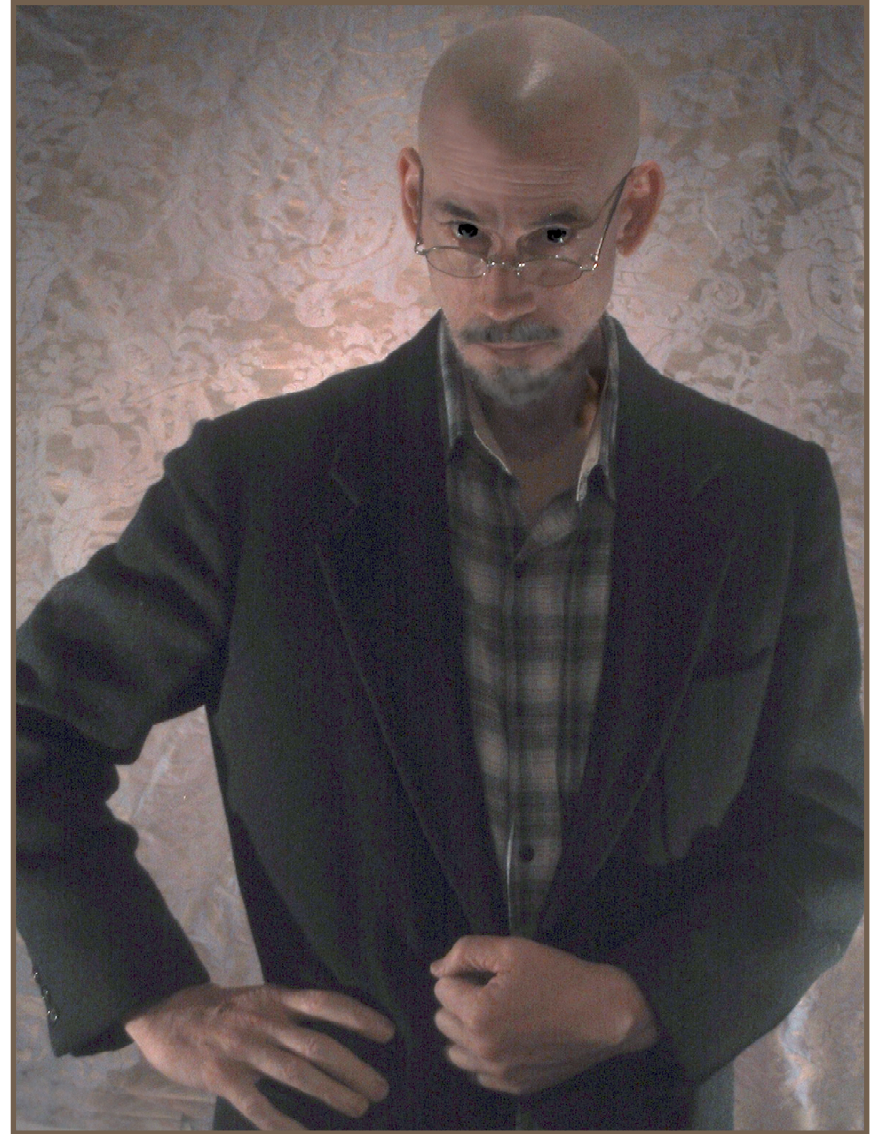


MICHAEL J. SCANLON

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www.mjscanlon.com



Self Portrait, Michael Scanlon, 2004

ARS SINE SCIENTIA NIHIL EST
L.B.ALBERTI
Art without science is nothing.

AND IF I MAY APPEND MY OWN COROLLARY TO THE GREAT ALBERTI:
SCIENCE WITHOUT ART IS NOTHING.

This is an introduction to myself, my background, my education and experience. Certain highlights are called out in the manner of a CV or resumé, but as the reader may realize from the date of the initial professional incident mentioned, I have been practicing in the fine and applied arts for nearly 45 years, and so will cite only highlights, and they in a cursory fashion.

ORIGIN

I was born in 1948 in Providence RI. My family is a great mixture of artists, engineers and inventors and I spent my early childhood moving between my father's engineering and plastic manufacturing office, a tool makers' shop, and the studio of the painter Eugene Tonoff, who was a close friend of my mother's brother, the sculptor William Thompson. Alas, both these influences continue to this day, sometimes reinforcing and sometimes conflicting with one another. Both were very rich experiences, and how could it be otherwise than that I should take so much as a given the dictum of the great Renaissance architect Alberti.

My first work experience was during summers in high school working for Research and Design, Inc. a firm in Providence that originated the concept of "Office landscaping." Today everyone

knows those ubiquitous modular office systems, but it was new concept then. My particular responsibility was research regarding possible patent conflicts; over two years I examined every patent for convertible furniture in the US patent library, and I assisted in the fabrication of the prototypes. Need I say that I chuckle when I walk into offices even now and see this still in use.

I have detailed this experience because it shows both how long I have been in the discipline, and the technical aspect of my interests and experience.

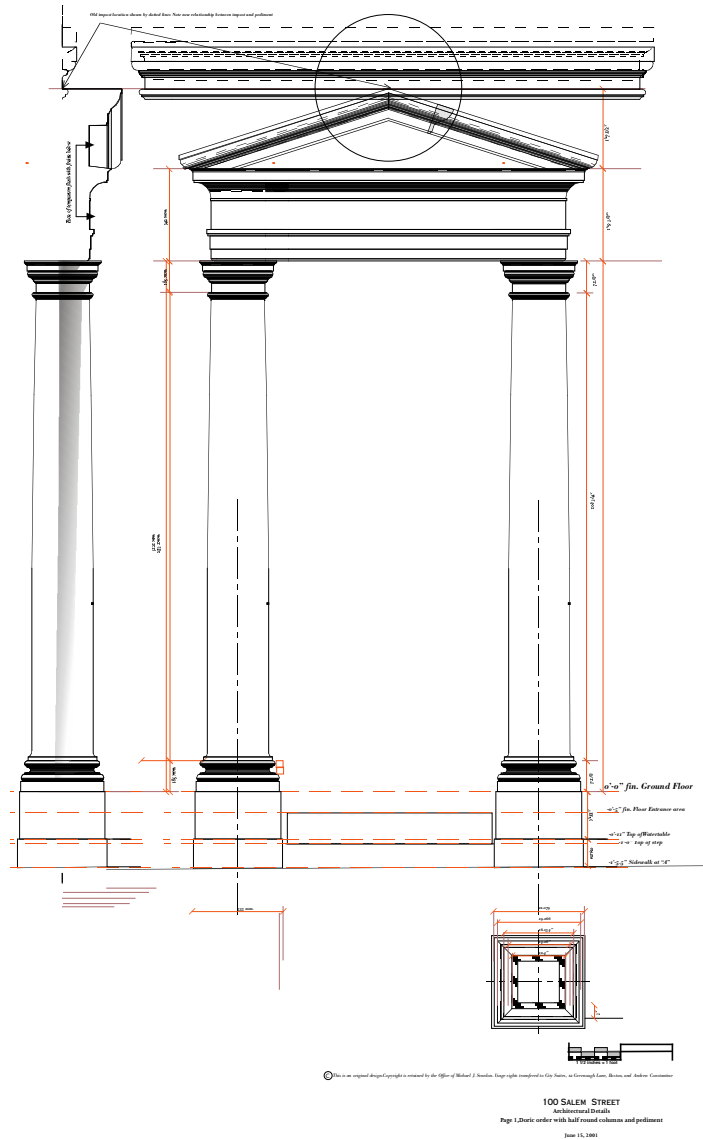
EDUCATION

I attended the Rhode Island School of Design in Providence (class of '72) and The National College of Art in Dublin Ireland, where I studied architectural history and education.

While studying in Dublin I worked with a firm that removed 18th century interior fittings from buildings slated for demolition. In order to succeed in this it was necessary in every case to come to understand the exact method of construction in order to reverse the process so that very fragile parts of a building could be removed without damage to the object (or pulling the building down on top of us!) While in itself this represents a small portion of my experience the knowledge gained has reinforced both the technical and aesthetic aspects of my life's work.

EARLY WORK EXPERIENCE

After Returning from Dublin I worked for the Durand Studios in New York on stained glass restoration and replacement projects, and commenced working as a part time designer. My stay in NY was cut short due to my fathers health, but I continued servicing my NY clients- mainly restaurants for some years



while establishing myself in Providence. I came to Boston in 1982. In 1988 I became the head of the Interior Design department at Paine Furniture. While there I was teaching part time at Newbury College.

THE OFFICE OF MICHAEL J. SCANLON

I returned to Private practice and 1990 and also joined the Faculty of Wentworth Institute of Technology at that time. Being a member of the American Society of Interior Designers and also an educator in the field I became involved in the movement to achieve professional qualification for interior designers and also legislative regulation of the profession. For many years I sat on the board of directors of the New England Chapter of the society and am very proud of having received the Societies recognition and appreciation at the time of my retirement from the board.

My work over the last 18 years has included a wide range of projects of many sizes, from as small as a guest bath to as large as the complete cast stone facade of 100 Salem Street in the North End, which won the 2004 National Design Award from the Cast Stone Institute of America. I am fortunate to have a very loyal group of clients whose needs change and evolve over the years, and have made my work varied, challenging, exciting and most gratifying; and I am very grateful to them all.

Detail, 100 Salem Street, design development

BARRINGTON HIGH SCHOOL, 1967
BARRINGTON, RI

RESEARCH AND DESIGN, INC.
PROVIDENCE RI

RHODE ISLAND SCHOOL OF DESIGN, '72
PROVIDENCE RI

NATION COLLEGE OF ART
DUBLIN, IRELAND

DURAND STUDIOS
NEW YORK, NY

INDEPENDENT DESIGNER 1979-1988

PARTIAL CLIENT LIST

THE STATE OF RHODE ISLAND AND
PROVIDENCE PLANTATIONS

TRINITY SQUARE REPERTORY COMPANY

THE PROVIDENCE PUBLIC LIBRARY

THE PROVIDENCE ATHENAEUM

THE RHODE ISLAND HOUSING AND MORTGAGE FINANCE
CORPORATION

THE RHODE ISLAND SUPERIOR COURT

THE MARY C. WHEELER SCHOOL

FORT ADAMS STATE PARK, GUIDE TRAINING PROGRAM

EASTERN BUTCHER BLOCK Co.

SCOTT AND CINDY BURNS

DR. ROBERT SIRINSKY AND DEBORAH JOHNSON

THE PROVIDENCE ATHENAEUM, BOARD OF DIRECTORS, BUILDINGS AND
GROUNDS COMMITTEE

PAINE FURNITURE, INTERIOR DESIGN DEPARTMENT,
DIRECTOR, 1988-1990

THE OFFICE OF MICHAEL J. SCANLON; 1990 TO PRESENT

NEWBURY COLLEGE, FACULTY
DESIGN STUDIO

WENTWORTH INSTITUTE OF TECHNOLOGY, INTERIOR DESIGN FACULTY
DESIGN STUDIO 1
DESIGN STUDIO 2
FURNITURE DESIGN
GUEST CRITIC

BOSTON SOCIETY OF ARCHITECTS
INTERIOR DESIGN AWARDS JUROR

DESIGN TIMES MAGAZINE, EDITORIAL STAFF

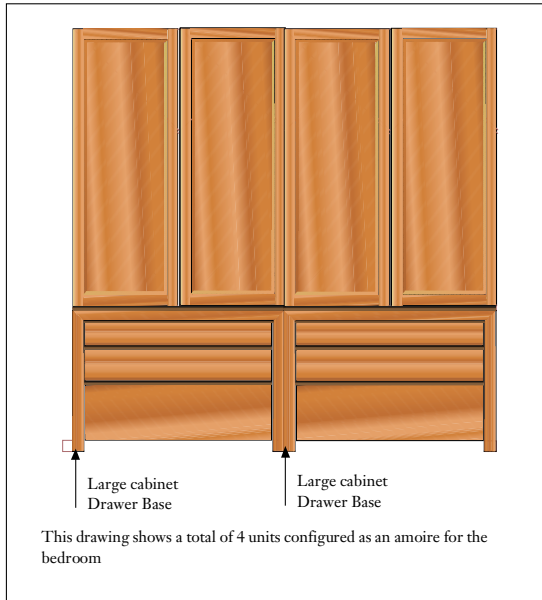
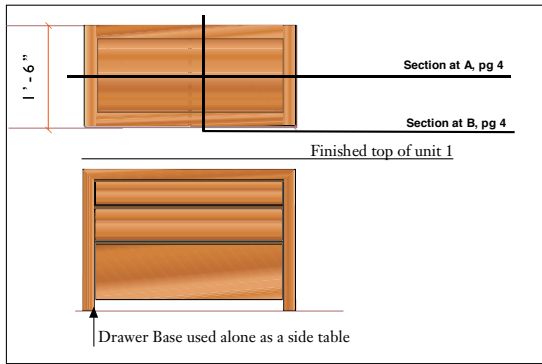
CERTIFIED: NATIONAL COUNCIL OF INTERIOR DESIGN QUALIFICATION

NATIONAL COUNCIL OF INTERIOR DESIGN QUALIFICATION
EXAMINATION JUROR

AMERICAN SOCIETY OF INTERIOR DESIGNERS, NEW ENGLAND CHAPTER
BOARD OF DIRECTORS
LEGISLATIVE COMMITTEE

PUBLICATIONS:
AMERICAN BUILDERS SOURCES
DESIGN TIMES MAGAZINE
THE BOSTON GLOBE
THE BOSTON HERALD
THE NEW HOME COLOR BOOK

ASHMONT HILL CHAMBER MUSIC; BOARD OF DIRECTORS, 1995-1999



The office of MICHAEL J SCANLON, ASID
 Interior Design Space Planning Architectural Detailing
 One Design Center Place, Suite 247 Boston, MA 02210-2313 Tel 617-439-4500 Fax 617-439-4501
 E-Mail mjs@mjscanlon.com

Modular cabinet system consisting of three units in cherry veneer with solid cherry overlay doors and solid cherry drawer fronts. Natural finish. Finish sample to be matched and approved.

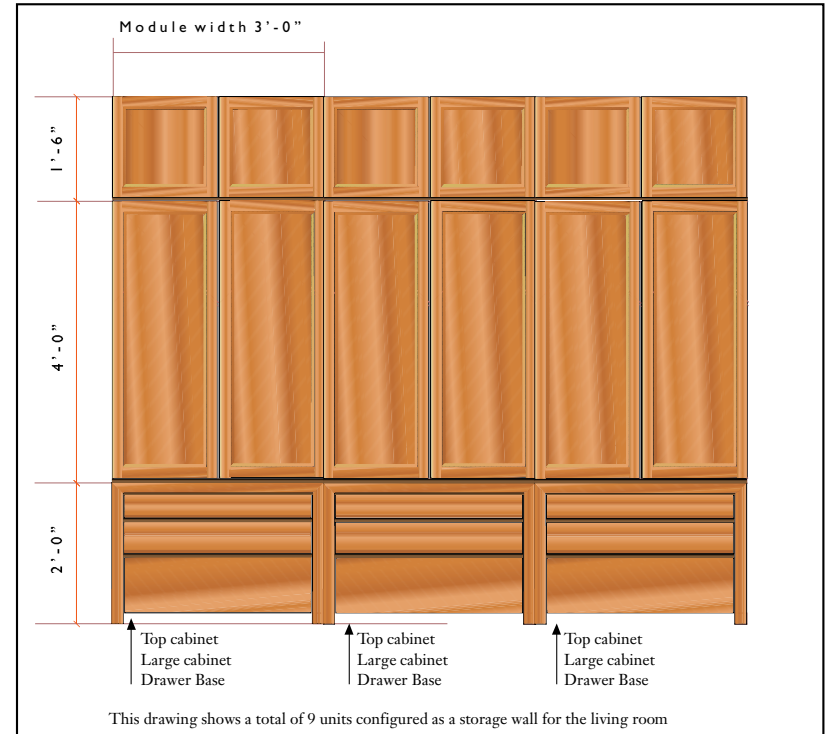
Unit 1: 36" wide by 24" high by 18" deep with three drawers on accurate full extension slides. This unit has a face frame as shown on the drawings. Top to be finished and legs furnished with leveling glides. This order to consist of 7 units.

Unit 2: 36" wide by 48" high by 18" deep. Cherry veneer box with framed overlay solid cherry doors (veneer panel acceptable) on European hinges. Interior furnished with three adjustable shelves. Clear finish birch or equivalent acceptable for interior. Rubber or plastic pad at base to protect lower unit. Metal cleats to fix

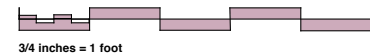
to lower unit and adjoining units at back. This order to consist of 5 units

Unit 3: 36" wide by 18" high by 18" deep. Cherry veneer box with framed overlay solid cherry doors (veneer panel acceptable) on European hinges. Interior furnished with one adjustable shelf. Clear finish birch or equivalent acceptable for interior. Rubber or plastic pad at base to protect lower unit. Metal cleats to fix to lower unit and adjoining units at back. This order to consist of 3 units

Refer to notes on page 2 regarding structure and appearance of side of units



Modular Cabinet System
 "Karen"
 Page 1, overview



DESIGN PHILOSOPHY

NO ARBITRARY NUMBERS; NO FLACCID CURVES; COLORS PRODUCE LIGHT; NO MEANINGLESS ORNAMENT

ART:

An artificial and deliberate construction which is used by the constructor to organize a group of features and aspects of it's subject in such a way that there is conveyed from the person creating to the person observing a unique understanding, or comment upon, or proposal for a commonly held experience

BEAUTY:

A thing that is beautiful is completely itself what can have beauty that is not exactly what it appears to be, for if it is other than it appears what may sign for beauty is only a reference to something else.

What can have beauty that is not complete- for in being incomplete a thing can only promise, but not yet posses beauty.

What can have beauty that is not in balance? For a thing out of balance will topple and fall, thence becoming other than it was and changing.

If beauty is only in the eye of the beholder then what of ideas, or of music, or of actions; and how does it come that certain objects are universally revered across centuries of time and the borders of many warring cultures.

I think when a thing is perfectly itself, honest of it's materials, manufacture and intent, striped of all that is extraneous and including all that is necessary, existing in balance and harmony with the world that it creates a sense of resolved peace, and we call that sense Beauty.

These quotations are from my "Book of Conundrums" (unpublished)

I mistrust any position that holds that design, beauty, and art are completely subjective and even arbitrary. It is my belief that

if one examines the things one feels to be beautiful, the things that history and society have always maintained as beautiful, that one can discover common factors that can guide one to an aesthetic understanding. This is a rather rigorous, and perhaps intellectual pursuit, not to everybody's taste, but in my opinion is a heavy responsibility for those who present themselves as professional designers.

The commonalities that I find in the end always resolve around the matter of honesty and frankness. In the environments that I create I strive to understand the essence of the needs and the potentials of the space and it's inhabitants; in executing a design and identifying materials and objects I apply an understanding of the nature of materials and the manufacturing process to focus on those objects which have an inherent quality that results from honesty in material, process of creation, and intended purpose.

In "No Arbitrary Numbers" I cite my philosophy that ultimate objective of any project is harmony; with the world about us; with ourselves. This requires that all parts relate to the whole and all divisions of space, of dimensions, should be logical divisions of a suitable module, proportioned to one another and the whole. Arbitrary numbers lead to chaos.

"No Flaccid curves" references my commitment to geometry. In making any shape, especially curves, the lines must proceed in reference to one another and their centers. This is an extension and integration of the concern with proportion.

"Colors produce light" Without light we can not see. Light is the raw material of color, and in successful coloration all the colors of all the materials should suffuse into an overall color of the light. This determines the atmosphere, the energy of the space, and can also affect the way space is perceived. I apply

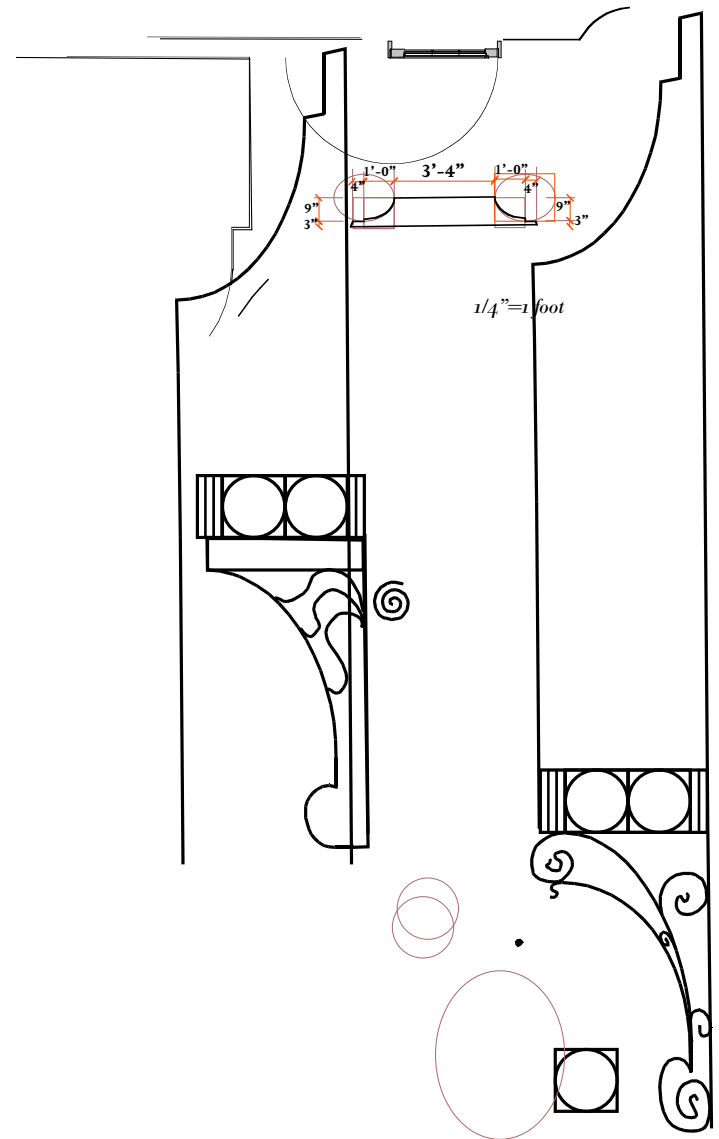
the principles of what in the world of painting is referred to as “ariel perspective” to color choices made in my projects. This places all colors in “space” in the hope of controlling how we feel in the environment and what the overall tenor of the environment is.

“No meaningless ornament” is not a statement against ornament or decoration, far from it. I delight in these things, but always demand that the ornament either proceed from the objects structure, or make a reference to it’s purpose and environment. First we answer the question: why is it there; and then we do it with beauty and joy.

“Program and suitability.” The “Program phase” of any project is the most crucial step in determining the design direction and ultimate success of the project. This is the process of questioning the problems and inadequacies that have stimulated the project and the identification of the needs of the ultimate user. Note that preferences are one of these needs, as are questions about suitability such as formality vs informality.

I have not mentioned “Style” per se because I feel that if the process and criteria outlined above are followed rigorously the project will develop it’s own style; or alternatively, if one is committed to these principles one can work successfully in any style. People are sometimes surprised that I can be working simultaneously in very traditional and very contemporary manners. My focus however is not on the visual style in itself- I am happy to let the architecture and the clients preference determine that. My concern is with the deeper principles which lead any style to balance, harmony and beauty.

Whether I succeed you may judge by the following projects.



Design developement, console table for 423 Hanover Street

Partial list of contract clients and projects

*The Boston Design Center
The designer's cafe*

Nine Zero Hotel

City Suites

*100 Salem Street
423 Hanover street
9 Greenough Lane
10 Unity street*

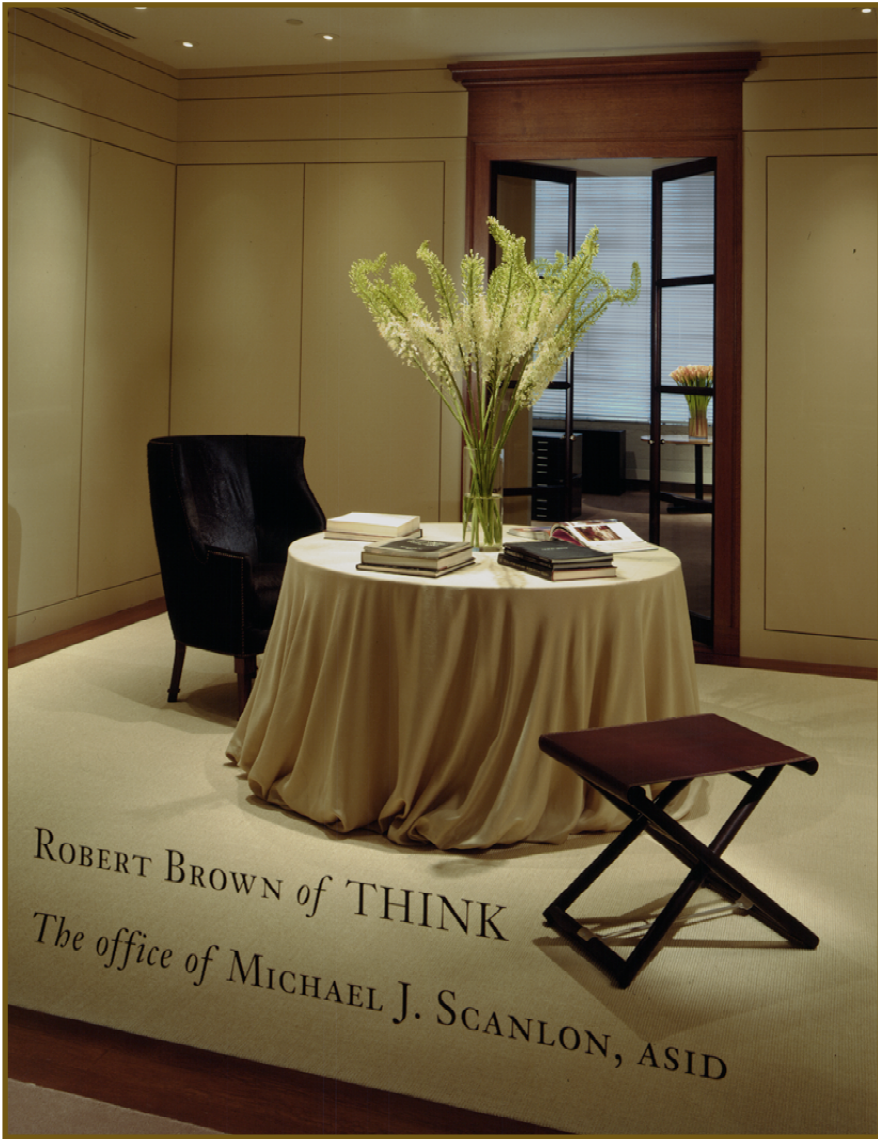
Renaissance Properties

*The Electric Carriage House
1047 Commonwealth Ave.
42-44 St. Botolph Street*

A Different Spin

Location of various residential projects:

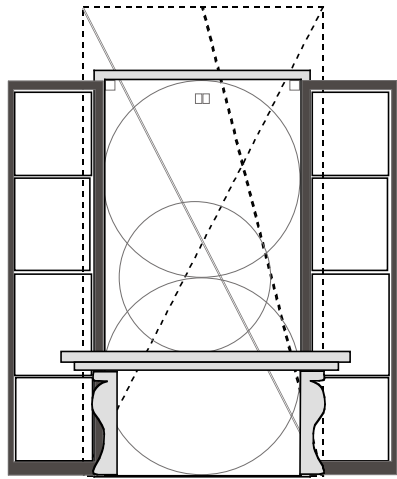
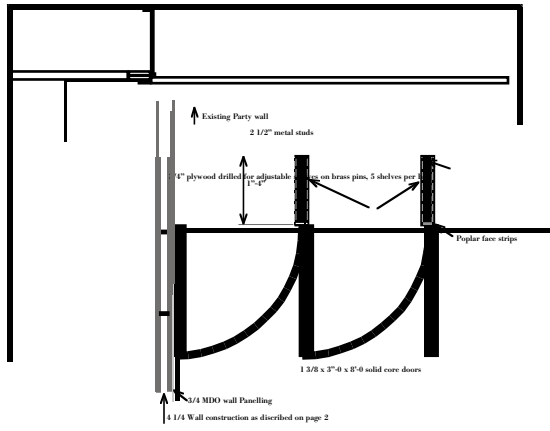
*Boston, MA
Brookline, MA
Wayland, MA
Sudbury, MA
Weston, MA
Sandwich, MA
Provincetown, MA
Naples, FL.*



ARCHITECTURE
SPACE PLANNING
COLOR
MILLWORK

*Graphic design and furniture by Robert
Brown*

The Boston Design Center; Office suite.







The Boston Design Center, Joint project with THINK, Hallway color

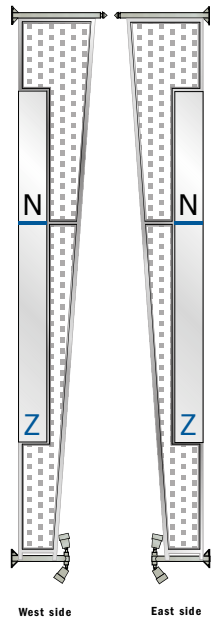


Residence, Brookline MA, Interior renovation, Kitchen Addition

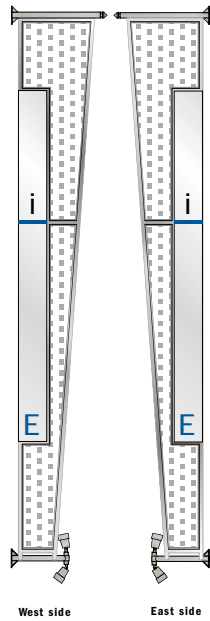




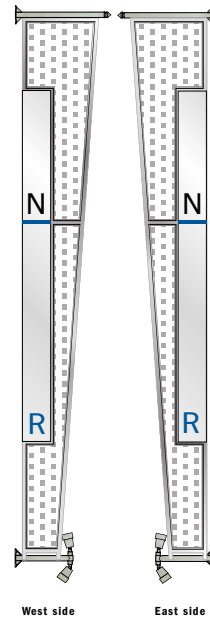
ARCHITECTURE
SPACE PLANNING
COLOR
MILLWORK



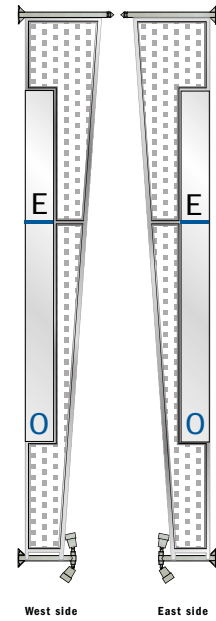
Banner E9-a
N above Z below



Banner E9-b
i above E below

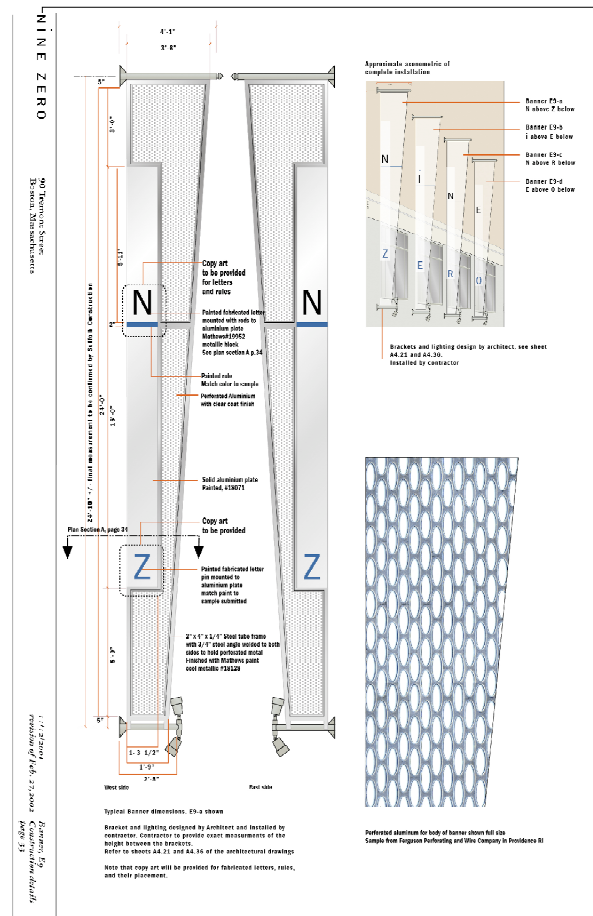


Banner E9-c
N above R below



Banner E9-d
E above O below

Distribution of letters and their orientation on the east and west sides of the banners
Art work will be provided for all letters, rules and their precise placement.



Nine Zero Hotel, Architectural Banners. Joint Project with THINK; Identity, marketing office and signage.

