.

But the "flaw" that drew the greatest criticism was one that hadn't even been mentioned in the column, but should have been: a place that author John Updike once called "that cold slab in the heart of the Back Bay."

Updike's reference was to Copley Square.

Roger Mulford, who recalled the quote, also recalled that the Copley Square design was the result of a 1963-66 public contest. He suggested that the runner-up entries, all of which were exhibited at the time at the Museum of Fine Arts, should be re-examined.

From the very outset, Back Bay residents have hated the "new" Copley Square, completed in 1970. The late Dan Ahern, who headed the Back Bay Assn., called it "a sunken plaza, paved in asphalt," adding that it looked more like a parking lot ("and is too often used as such") than a square.

It certainly breaks almost every rule laid down by William H. Whyte, expert on small urban places, about what constitutes a friendly public space:

The Square is sunken and blocked on three sides by barriers, making easy access impossible. It hasn't enough trees. The wall, or berm, along Boylston street effectively hides the square. The asphalt is unattractive. The fountain is in the wrong place and for the most part doesn't operate.

As a friendly, welcoming, open space, Copley Square is a disaster. It can't even be policed easily.

There were other complaints.

Joe Slavat, head of Boston's Urban Observatory, urged that something be done to save the vandalized fountain on Boston Common near the Park street station. And Joe, always ready with a practical solution, suggests that profits from concerts on the Common be used to restore the fountain.

Tom Schiavoni of Snow Hill street in the North End reports that historic Copps Hill cemetery is in major disrepair.

"It's not vandalism," he says, "but neglect."

Schiavoni says volunteer groups of North Enders periodically clean up the cemetery, but wonders why the city turned down an offer from the Coast Guard, whose base is opposite, to tend the cemetery on a regular basis.

This brings up an important question.

In a recent story on cemetery vandalism throughout the city, Superintendent of Parks Albert Morelli was quoted as saying that he hadn't enough money to pay any of his employees overtime so that they could lock up the Old Granary at night.

That's just crazy.

All that's needed in this type of situation is a little imagination, mixed with a little outreach.

For instance, I'm sure the Dunphy family at the Parker House would be glad to see that the Old Granary is locked up at night. They'd probably see to it that it was opened mornings as well.

And Joe Slavat said he believes that one of the Tremont street businesses opposite the fountain would be willing to take over supervisory maintenance.

City bureaucrats should learn that people, if asked, will help out. They should also implement public suggestions as to how to improve the city's open spaces.

Too many bureaucrats yell "2 1/2" and run.

Ian Menzies is a Globe columnist.

Litter makes Copley Square a disgrace

IAN MENZIES

It lay there — a plastic profanity — on the entry steps to H. H. Richardson's world-acclaimed Trinity Church.

How else can one describe the sight of an empty Pepsi bottle propped up within a yellowish Styrofoam fast-food container — a sort of grotesque still life — on the church's otherwise deserted steps.

Had the rest of Copley Square not been such a totally disgraceful trash cap, one might have laughed it off as ck humor or anti-clerical pop art.

But the dull concrete-paved square was thick with discarded cans and bottles, brown paper bags, paper cups, cigarette stubs and dog crap.

Three young girls were furtively smoking pot behind some pillars fronting the church. Winos were sprawled over several benches, some sipping from upturned brown bags. Trash barrels were overflowing, and cars parked on the square marred the perspective of the church.

There wasn't a blade of grass left on the Boylston street side of the square, just packed-down, litter-impacted dirt. Men were begging from anyone crossing the square and "exchanges" were being negotiated in secluded spots.

"Is it always like this," I asked the two "vestibule ladies" inside the church, Margaret Gamble and Helen Sherwin.

"No," they said, after looking outside. "It's often worse." Helen Sherwin picked up the plastic still life.

Back inside, Margaret Gamble was

more vehement. "I want to tell you," she said, "this is The Garbage Center of America."

So far, that morning, they said, they had had visitors from Australia, France, England, Colombia and Germany."

The filth on Copley Square, and for that matter around the fountain on City Hall Plaza, is not new. It's been there for years, long before Proposition 2½.

It is hard to believe that Mayor Kevin White can walk Boston's streets, and talk about a world city, yet tolerate such dirt.

It is equally unbelievable that the same department heads who have failed to clean up the city for 14 years still hold their jobs. Isn't anyone at city hall bright enough, or angry enough, to produce a solution, not even management boss Micho Spring?

That's the bad news, but there is, in a limited way, some good news.

Copley Square is about to be redesigned, made greener, more attractive, more welcoming.

It won't happen overnight, but a start has been made.

The trigger was a request by the John Hancock Insurance Co. that the city release it from an agreement it had made when it sought permission to build its present 60-story tower.

That agreement said that Hancock, if allowed to build the tower, would demolish its 1921 building at Clarendon street and in its place create a public plaza to lessen the tower's impact.

Urban consultant Carl Zellner, also a member of the city's Landmarks Commission, said at that time that if the city allowed Hancock the release — no plaza — it should at least insist that Hancock do something about Copley Square.

William Boyan, Hancock's executive vice president for corporate operations, picked up from there, and a further initiative came from Kenneth A. Himmel, vice president and project manager, UUDC, developer of the multi-million dollar, two-hotel Copley Place development.

On Oct. 1, Himmel will sit down with Boyan, city redevelopment chief Robert Ryan and representatives of New England Life and the Back Bay Assn. to discuss plans.

Himmel, whose Copley Place project will face Copley Square, giving him a vested interest in its improvement, has discovered that next year, 1983, will be the centennial of the square.

He hopes that as a result of the Oct. 1 meeting, a broad-based Copley Square Centennial Committee will be formed, followed by public hearings and a new design competition. He also hopes to have design input from William H. Whyte, author of "Human Scales for Urban Places."

While this is good news, it does not guarantee that either a new Copley Square or the rest of the city will be kept clean — surely not an overwhelmingly intellectual challenge.

Ian Menzies is a Globe columnist.



IAN MENZIES

Three 'spaces' that weaken the cityscape

There it is, Boston's expansive City Hall Plaza. But what does it invite one to do, now that spring is here.

True, one can sit and look at the fountain, but die of thirst looking for water.

What water there is lies in a trash-piled trough which, each year, as the weather warms, smells like a harbor mud flat.

For those shaped like set squares, all right angles and no derrieres, it is actually possible to sit on the Plaza's tucked away concrete benches with only minimal pain. For everyone else, they're a torturous bacicache.

Of course one can count the bricks . . .

City Hall itself, which could have been designed to house a Pharaoh - some say it does - is a handsome enough building, but the Plaza is a disaster, a windswept desert, impassable in winter and totally inhospitable the rest of the year.

Kallman, McKimell and Knowles designed a distinctive facade, but after 15 years isn't it time to admit that the Plaza, from a people view, is the pits - unused, unloved, a brick-barron.

It is a plaza designed for a building, not people.

To suggest that the plaza is to Boston what San Marco square is to Venice is ludicrous. The Venice plaza flows with life - people shopping, passing through, sitting at cafes, admiring, harranguing, viewing and buying student paintings. And the activity goes on, long after dark.

What is Boston's City Hall Plaza? Nothing, a zero, a dead space, and in the very hub of the city's downtown.

And nine out of 10 people will tell you so.

Asked to name the three most desolate spaces in downtown Boston, Ronald Lee Fleming, president of The Townscape Institute, Cambridge, and a man well-qualified to respond, had no problem.

Fleming, author of a trilogy of book "spaces" - urban, suburban and rural - his choices are follows:

1. City Hall Plaza.
2. Pemberton Square.
3. Copley Square.

Fleming is currently working on a commission to inject life into Pemberton Square, with front the Suffolk County Court House by hidden from sight by the arc of Center Pl. Most Bostonians couldn't find it without directions.

Pemberton Square also is a barren space which The Bench and Bar Task Force of the city's legal community is seeking to improve. Fleming is working on the idea of an architectural "Judge's Bench," or podium, as a focal point along with additional seating and commissioned works honoring distinguished Boston lawyers, including John Adams, Oliver Wendell Holmes Jr. and Louis Brandeis.

Of Copley Square much already has been said. It is used, but not comfortably. Like other two it is over-paved and under-treed, lacks street visibility and, like City Hall Plaza, has an ill-located fountain that doesn't work.

Fleming suggests an ice skating pond in winter which could become a pond for sailing model boats in summer, a Tuilleries garden effect which might, as in Paris, attract families.

The theme is consistent. Buildings and objects and spaces should give people a sense of place, a sense of belonging, of identity. Like Swan Boats in the Public Garden or the steaming Tea Kettle at the corner of Sears Crescent.

They need not be old. Pavement inserts bronze have added identity in both Chelsea (Fleming project) and Boston's North End. Chelsea also has a grouping of bronze figures in a square, as Boston has Mayor Curley on a bench behind city hall.

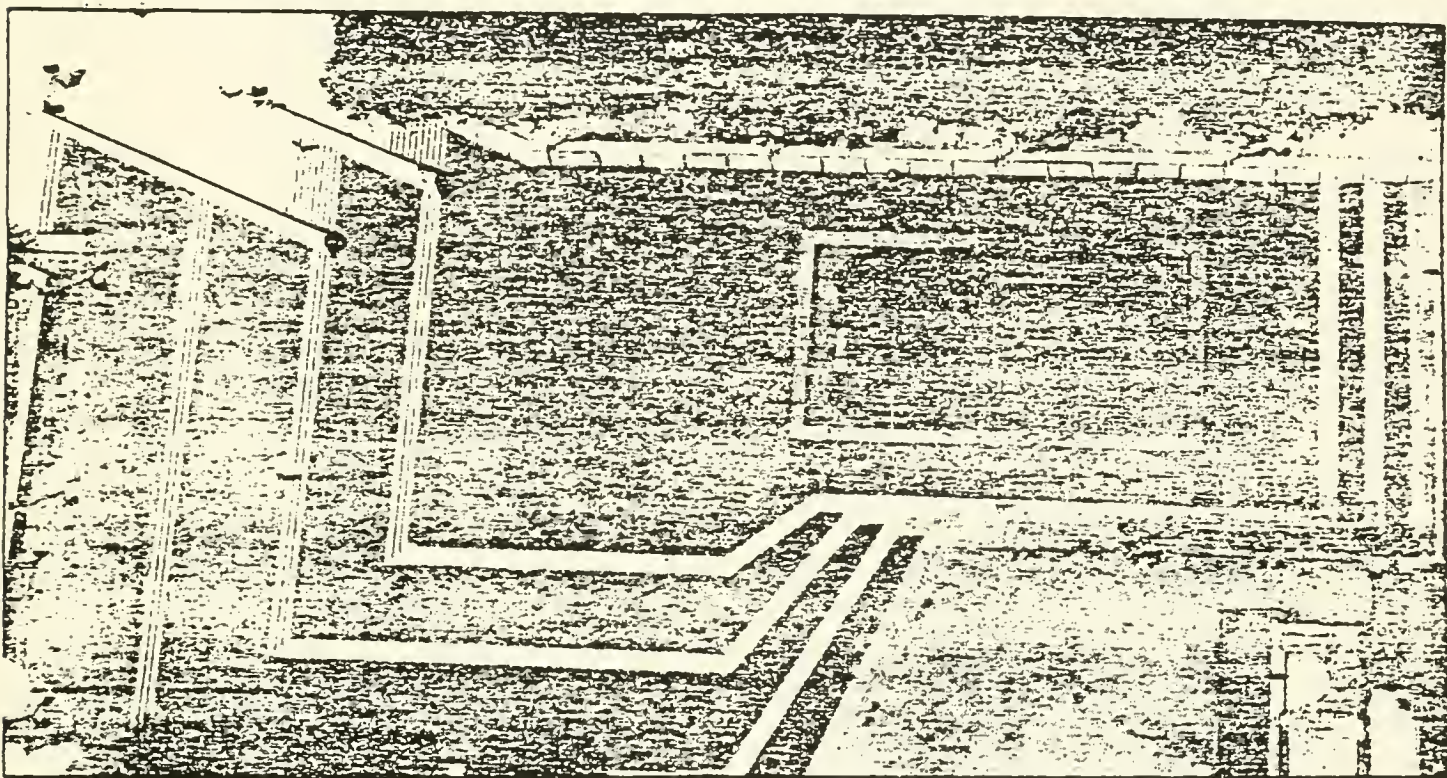
Fleming makes his point in three books. "Common Ground," written with Lauri A. Feldman, with a preface by John Updike, who speaks of town commons and town green those that work and those that do not.

Then there is "Place Makers," written with his wife, Renata von Tscharnner, which is about public art that tells a person where he or she is (Swan Boats). And third, "Facade Stories" which discusses the fronts of buildings and the identity they provide.

It is a trilogy that the mayor of Boston, redevelopment officials, town selectmen and planning boards would do well to read.

Ian Menzies is a Globe columnist.

ARTS & FILMS



Copley Square from Hancock Observatory, with Boylston street, top, and fountain, center.

GLOBE PHOTO BY JANET KNOTT

Copley Sq. may come back to life

ARCHITECTURE By ROBERT CAMPBELL

Like the war in Vietnam, Copley Square in Boston, in its present form, was created by the "best and the brightest" minds of the 1960s.

Vietnam was controversial, but there's never been much controversy about Copley Square. From the day it opened, it didn't work. And just as Vietnam did, Copley Square left a legacy of public distrust in the ability of professionals and experts to solve human problems.

Copley Square today is the result of a national competition held in 1966, in which 183 designs for a new square were submitted to a distinguished jury which picked the entry by Sasaki Associates of Watertown. No one predicted anything but a beautiful, successful new centerpiece for Boston. No one foresaw the dismal, largely vacant asphalt sinkhole of today.

A new movement is gathering, now, calling for the redesign, once again, of Copley Square. This time the push isn't coming from planners and architects but rather from the institutions and businesses who border the square. Since 1983 happens to be the centennial of the square's original dedication, the new group calls itself the Copley Square Centennial Committee.

Privately funded so far, the committee counts among its members more than 30 organizations, including the Boston Public Library, Old South and Trinity churches, the Copley-Plaza Hotel, the New England Life and Hancock insurance companies, the developers of Copley Place, appropriate city and state agencies, Back Bay and South End citizens' and cultural groups, businesses, and the professional societies of architects and landscape architects. In other words, it's a typically 1980s pluralistic, complicated, democratic agglomeration.

What the Committee wants to do is sponsor, somehow, a new design — either partial or total — for Copley Square, probably by means of a new competition. With staff provided by the MIT School of Architecture and Planning, the committee is hosting a series of public forums and trying to put down on paper guidelines that will specify just what Copley Square should be.

There are fascinating questions in all this. What is it, for instance, that makes Copley Square bad? Why was a bad design chosen? What would work better?

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What's wrong with Copley Square is that it contains no life of its own - no activities like shopping, eating, performance or recreation - while, at the same time, it is walled off from the city activity around it by being sunk behind big, fortress-like concrete mounds. This was all deliberate. Copley Square was planned as an "oasis" from the busy city. The trouble is that people don't like dead, isolated places and don't go there.

How could such a blunder have been made? After all, Sasaki Associates was (and is) among the most experienced and respected firms of landscape architects on earth, and the competition jurors were equally distinguished. If anyone should have known what to do, shouldn't they? Yet they blew it.

In hindsight the reason seems obvious. In 1966 no one had done any serious research into public spaces and why they work or don't. Everyone, designer and juror alike, was going by personal intuition. Lacking genuine social research, they tended to fall back on visual criteria. It's revealing that the only drawing required from competitors was a bird's-eye view from high above the square. No one wanted to see what the new square would look like at eye level, to its users. What mattered was what it would look like to God and how it resolved such ethereal issues as the off-axis relation of the two architectural masterpieces which face it, Trinity Church and the Boston Public Library.

What should be done now? Clues come from the large body of research that's grown up since 1966. William Whyte, for instance, the well-known author who has long studied public spaces under a Rockefeller grant, made

some telling points at a recent Centennial Committee forum.

"The street is the river of life in the city," Whyte said. "A public place works as it works with the street." Copley Square, he said, should be visible and accessible from all the streets around it, not walled, not sunk and not raised. People, he pointed out, don't really want to get too far from city congestion although they may say they do. Even when resting, they want to stay in sight of the action.

There should be lots of places to sit of all kinds, Whyte said, including tables and chairs. There should be food and probably a restaurant. There should be grass and trees.

Whyte's prescription, based on studies of dozens of plazas, contradicts virtually every assumption made by all those who conceived the 1966 Copley Square. They thought it should be carefully screened from the hurly-burly of the city. Indeed, they may even have thought of it as being primarily a setting for its two architectural masterpieces rather than for human activity. They never realized that if it didn't participate in a lively interchange with the pedestrian world around it, it would die.

Already, one achievement can be credited to the Committee. The great Copley Square entrance and lobby of the Public Library, one of the high watermarks of American architecture, closed for years, will be reopened in September.

Incidentally, the Library currently has on view an exhibit on the history of Copley Square, including many entries from the 1966 competition. The next public forum sponsored by the Centennial Committee to discuss the future of the Square will be Aug. 17 at the Library. All are welcome.

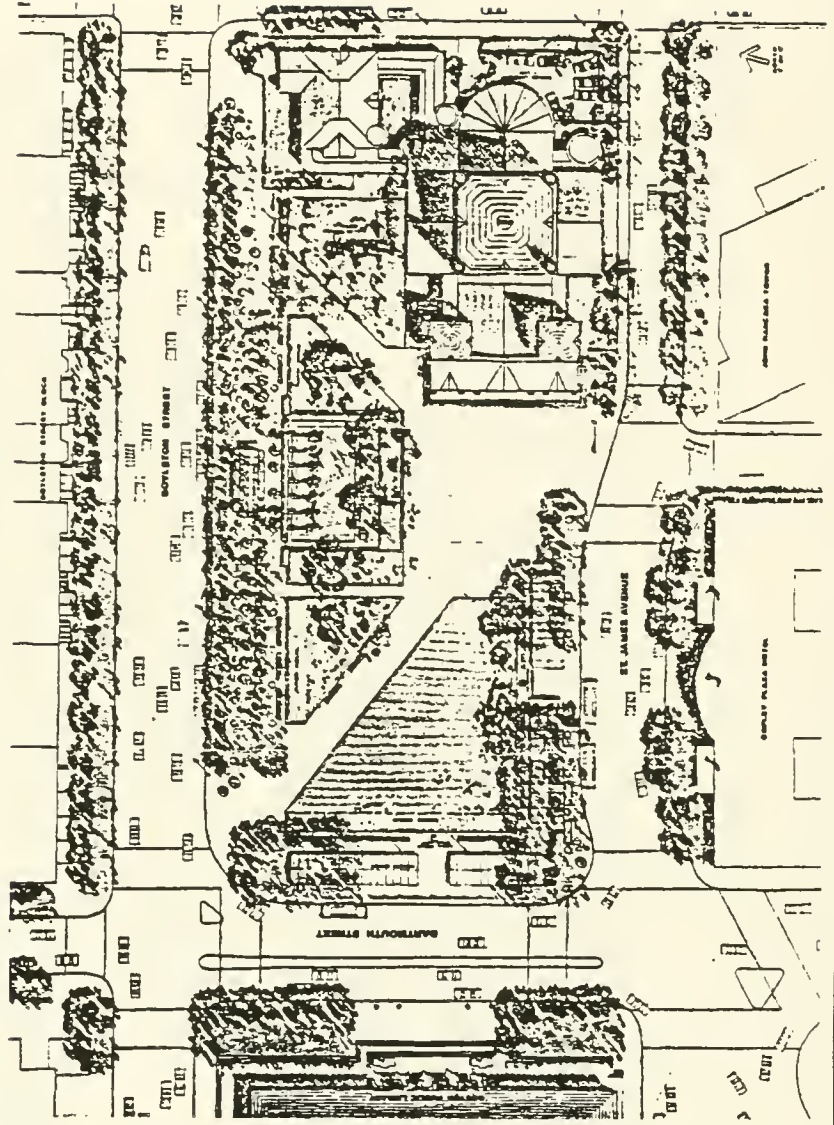
(Robert Campbell is The Globe's architecture correspondent.)

Copley Square Design Competition and the Columbus Coated Fabrics Wall Surface Competition

A nine-member jury consisting of William H. Whyte (chairman), John Belle, Anthony B. Casendino, William J. Johnson, Katherine D. Kane, Joseph W. O'Connor, Lawrence T. Perera, Phillippe Robert, and John R. Stigoe selected the submission of Dean Abbott of Clarke & Rapuano as the premiated entry in the Copley Square Design Competition. Also illustrated below are the two winning submissions (professional and student categories) in PLACES, the first interior design competition for architects sponsored by the Columbus Coated Fabrics division of Borden.

Copley Square

The Copley Square competition was organized to generate design solutions that might transform a well known, but underutilized, 2.4-acre public ground in Boston's Back Bay into "an accessible, safe, enjoyable, and usable urban space," according to Robert J. Ryan, director of the Boston Redevelopment Authority. The winning design by landscape architect Dean Abbott was selected over 400 other entries "for its nice balance between green and paving," said jury chairman Whyte. Dubbing the square "a front yard for Trinity Church and the Boston Public Library," Abbott sought to create "an active streetscape with food stalls and a farmers' market at the perimeter, while leaving the interior for quieter, more relaxed activities and occasional concerts. Although the design contrasts sharply with the superscale development around it, it does not try to separate itself." In second was a team consisting of Krisan Osterby-Benson, Peter Schaudt, Michael Van Valkenburgh, and John Whiteman. The firm of Cooper, Eckstut Associates placed third.



Neighborhood Notes

Copley Square design finalist named

Almost a year after the first public forum on the problems of Copley Square, city officials last week announced the winning entrant in the federally-funded design competition for the area.

A nine-member panel of prominent architects, designers and neighborhood leaders selected plans submitted by landscape architect Dean Abbott of the New York firm of Clarke and Rapuano, from five competing designs. The semi-finalists had been selected from over 309 initial entrants to the design competition.

"The winning design by Dean Abbott conveys a message that Copley Square is an interaction of neighborhoods, not a symbol or a monument," said Boston Mayor Raymond Flynn.

Abbott's design was produced in conformity with design guidelines that called for increased seating and trees in the square. The design is "a place for repose and activity; a living room for the

city and makes its buildings, people and events part of its composition," said Abbott, whose firm is also designing the Westway State Park and designed South Street Seaport, both in New York City.

The design is supposed to encourage more active uses around the edge of the square, which is currently separated from the rest of the square by a wall. The inside of the square will be for "quieter, more relaxed activities, and occasional concerts," said Abbott, who received \$30,000 for his winning design.

Abbott's design retains the square's fountain basin and preserves the existing pagoda and linden trees. The design also calls for additional trees on both sides of the streets surrounding Copley Square; a grassy knoll near the Boston Public Library, and increased seating on the Boylston Street side of Copley Square.

Following four public meetings in mid-1983, guidelines were drawn up to redesign the square and the Boston Redevelopment Authority (BRA) obtained a \$100,000 federal grant to sponsor a design competition. The forums criticized the square, built in the mid-1960s following a national design competition, for being inhospitable to outdoor activity. The meetings were organized by the Copley Square Centennial Committee, a group funded by the businesses near Copley Square.

Approximately \$3 million is needed to begin the redesign of Copley Square, with \$1 million required to establish a permanent endowment to maintain the areas. While some funds may be available from the state, the bulk of the funds will be raised by the private sources that sponsored the centennial committee.

—By David Luberoff and Howard

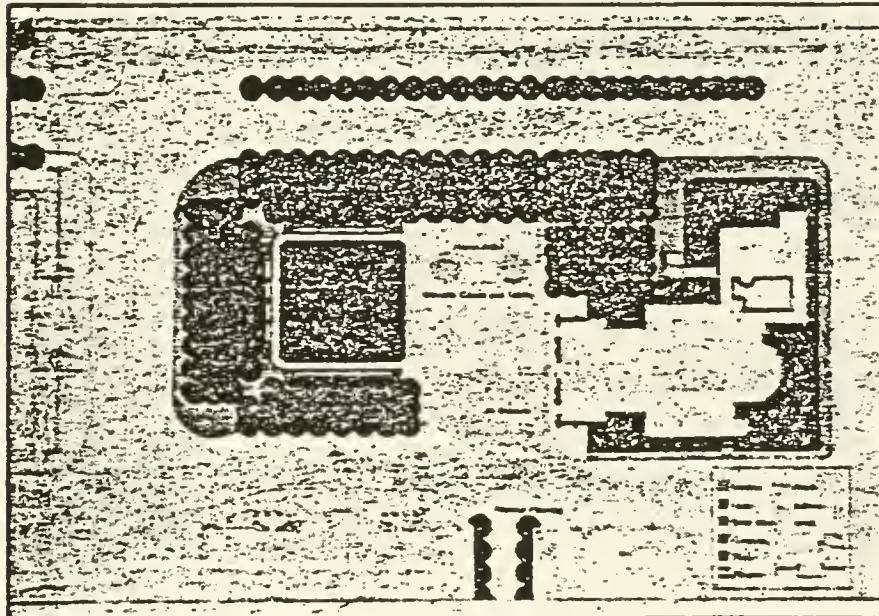
Aluma



PHOTO BY RICHARD FELDMAN
Copley Square has a new design.

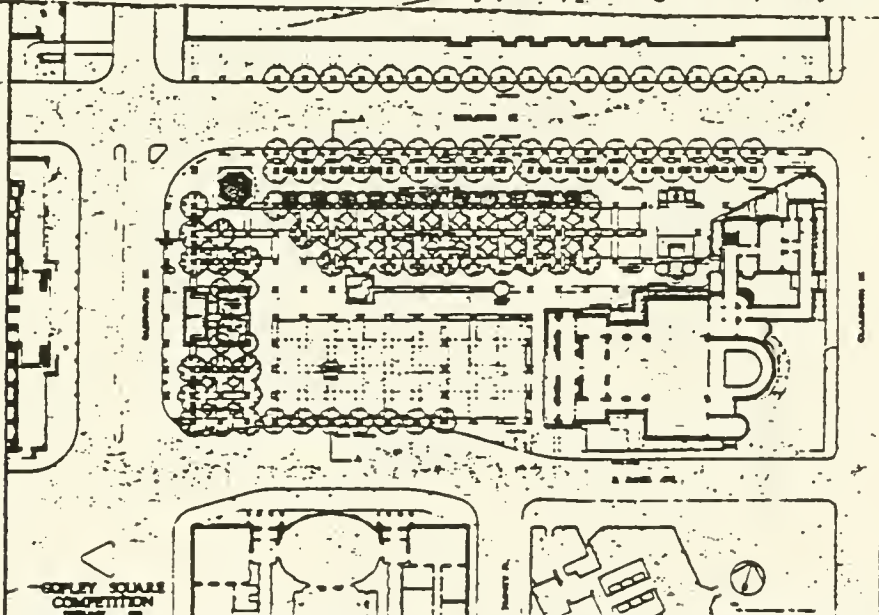
community; a front yard for Trinity Church and the Boston Public Library; a place that reaches out to the surrounding ci-

Copley Square: the five finalists



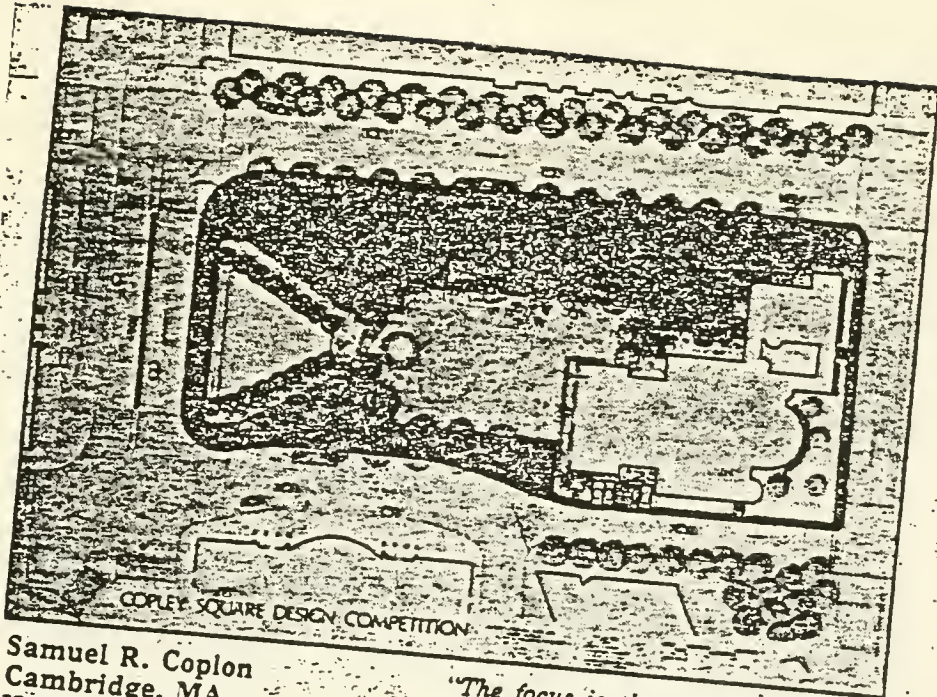
Krisan Osterby-Benson
Peter Schaudt
Michael R. Van Valkenburg
John Whitemen
 Harvard Graduate School of
 Design
 Cambridge, Massachusetts.

"The square panel of grass evokes the symbolism of the American common. Worn paths are welcome... a food service area and a Farmer's Market are located adjacent to Boylston. A radial pattern of granite marks the entry to the church. A small jet fountain in the center keeps the entry free of parking most of the year."



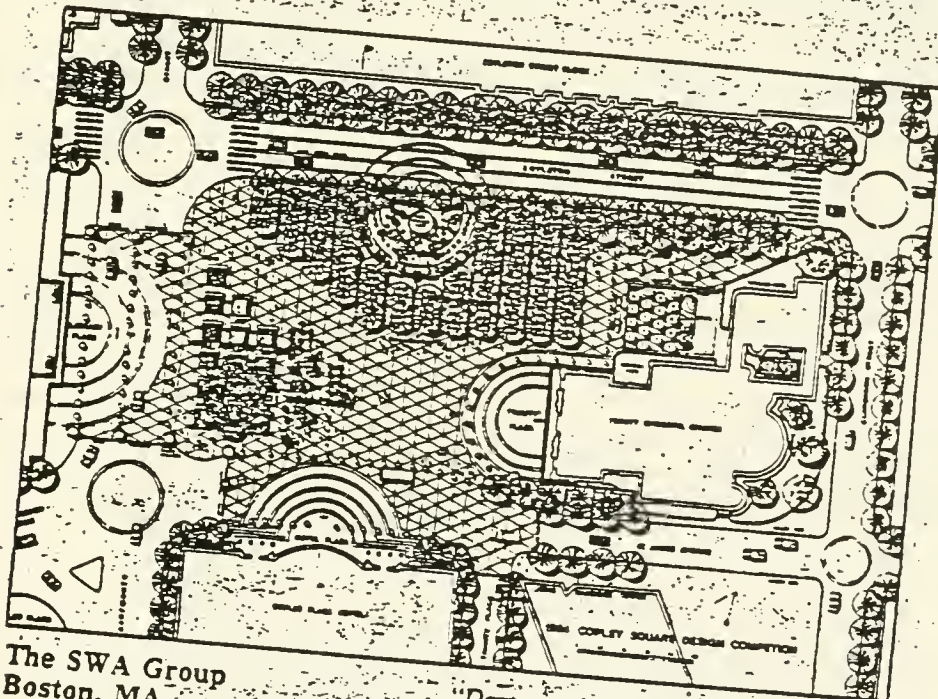
Cooper, Eckstut Associates,
 New York, New York.

"The schema retains three elements of the existing situation: the pagoda trees, the lindens and the fountain basin... informally placed trees define a large open green relating to the library and church... a grass slope would take up the grade between the coping and the new elevation of the square."



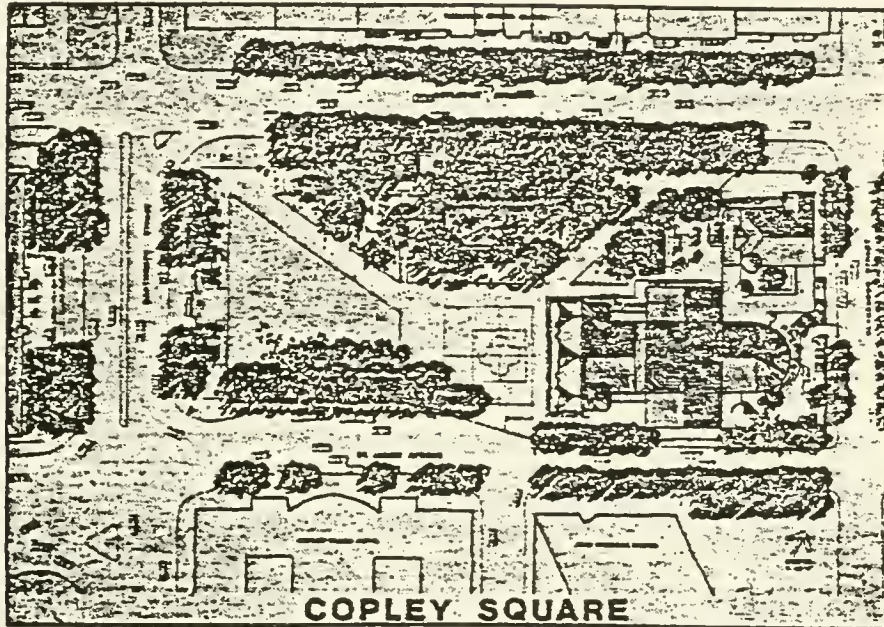
Samuel R. Coplon
Cambridge, MA
Harry L. Dodson
Cambridge, MA.

"The focus is the 'market square,' a visually pure space that is also filled with interest and activity... the food services, cafe and performance area are located in the forested area to the north of the market square... the cafe filters into a quiet garden along the northwest edge of Trinity Church."



The SWA Group
Boston, MA.

"Dartmouth Street in front of the library and St. James Street in front of the hotel are raised to plaza level with the special paving continuing across the streets... the Tivoli Parterre Garden inside the Dartmouth Street edge provides additional fixed seating among seasonal flowers (and) red oak trees."



Dean Abbott
Clarke & Rapuano, Inc.
New York, New York.

The design has two goals: "to contribute to and enhance the street life along Boylston Street, and to create a dignified forecourt to Trinity Church...on Boylston, the design is as close to a retail, busy street as a park can be (with) a farmer's market, canopies, vendors and food service."

The Ledger is honored to publish the five finalists in the competition to redesign Copley Square. Because of the city's guidelines, the proposals broadly resemble each other—but within those boundaries all sorts of possibilities are imaginable, and the winners have tried them. The descriptions are taken from the architects' explanations.

Beginning March 12, these designs as well as the efforts of the merit award winners will be on display at the Westin Hotel. The final winner and design will be announced later this spring.

We thank the Boston Redevelopment Authority for their help in making the designs available. ■



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CITYVIEW

Square deals

It's nice to know that architects are human. It's nice to know that, even though many are highly paid professionals with well-organized staff, they are just as capable of procrastination as college students, that they have as much trouble meeting deadlines as do—well, journalists. And that they love contests.

The current competition to redesign Copley Square is a good example of this. Last week the Ledger ran an item in "Streetbeat" saying there were more than 170 submissions in the first stage of the process to scrap the 16-year-old design by Sasaki and Associates. True, but way off: our mistake was that we called the Boston Redevelopment Authority at 2 p.m. on Friday, three whole hours before the two-week entry period ended.

The final total was 306, of which 280 arrived on Friday. "That morning I felt like we had given a party and no-one had come," admitted one BRA designer, Mitchell Fishman, the staff member overseeing the contest, tells of a Cambridge architect who called at 9:30 that morning to clarify a point in the guidelines. "I asked him when he would be bringing his design by. He said would be getting into a cab at 4:15 p.m."

The stakes are worth the expense of a cab ride. The winning entry will receive \$30,000. The winning entry will rub shoulders with H.R. Richardson and I.M. Pei. The winning entry will be in one of Boston's most prominent positions: Copley Place's impact might be controversial, but it has definitely restored the importance of the square. No longer is it merely the gloriously-decorated edge of the Back Bay.

And what visions of the future are contained in the 612 renderings (one bird's-eye, one eye-level) submitted? No telling.

On Thursday and Friday of last week, while Copley Place put on its makeup and prepared for its debut, the nine members of the design competition jury were pacing around a third-floor room at Trinity Church, checking off scorecards on the entries and narrowing down the entries until debate could begin and five finalists could be chosen. Thursday evening they took a break—a small reception held in their honor at the Copley Plaza—but remained discreet.

The only thing the jury would divulge, albeit affably, was that the ideas ranged from simple to extravagant, and offered real hope that a new, more successful Copley Square would emerge.

And even though Boston is a city notorious for taking the long way around whenever possible, the smooth momentum carrying the competition along makes one hopeful. Plans to celebrate the Square's centennial by giving it a facelift surfaced perhaps a year ago; public workshops were held all summer, a report came out in October, and in December the competition plans were finalized and a schedule was drawn up. The five finalists will be announced on March 12th; two months later the winning plan should be chosen, the grand prize being \$30,000 and a negotiated commission with the BRA to make the plan a reality. It's nice to see things work smoothly; let's hope this is a good omen.

-J.R.



COPLEY SQUARE UPDATE

IN WHAT IS TURNING OUT TO BE THE civil design competition of the year, the quest to win the hand of Copley Plaza (and its \$40,000 award) is nearly completed. The field was narrowed to five second stage finalists on February 22, with the winner to be announced during the week of May 20th.

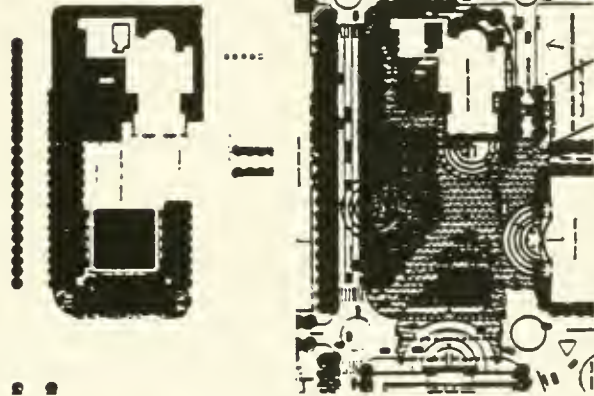
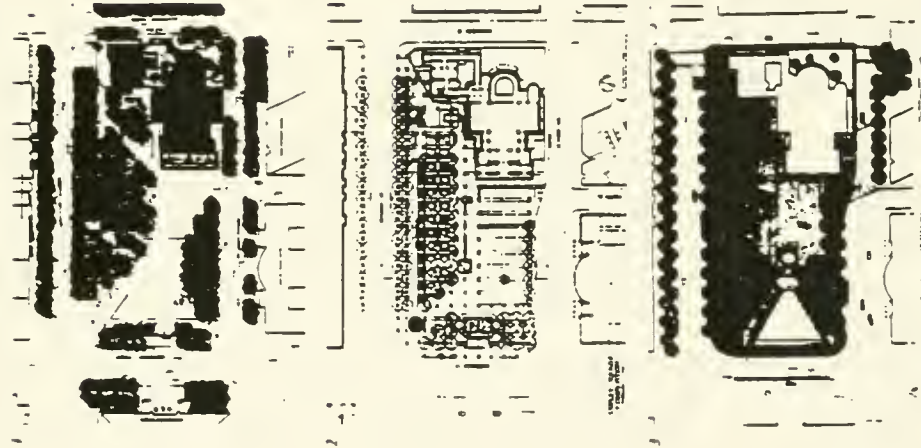
More than 300 competitors tackled the ambitious program to redesign the 2.4-acre public space in Boston. Its Sasaki design merely dating to 1969. Bordered by Trinity Episcopal Church (Richardson) and the Boston Public Library (McKim, Mead and White), Copley also is neighbors with the John Hancock Tower and the Copley Plaza Hotel. As a focal point for the Back Bay and South End, Copley was underused; the competition for redesign is based on a participatory process that developed a vision of the Square as an accessible, safe, enjoyable and usable urban space.

The five finalists' plans reflect multiple intentions for the Square: food service, garden, trees, water-play, vendors, farmers' market, seating, entertainment, views, etc. The finalists will receive a fee of \$5,000 to further develop their concepts and are expected to visit the site. They are:

- Clarke + Rapuano Inc. (New York City), represented by landscape architect Dean Abbott
- Cooper, Eckstut Associates (New York City), represented by Alexander Cooper and Stanton Eckstut
- Samuel R. Coplin and Harry I. Dodson (Cambridge, Massachusetts), associated with Morrice & Gary, Inc. (landscape architects) for the second stage
- Krisan Osterby-Benson, Peter Schaudt, Michael R. Van Valkenburgh and John Whiteman (Harvard University Graduate School of Design), associated with Sippican Consultants International, Inc. (design and engineering) for the second stage
- The SWA Group (Boston, Massachusetts), represented by Thomas

A. Adams, Albert R. Lamb III, Robert Mulachy, Lawrence Reed, Michael Sardina, Douglas Way and John Wong

The jury, who also named 11 merit winners, includes John Belle, AIA, RIBA, New York City; Anthony B. Cascardino, ASI A, Boston; William J. Johnson, FASI A, Ann Arbor; Katharine D. Kane, consultant, Boston; Joseph W. O'Connor, President, Copley Real Estate Advisors, Boston; Lawrence T. Peterra, Esq., Partner, Hemenway



1 An essentially flat scheme is meant to provide repose in a growing context of active and super scale. Finalist Abbott, Jui Clarke + Rapuano, Inc.

2 Here, emphasis is on street life with removable vendor stalls, and in a proper, unnumbered setting for the Church. Finalist Cooper, Eckstut Associates

3 Focus on the market square, its excitement derived from architectural variations and interior activities. Finalist Coplin and Dodson

4 A square parcel of grass makes a symbolic gesture in the development of common ground. Finalist Church, Benson, Schaudt, Van Valkenburgh and Whiteman

5 The rectangle of the total area as defined by surrounding buildings relies upon a triangular grid system. Finalist Adams, Lamb, Mulachy, Reed, Sachina, Way and Wong, for the SWA Group

& Barnes, Boston; Philippe Robert, Ordre des Architectes, architect, Paris; John R. Seligso, landscape historian, Assoc. Professor, Harvard University, and William H. Whyte, author, urban open space planner, New York City

is largely funded by a 1983 \$100,000 NEA grant. Co-sponsors include the Copley Square Centennial Committee and the City of Boston

— S.R.F.



Greener, livelier Copley Square design wins Boston competition

By David Purcell

Staff writer of The Christian Science Monitor

Boston — Dean Abbott and his colleagues spent more than 700 hours designing a new layout for Boston's historic Copley Square. Competing in a national design competition, Mr. Abbott, principal designer with Clarke & Rapuano Inc. of New York City, was vying for a first prize of \$30,000 and a chance to see his plans transformed into concrete, trees, and fountains in this choice location.

The 700 hours was "quite an investment for such a speculative venture" as a design competition, says Domenico Annese, vice-president of the firm. But it paid off. Mr. Abbott's design was chosen last month from among 309 entries.

Despite their speculative nature, design competitions are flourishing. The National Endowment for the Arts encouraged the Copley Square competition and is promoting a number of others.

Michael Pittas, director of the NEA design arts program, says the NEA's efforts aim to "democratize" the process of designing public buildings and parks.

"This country has a long heritage of design competitions," he says. The Washington Monument and Boston's Trinity Church (on Copley Square) were designed this way. "But this method fell into disuse," he says. Now design contracts are awarded on the basis of "patronage and celebrity," and are not democratic.

One danger in design competitions, notes Mr. Annese of Clarke & Rapuano, is that they could attract "trendy stuff and gimmicks." He says that before his firm decides to commit itself to a competition, he "looks at the jury to see if we have a chance. The key to a successful competition is a good jury," he says.

Pittas agrees there can be problems with competitions. "Some fail, some succeed." But, he says, they "unearth new talent. They encourage much greater participation, and give the sponsors a much better chance of meeting their needs."

Polyn D. Carson, a partner with Anderson, Strickland, Associates in New York, says her small company could afford to invest only about two weeks' effort in the design. Even so, it earned a merit award from the Copley Square judges.

The NEA is providing grants for competitions elsewhere in the country, such as for a Center for Innovative Technology in Virginia; an aquarium in Charleston, S.C.; and a housing project in Cincinnati.

The NEA has participated in about 70 competitions since 1980.

Tony Casendino, one of the Copley Square judges, says the prominence of the square was responsible for attracting the more than 300 entries. With Trinity Church at one end and the Boston Public Library at the other, the Copley Square is situated "between some of the best architecture in the country," he says.

The square was redesigned only 15 years ago — also the result of a national competition. But its design is generally admitted to be not working. The square is set off from the surrounding streets by thick concrete walls, with a series of steps leading to a fountain below street level, the square often attracts more drug dealers and derelicts than families or vacationers. With few trees and lots of open space, it is often windswept, and bleak.

To ensure that the new design would address these problems, a committee of business leaders, architects, residents, and city officials was formed to prepare guidelines for the competitors. The committee stipulated elevating the plaza to street level, increasing the seating capacity of the square, and increasing the amount of greenery. It asked for space for a cafe, a farmer's market, and occasional performances, public functions, or folk dances, to encourage activity in the square and make it safer.

Urban planner William H. Whyte, the jury chairman, says "Of all the entries, Mr. Abbott's design was the most responsive to the guidelines, in spirit as well as in details. It's a fine, clean design."

Abbott says his concept was for "a place that doesn't try to get away from the city. It reaches out." The design includes paved areas, a fountain, and large areas of grass. "This is a sit-on-the-grass space," he says. And Mr. Abbott makes extensive use of trees, both within Copley Square and across all the adjacent streets.

The city government and local businesses aim to raise \$4 million for the renovations, expected to start this fall and be completed in the summer of 1985.

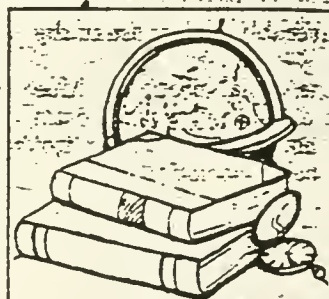


View facing Boston Public Library; trees are new.



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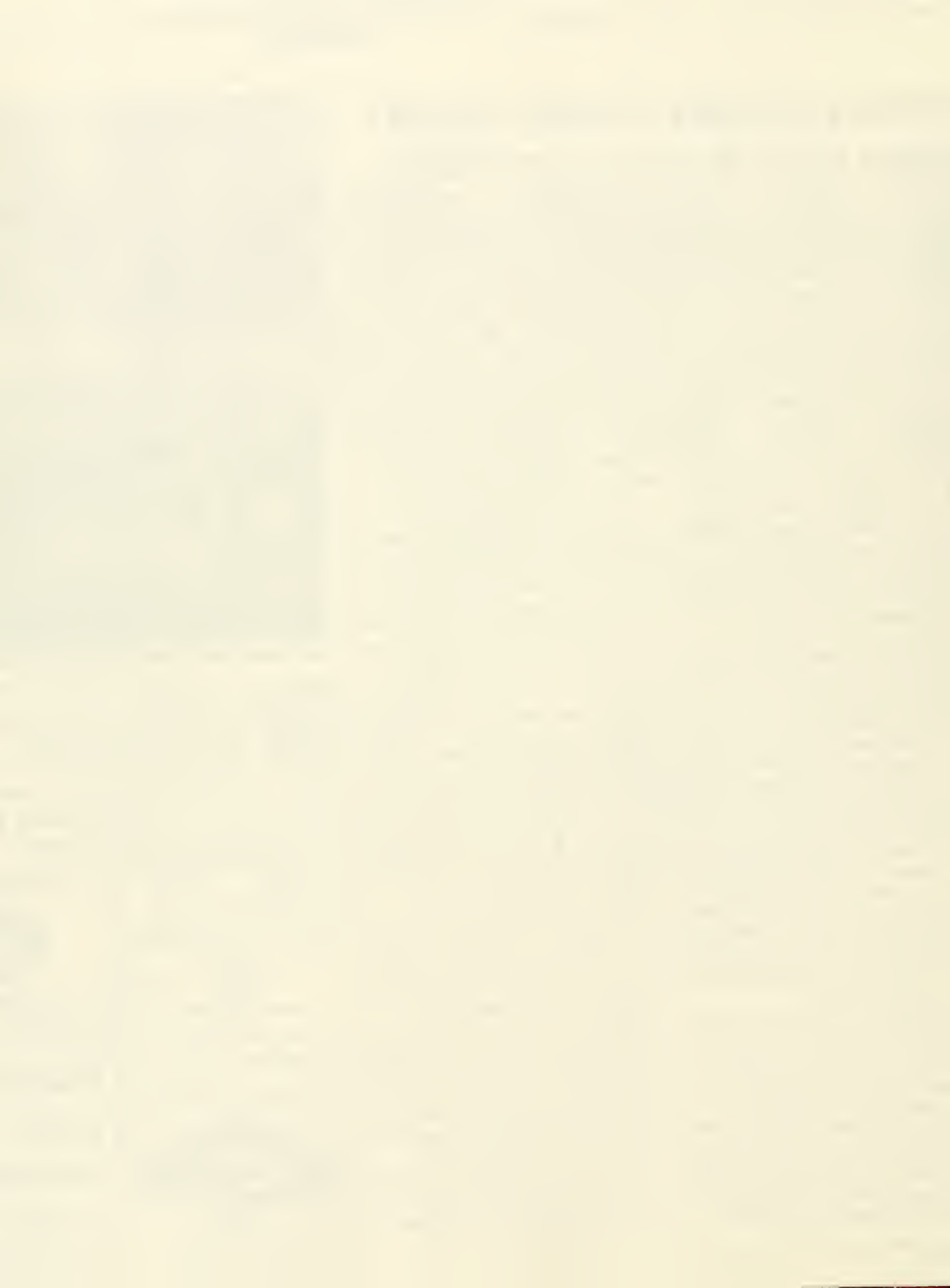
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The once and future Copley Square

The name is venerable, but neighbors have never been happy with the face

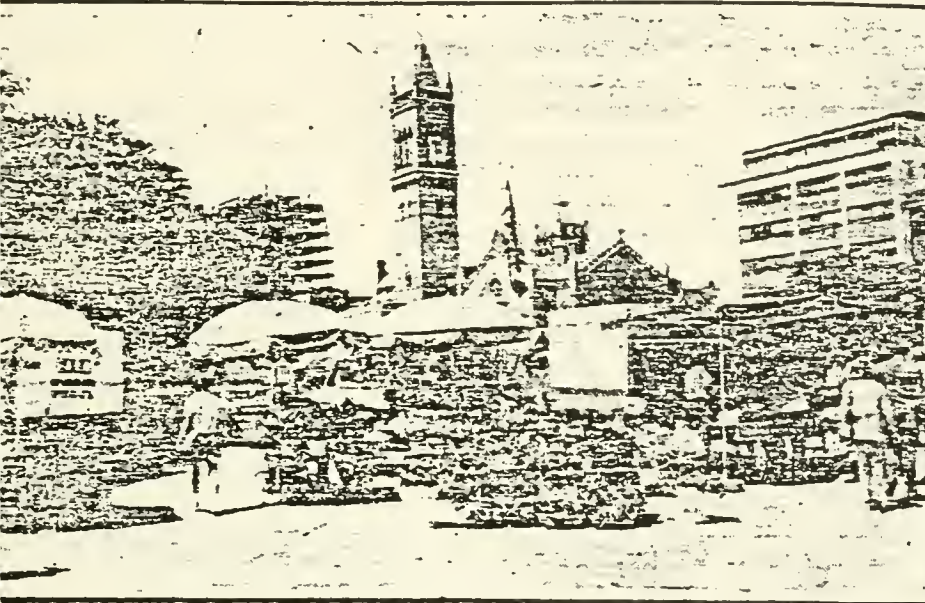


PHOTO BY PAM SCHNALL

The greenmarket. . . Two days each week, Copley Square comes alive.

By John King

Fifteen years ago, the design for the public plaza at Copley Square was the winner of a nationwide competition. Today, in the words of one critic of the square, "It's a pit."

A public meeting this week signalled the beginning of a year-long process that the neighborhood and the city hope will result in a new, more vital Copley Square.

The initiative comes after a year of meetings between local businesses and social groups on the best way to revitalize the square, which in its present form is only 15 years old.

With the passage of time, opinions about the design of Copley Square have changed. It is now regarded as barren, grim, uninviting, dangerous and, essentially, beyond salvation in its present form.

To South End architect Joan

Wood, Copley Square is "unpleasant, dirty, and there's no connection with the street. People only use it because they have to cut through, or they're desperate for an open space. It doesn't welcome you."

"It's too bad we can't physically play with it," she muses. "Use a bulldozer here, plant some trees there. Two or three hundred years ago, architects could keep working until things were right."

Wood is a member of the Copley Square Centennial Committee, a group of local community and business figures that have been meeting since last year to discuss the square's future.

In November, the committee will issue a report outlining new design objectives for the square, plus suggestions on how a new square could be financed and managed. It has also applied for a \$100,000 grant from the National Endowment for

the Arts to finance a new competition.

If the grant is awarded, a competition would be held next spring, with a June deadline. After a winner was selected, construction could begin in the of 1985.

The committee plans to involve the public in the design process. Last Wednesday, it sponsored a two-hour meeting at the Boston Public Library attended by 400 people who gathered to hear speakers discuss the square as well as to voice their own ideas for upgrading the 95,000 sq. ft. area. Suggestions included opening a playground on the square; shutting down the near-

Massachusetts Turnpike inter-

change; even putting affordable stores in Copley Place.

Speaking first was Sam Bass Warner, Boston University professor of history. He concentrated on Copley Square's past, explaining, "It is an edge; it is not a center," and emphasizing that the area developed by chance as a left-over space between Boston's western and southern paths of growth.

"Copley Square dispenses neither cozy charm nor humane urbanity," Warner said. "It has always been to my mind a Cadillac ranch . . . (a space) where office workers and Back Bay shoppers might someday like to gather."

At present, though, they either can't or won't. Addressing this problem was William H. Whyte, a longtime student of urban space. Other than the obligatory nod towards the surrounding architecture, he had little good to say about the square.

"The great problem of Copley Square is its divorce from the street," White said. "Despite what people say, the greatest attraction in the city is other people . . . You have nothing to fear from an increase in foot traffic and people lounging."

In the view of White and other observers, the raised sides of the square along St. James and (especially) Boylston Street inhibit the vitality of activity within the area. The "barrier" created along Boylston has two bad effects: the street scene on Boylston is cut off from view inside, and casual awareness of the square to passers-by is diminished — the focus of activity,

outer wall. "If you have to make a decision to enter a park," Whyte said, "you probably won't."

He also criticized the lack of trees, grass and seats, all of which ring the square rather than fill it. "The square is as woefully under-seated a place as I've ever seen," he said. In order to bring people in, and keep them in, Whyte suggested filling the spaces with benches at right angles, putting a "structure" of some sort in the middle (possibly an outdoor restaurant), and encouraging more activities like the Farmers' Market which operates on Wednesdays and Fridays beside Trinity Church selling New England-grown vegetables and produce.

□

If Copley Square is so universally unloved — "It was obvious from

several main goals. Sightlines to Old South Church and Trinity Church were to be protected. There was to be as little maintenance as possible. Commercial activities were not to be allowed. And the only design submissions were overhead drawings.

"The viewpoint for the competition was always from 60 stories up," Piper explains. "Copley Square is handsome from the air, but it loses logic at ground level."

The general dissatisfaction with the square wouldn't normally result in a change; after all, its problems are minor compared to other places in the city. But recent developments in the area came together to trigger the current process.

The committee, in part, was born

No one had ever been happy with the result of the competition. The square has been an island unto itself," explains Katherine Ahern, a member of the committee; her father, neighborhood leader Daniel Ahern, had helped frame the original competition but had shared in the general disappointment with the actual product.

The committee reflects all these elements; its 30 members include representatives from architectural societies, local churches, the nearby insurance companies, neighborhood groups and the BRA.

"Copley Square didn't have a chance from the start — people were well-intentioned, but the research and thinking hadn't been done," Ahern says. "People perceived open space differently then. We're less fearful of it now. It doesn't have to be structured." ■

'People only use Copley Square because they have to cut through, or they're desperate for space.'

— Joan Wood

the beginning it wouldn't be a pleasant place," Wood says — why was the design approved in the first place?

"The original specifications of the competition called for exactly what was built," explains Tom Piper. Piper, a member of the MIT urban planning department, is part of the team researching Copley Square for the committee. "There's been a shift in opinion about what's appropriate."

According to Piper, the 1966 competition to select a design for the new, unified Copley Square (Huntington Avenue had run through the middle of the space since its creation in 1883) had

in Copley Place and the John Hancock Tower. When the tower was constructed, the insurance company agreed to tear down their original building across the street, replacing it with a plaza and/or cultural center. They later decided the building lent itself to rehabilitation, and discussed alternative "compensation" with the Boston Redevelopment Authority.

At the same time, Copley Place project manager Ken Himmel was expressing a desire to upgrade the square, which seemed a distinctly unglamorous approach to his \$450 million office/retail/hotel complex. Back Bay residents also had hopes of improving the site.

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New Plans for Copley Square

Margaret B. Reeve

Empty piazzas are intriguing only in early De Chirico's (Robert Venturi, *Complexity and Contradiction in Architecture*), in the description of his firm's entry to the 1965 Copley Square competition, architect Robert Venturi characterized the open urban plaza as "un-American," derived from a love for Italian towns but used in U.S. cities mainly for pedestrian short cuts. The "plazza compulsion" as he labeled it, may have motivated the jurors of the first Copley Square competition to select a scheme which, thirteen years after its construction, has been deemed inappropriate and underutilized. The Copley Square piazza today is a wind-blown, desolate, empty open space at the heart of one of Boston's most historic districts.

The Copley Square Centennial Committee, established in the fall of 1982, recognizing the importance of the plaza to the growth and health of the area, determined to develop a new vision for its use. Through a series of public workshops during the summer of 1983, and a variety of subcommittee reports, they assembled guidelines for the redesign of Copley Square, a 1983 national competition. With a \$100,000 NEA Design Arts Grant, the Centennial Committee, together with the city of Boston, sponsored the competition, administered by the Boston Redevelopment Authority. Over 309 entries were received, and a jury awarded five finalists \$5000 each to further develop their schemes. On May 21, Mayor Flynn announced that Dean Abbott, of the New York firm of Clarke and Rapuano, had been selected as the winner.

The competition guidelines emphasized the effects of changes and new demands on public use of the plaza. Central to Copley Square were its role in the transition between low-rise historical residential districts and the zone of massive new commercial construction, and its historic importance as the site of two masterpieces of American architecture. H. H. Richardson's Trinity Church and McKim, Mead, and White's Boston Public Library embody the major influences of religion, culture, and education in the square. In addition to the values symbolized by the architecture, Boston's business life thrives in Copley Square. The contradictions between residential and business, culture and commerce, old and new, and small and large scale had to be brought into balance

in the new plaza scheme. Copley Square could be a source of enrichment for Back Bay and South End dwellers and workers if community and cultural meaning were communicated by this central public place.

The task for the Copley Square Centennial Committee was to determine what amenities the plaza should offer. The key adjectives they selected to describe their aims for this urban space were "accessible, safe, enjoyable, and usable." In establishing guidelines for the competition, they attempted to stimulate good civic design by isolating the activities which should take place in Copley Square. Although urban life often centers around the activities of commuting and consuming, they did not see the plaza as a place for strolling and shopping. Instead, the plaza would serve as a respite from the surrounding urban frenzy. It could be a place to stop, talk, listen, read, relax, and observe.

In order to create a warm human environment, encouraging people to spend time in the plaza rather than pass through, certain design elements had to be emphasized. Flower beds and plantings should provide seasonal color as well as year-round foliage. Trees can define vistas, passages, and activity areas as well as provide shade for benches and tables. Paving could serve not only to guide pedestrian movement but also to complement the style of the surrounding architecture in pattern and color. Lighting and acoustic fixtures should be considered not only in terms of efficiency but also as decorative elements, as should wind protection.

Apart from these design guidelines, the committee specified certain functional requirements to establish built-in uses for the space. These included a food service pavilion with 150 seats and tables, seating for 1000, some fixed and some movable; a site for a farmers' market; and a 300-seat area for festivals and concerts.

In both the general design guidelines and the built-in functional requirements for the Copley Square plaza, the committee envisioned the space primarily for unplanned activities. Shoppers, parents with children, workers at lunchtime, and the elderly would need an area which provides both privacy and the

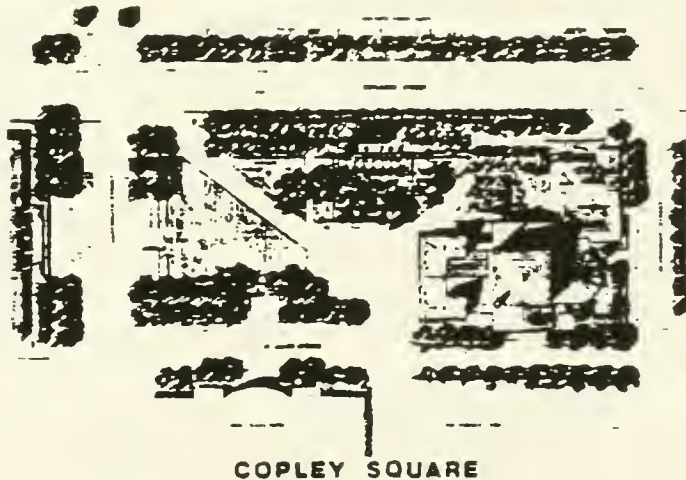


New Plans for Copley Square

possibility of social interaction. The winning design in many respects was selected because it adhered so closely to the recommendations and guidelines guidelines. It completely fulfills the committee's recommendation to concentrate on the importance of street-level activity. At the edges of the plaza, a farmer's market and a food service area provide a focus for lively interaction with the urban setting. Once the pedestrian passes through these bustling areas at the fringes, he or she enters a quiet, restful, sheltered space at the center, with a lawn, fountain, and trees. Dean Abbott, the winning designer, characterizes the plaza as a "front lawn" for Trinity Church and a "living room" for the community. If these metaphors are communicated by the completed new design, perhaps Bostonians will use and enjoy Copley Square Plaza as they do their own homes.

Fund raising is scheduled to be completed by fall, representing a fifty-fifty private-city \$3 million venture. Construction would begin next summer and with twelve months to complete, the new Copley Square plaza will open in the summer of 1986. The presentation drawings for the winning scheme are on display at the Boston Public Library until July 1.

Margaret S. Reeve is the director of the Gund Hall Gallery, Harvard Graduate School of Design.



COPLEY SQUARE

NEW ENGLAND

Redrawing a Square

Boston wants to 'start from scratch' to give bleak Copley Square an inviting new look



By David Parcell
Staff writer of The Christian Science Monitor

COPLEY Square, restyled just 15 years ago, will be getting a new look.

The square, which celebrated its centennial last year, took its present form in 1969 — after a national design competition. But officials and citizens generally admit the design is "not working."

Copley Square is now in the thick of another competition. This time, say organizers and judges, so much thought, effort, and homework went into formulating the competition guidelines that an excellent design should result.

William H. Whyte, an urban space planner from New York and chairman of the competition jury, says design competitions for city squares are not uncommon. But, he notes, the Copley Square competition is unusual for several reasons:

Public participation. Mr. Whyte and others acknowledge the amount of input contributed by the public in forming the contest guidelines.

Boston's design guidelines. "The client [Boston] did its homework," Whyte says. Guidelines were specific, and "there was a strong consensus on what was sought — not just a smorgasbord of goodies."

Scope of the competition. This is a "very important competition," Whyte says. More than 300 entries were received from across the nation. "The character of the winner [to be announced May 21] will have a very strong effect on subsequent design across the country."

As it stands, Copley Square has a number of problems, city planners say. With a series of steps and levels leading down to a fountain below street level, and with few trees, it can be windswept and bleak. Set off from the surrounding streets by thick concrete walls, the square is often more inviting to drug dealers and derelicts than to families and vacationers.

Because of this, Whyte says, Boston — at the urging of neighboring businesses — took the approach: "Let's start from scratch and do it right."

In February, the slew of entries was narrowed to five. The detailed designs were due April 28 and are being



PETER MAN — STAFF

Set off from surrounding streets by thick concrete walls, Copley Square is more inviting to drug dealers than to families and vacationers.

Today's design for Copley Square is 'not working'

kept at Boston Redevelopment Authority offices, under lock and key, until the jury arrives next week to make its final decision. The winner will receive \$30,000.

If all goes as planned, the new Copley Square would be completed by the summer of 1985.

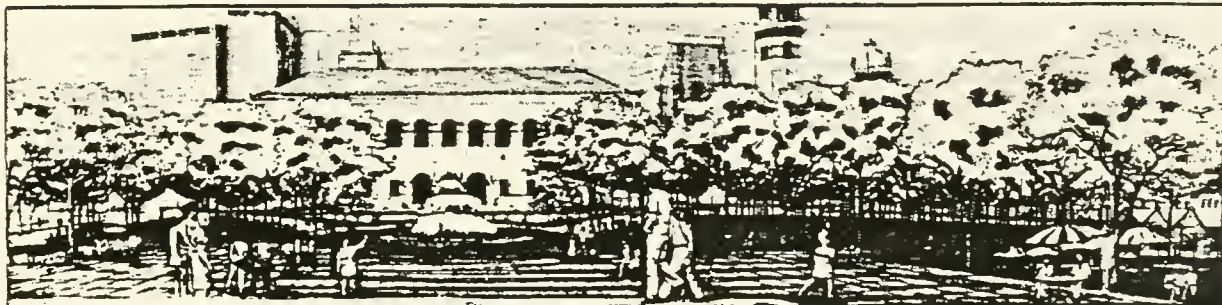
The five finalists — three established firms and two groups of unknowns — declined to discuss their proposals, so as not to jeopardize their chances.

• The SWA Group of Boston submitted a design linking Trinity Church, the Copley Plaza Hotel, and the library to the square. The plan calls for "special paving across the streets to engage the buildings." Trees are used extensively in the design, in the square itself and on both sides of most of the surrounding streets.

• Krisan Osterby-Benson, Peter Schaudt, Michael

Please see COPLEY next page

SAMUEL A. COPLIN AND HARRY L. DOOSCH



This entry, view facing Boston Public Library, features reflecting pool that is an ice rink in winter

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"The American common"

COPLEY

from preceding page

Van Valkenburg, and John Whiteman of the Harvard Graduate School of Design submitted a proposal making "a symbolic gesture to the history of Copley Square, and the development of common ground. A square panel of grass evokes the symbolism of the American common," says the group. "Worn paths are welcome on the grass."

Samuel Coplon and Harry Dodson of Cambridge, say their design "allows for ease of access and flexible use of space while mitigating the harsh and often inhospitable aspects of the urban environment." Trees and shrubs shelter much of the square's boundaries. A triangular reflecting pool at the library end of the square would be used in winter as a skating rink.

Clarke and Rapuano Inc. of New York designed the square to be "a 'living room' for the Back Bay and the commercial district" as well as a "front yard for

Trinity Church. It is a place that doesn't try to get away from the city. It reaches out." The design includes some paved area, but also large expanses of grass. "This is a 'sit on the grass' space," its designers say. Here, too, trees line both sides of all surrounding streets.

Cooper, Eckstut Associates, also of New York, seeks to "contribute to and enhance the street life along Boylston Street." A new "promenade," canopies, space for the farmer's market, vendors, and a café line the Boylston Street side of the square. An open plaza in front of Trinity Church "is meant to give the church, for the first time, a proper setting. The design tries to make Copley Square as much a part of the city as possible. It is a park . . . that tries to fit in more than stand out."

The Copley Square Centennial Committee, formed more than a year ago to guide the redesign efforts, includes representatives from city government, local business interests, community groups, and adjacent private institutions such as Trinity Church, the Old South Church, and the Boston Public Library.



"A large open green" is the major element of this design, shown facing Trinity Church

Several of Copley Square's corporate neighbors contributed \$110,000 for administrative costs, and the National Endowment for the Arts provided a matching grant (one of only two in the nation). The centennial committee hired a team of designers from the Massachusetts Institute of Technology (MIT) to write the

Beacon Hill Watch



Should a candidate, having collected funds to run for one office, be permitted to use these funds in a quest for another political niche in the same election?

Markey move spotlights problems of running

Political fallout from Edward J. Markey's 11th-hour decision to discontinue his candidacy for the US Senate, in favor of a reelection bid for the US House, may not blow away soon.

Although the congressman from Malden had a perfect right to change his mind about reaching for higher office, the move can hardly be expected to enhance his elective career. Indeed, it could cost him the seat he has held for the past 7½ years.

But regardless of Representative Markey's political

state's Seventh Congressional District.

If nothing else, this would put him on more even footing with his challengers, none of whom are likely to raise anywhere near as much money in their bid for the US House seat as Markey collected in his 3½ months as a contender for the US Senate seat.

While it will never be known who would have challenged Markey if he decided in the first place to seek reelection, an open US House seat in a heavily Democratic district was, understandably, a great temptation for at least four would-be congressmen.

Two of the four original Seventh District aspirants — state Reps. Michael J. McGlynn (D) of Medford and Nicholas A. Paleologos (D) of Woburn — speedily shifted gears after Markey's unexpected May 1 announcement and, instead, are running for reelection to the Massachusetts legislature.

State Rep. Michael J. Barrett (D) of Reading and former state Sen. Samuel Rotondi (D) of Winchester, however, have decided not to back off. As a result, the Democratic voters of the Markey district will have a choice, for the first time since he won the congressional seat in 1976, over who they want their party's nominee to be.

If Massachusetts had a law preventing candidates from circulating nomination papers for more than one

This year, as in the past, several incumbents have had nomination papers in circulation for two elective posts at the same time.

office in the same election, Markey would have been forced to stick with his senatorial campaign or to retreat quietly to the political sidelines. And Representatives McGlynn and Paleologos, too, would not have had to scurry around at the last minute to collect the needed 150 Democratic voter signatures to run for reelection to the state legislature.

In fairness to Markey and the others, what they did was not only legal but also not terribly unusual.

Keeping all political options open for as long as possible is a common practice among officeholders, especially those eyeing a move to a higher seat.

GEORGE B. MERRY

future, his decision to quit the Senate race only a week before the filing deadline for his nomination papers underscores a major shortcoming in Massachusetts election laws. Worse, his decision came just a few hours before the filing cutoff for the state legislature, which affected three state lawmakers who had to decide whether to continue their campaigns for Markey's congressional seat or to try retaining their state posts.

In the aftermath of this shuffle, the Markey decision raises two serious questions worthy of lawmaker consideration:

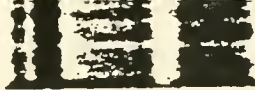
1. Should an office-seeker (incumbent or no), having applied for and begun circulation of nomination papers, be allowed to seek signatures either simultaneously or in the same campaign to run for a different elective post?

2. Should a candidate, having collected funds to run for one office, be permitted to use these funds in a quest for another political niche in the same election, if the candidate changes his or her campaign sights?

From an ethical standpoint, at least, the answer to the second question appears to be a resounding "no."

When people contribute to help a candidate gain or retain a particular office, there is no certainty any donors want their money used by the candidate to campaign for a different elective seat.

In the spirit of fair play, Markey may want to return every one of the more than \$270,000 he had collected for his run for the US Senate seat being vacated at year's end by fellow-Democrat Paul E. Tsongas. The congressman, now bent on reelection, could begin raising funds (with perhaps a clearer political conscience) for what



competition guidelines and to plan the agenda.

Tom Piper of MIT says the emphasis on making the redesign contest a public-private process was "absolutely critical." The centennial committee formed four subcommittees to consider activities, management, design, and financial issues. Between June and December last year, the subcommittees held more than 25 meetings, Mr. Piper says.

In addition, four public workshops were held in the Boston Public Library auditorium. "We packed the house each time," he says. More than 1,200 people participated in the process, he estimates.

Patricia Severance, competition project director, says the committee handed out surveys to the audience at several workshops. The results were tabulated, and each subcommittee considered audience suggestions.

Eventually, the centennial committee adopted very specific guidelines for the competition. Piper says they call for "elevating the plaza to street level, increasing the seating capacity of the square, increasing the amount of greenery, and introducing activity for anchors to make it safer," among other requirements.

One such "anchor" specified in the guidelines is a food-service operation, such as a café. Says Shirley Muirhead, a landscape architect with the Boston Redevelopment Authority (BRA): "We know that food shops, and the kind of activity they generate, is how you make the drug people go away."

And Katherine D. Kane, who chairs the activities subcommittee, says her group considered other activities that would be appropriate for the square. The popular farmer's market, now held in front of Trinity Church a few times a week, should remain, she says, and the designs were to include an area for occasional performances, public functions, or folk dances.

Says William Whyte, "we've learned a lot in the last 15 years (since the original competition)." For instance, "sunken plazas don't work."

Last December the competition was opened to designers, landscapers, and architects across the United

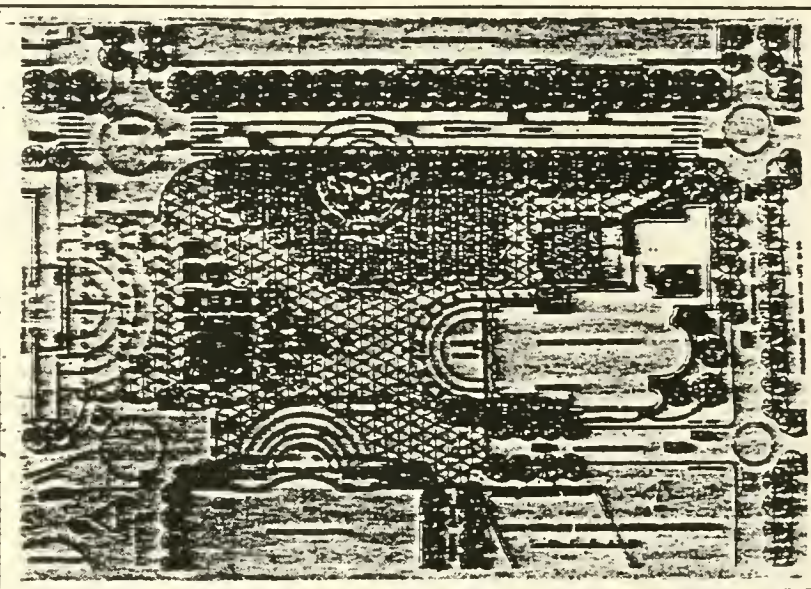
States. More than 500 individuals or firms registered, and the BRA received 309 entries — a "very high participation rate," says Ms. Muirhead.

In February a jury of nine judges met for two days to narrow the field to five finalists. Mrs. Kane says the judging process was "wild!" She says the jurors considered the entries "35 at a time."

Whyte says he was "apprehensive as a juror because of the number of entries." He adds: "You've got to be ruthless — not spending time on the obvious duds."

By the second afternoon, the jury had narrowed the field to about 25. As more were ruled out, he says, the jury was able to reach a "strong consensus." The results are "just about what another jury would have chosen."

The five finalists, who received \$5,000 each, were sent back to their drawing boards to come up with more specific details for their proposals. Designers were asked to submit drawings of the square from several perspectives, and in each of the four seasons. They must



This plan calls for lots of trees and 'special paving across the streets to engage the buildings'

include specific information on paving materials, lights, benches, sculpture, and fountains, as well as consider the effects of wind and the need for safety.

The designers were also asked to estimate maintenance costs for the square. As a result of Proposition 2½, says Tom Piper, "the city is virtually incapable of maintaining its parks."

The centennial committee is now trying to raise \$4 million — \$3 million for construction and design, and \$1 million for a maintenance endowment fund.

g for two offices in the same election

First: his second-place but none-too-impressive position, behind Lt. Gov. John F. Kerry, among Democratic senatorial candidates in a recent Becker Institute voter preference sampling.

Second: his failure to come close to US Rep. James M. Shannon, a fellow liberal seeking the Tsongas seat, on any of four endorsement ballots at the April 28 convention of Citizens for Participation in Political Action.

That group, comprised largely of political liberals, is heavily committed to a broad range of issues including the nuclear weapons freeze, a cause for which Markey has been in the forefront in Congress.

Several other incumbents in various state and federal offices this year, as in the past, have had nomination papers in circulation for two elective posts at the same time, or at least in the same campaign.

Since it is possible for a candidate to run for only one seat on the same ballot, a decision must be made before

the filing deadline — 5 p.m. May 1 for the state legislature, and the same hour a week later for Congress and the US Senate.

If political aspirants were allowed to pursue only one office at a time, there would be less of an early rush to take out nomination papers — and, quite possibly, greater care in deciding what to do.

In his zeal to upstage potential foes for the Tsongas senatorial seat, Markey made his move two days after the incumbent's unexpected retirement announcement.

If it were legally impossible for the Seventh District congressman to retreat to a reelection bid for that seat (should he later choose not to compete for the Senate nomination), he just might have shied away from even a short-lived campaign for the higher office.

This surely would have spared Markey from last week's embarrassing move — one that has done nothing to endear him to some members of his party or voters and contributors who were supporting his Senate candidacy.

Some state lawmakers, at least those who have circulated nomination papers for different offices as recently as this spring, may be reluctant to consider legislation to restrict this practice. Yet, why should an officeholder be able to wait, sizing up the competition, before embarking on a candidacy that may be abandoned — if the going later looks too tough — for a move in another elective direction?

This is not to suggest that an aspirant for any political office should be forced to stay in the race if, as apparently in Markey's case, he or she concludes prospects for victory are unpromising. At the same time, it is questionable whether, having made the decision to move up, a candidate will find it desirable to make an 11th-hour retreat to another seat.

If Massachusetts lawmakers should prove unwilling to restrict candidate mobility in this way, it might make sense to change the dates for filing nomination papers. In this way, those running for higher office would have to file their support signatures at the same time and



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