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ArchitectureBoston

YEAR IN REVIEW

2007

JANUARY • FEBRUARY 2008



HONOR AWARDS FOR DESIGN EXCELLENCE



JURY

Marlon Blackwell AIA
Marlon Blackwell/Architect
University of Arkansas
School of Architecture
Fayetteville, Arkansas

Ronnette Riley FAIA
Ronnette Riley Architect
New York City

R.K. Stewart FAIA
Gensler
San Francisco
National AIA President

JURY COMMENTS

Predominant among this year's submissions were medical and educational institutions, both K-12 and college or university projects. We saw fewer restoration/preservation and arts-related projects than we expected; many of the arts projects were performance centers tied to campuses. Also missing or under-represented were interior, restaurant, retail, and multi-housing projects. Unlike prior juries, we found few overt references to sustainability as a top design- or solution-driver.

In general, the project quality was high, though at times handsome craft outstripped ideas. We agreed that the overall conservative level of risk-taking signaled both a low representation by young designers and the program-driven nature of the mostly institutional projects we examined. Very few low-budget projects were represented in the mix. These might have brought us closer to a greater number of younger people and others offering edgier solutions.

As we spent the greater part of our day examining this work, the theme that kept rising was competence: these projects were all sound and resolute. Though we found no new style trends upon which to remark, it was obvious to us that almost all of this work had been designed with clear intent by people who were up to the task of realizing it. Rather than faint praise, what we mean to offer by that observation is the idea that even relatively safe design can be both eloquent and seductive, particularly when successfully meeting a client's programmatic needs.

We wish to offer a tip for future program entrants: context persuades us most. Responsible juries cannot judge projects appropriately without understanding context. Give us site plans, clear elevations and sectional drawings, and good photographs as well as visual and verbal descriptions of the building's neighborhood or larger environment.

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

HONOR AWARDS

37 Brian Healy Architects
Renovations to Grant/
Fulton Hall
Brown University
Providence, Rhode Island

38 Machado and Silvetti Associates with SPF:a
Getty Villa
Los Angeles

39 Payette
Earth Sciences Building and Museum of Natural History
Amherst College
Amherst, Massachusetts

40 Maryann Thompson Architects
Westport Meadow House
Westport, Massachusetts

41 Elizabeth Whittaker/Architecture with Hacin + Associates
MiniLuxe
Newton Centre, Massachusetts

AWARDS

42 Ann Beha Architects
The New Britain Museum of American Art
New Britain, Connecticut

42 CBT/Childs Bertman Tseckares
Folio Boston
Boston

43 Höweler + Yoon Architecture
Outside-in Loft
Boston

43 Kallmann McKinnell & Wood Architects
National Institute of Education
Nanyang Technological University
Republic of Singapore

44 Machado and Silvetti Associates + Gould Evans
Hassayampa Academic Village, Phase 1
Arizona State University
Tempe, Arizona

HONOR AWARDS FOR DESIGN EXCELLENCE



HONOR AWARD
Westport Meadow House
Westport, Massachusetts

Client:
Douglas Reed and William Makris

Architect:
Maryann Thompson Architects
Cambridge, Massachusetts
www.maryannthompson.com

Project team:
Maryann Thompson AIA (principal-in-charge); Thomas Murdough (project manager)

Contractor:
Kendrick Snyder Builders



Consultants:
Richmond So Engineers (structural);
Reed Hilderbrand Associates (landscape);
Thad Hayes (interiors)

Photographer:
Chuck Choi

Designer's statement:
Hovering just above the ground and oriented along the gentle slope of a 44-acre meadow, this house echoes the layered and horizontal nature of the site. An "organizing wall" skewers the scheme, acting as a veil that defers one's passage between meadow and river. The wall's skin renders ambiguous the boundary between inside and out, throwing the rooms that line the east and west façades to the outdoors.