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Summer 2010 • Volume 33, Number 1

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2010 TUCKER DESIGN AWARD WINNERS



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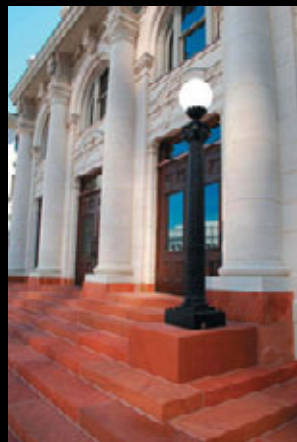
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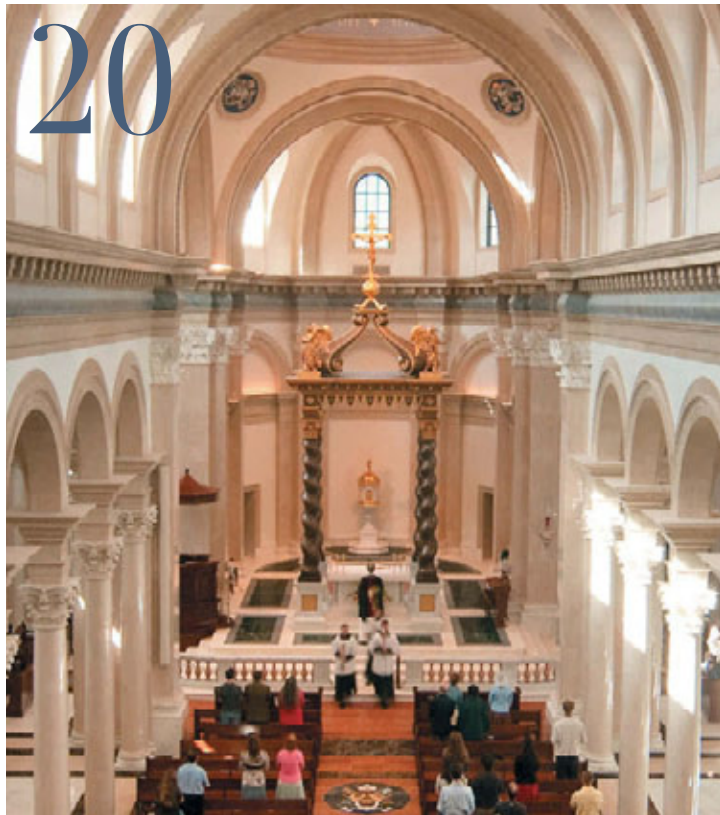
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BuildingStone

MAGAZINE

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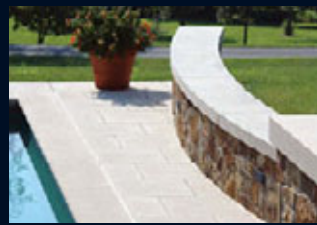
This stunning, three-story spiral staircase, the treads of which are made of Dovewhite Limestone, is part of the impressive renovations that took place at the OC Tanner Store in Salt Lake City, Utah.

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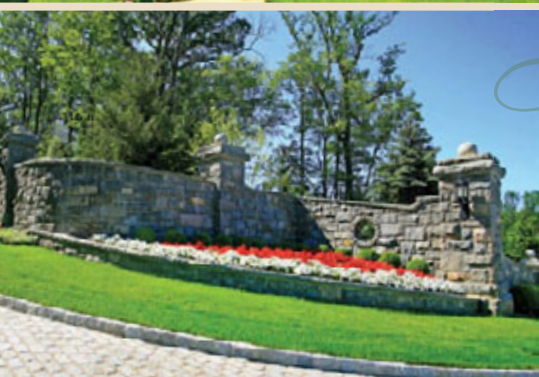
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Tucker Design Awards Honor Excellence in Natural Stone

OUR MEMBERSHIP IS comprised of companies and individuals representing all areas of the natural stone industry including quarries, fabricators, installers, distributors, importers, exporters, service and equipment providers and design professionals.

BSI's mission is to provide and unite this international institute of companies, organizations and others for the purpose of advancing all aspects of the natural stone industry. In 1977 the BSI established the Tucker Design Awards, named in honor of Beverly R. Tucker, a past president of the BSI.

The Tucker Design Awards honor excellence in the concept, design and construction of projects that utilize natural stone including residential, commercial and institutional structures; landscapes; interiors; and restoration. Memorials, landscape elements and fountains are also eligible. Architects, landscape architects, interior designers and others who feel their work has achieved design excellence in the use and incorporation of natural stone are encouraged to enter the competition, which is held biennially.

Recognized as the stone industry's most prestigious award, the Tucker is highly respected by the design/build community. It provides the opportunity to honor those who have contributed significantly to the world's architecture. This issue celebrates the 2010 Tucker Design Award winners, whose recipients were honored during our awards ceremony held May 14th at Yale University, New Haven, Conn.

Also in this issue is BSI's tribute to the internationally acclaimed Laurie D. Olin, recipient of the 2010 BSI Bybee Prize. Named in honor of late James Daniel Bybee, a long standing BSI member and former Board president, the prize is awarded to an individual architect or landscape architect for a body of work executed over time and distinguished by outstanding design and the use of natural stone.

We would like to thank the professional jurors, participants, sponsors and members for their time and support of this event. We encourage your involvement in 2012 where we will meet in St. Louis to again celebrate design excellence in the use of natural stone.

It is our wish that you enjoy this commemorative issue of *Building Stone Magazine* and continue to support our efforts to bring valuable editorial to an interested and targeted market.

A handwritten signature in black ink, appearing to read 'Robert John Hicken', written in a cursive style.

Robert John Hicken
2010 President, Building Stone Institute
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Award winner stories written by Marianne Kunkel, a freelance writer based in Lincoln, Neb., who is earning her Ph.D. in English with a concentration in poetry writing.

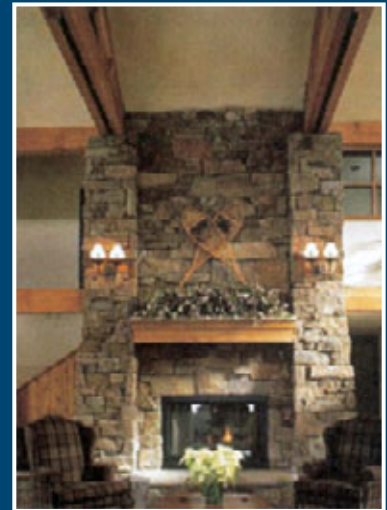
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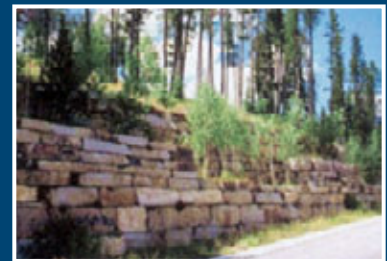
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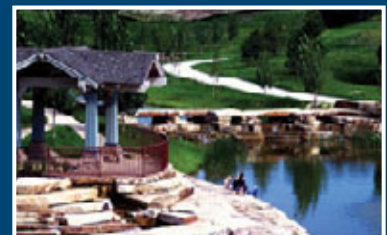


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THE BUILDING STONE INSTITUTE, one of America's longest serving natural stone trade associations, proudly presented the 2010 Tucker Design Awards on Friday, May 14, in the President's Room at Yale University's Woolsey Hall in New Haven, Conn. Established in 1977, the Tucker Design Award honors those who achieve a criteria of excellence in the use of natural stone in concept, design and construction. The award is a prestigious biennial architectural design recognition valued by both the building and landscape communities.

For members of the Building Stone Institute, acknowledgement as a contributor to a Tucker Design Award-winning project is a genuine tribute to their traditional values, physicality of work and dedication to precise specifications required in the realization of such accomplished architectural design.

This year's recipients represent some of the finest building and landscape projects completed throughout North America using natural stone from around the globe. Tucker Design Awards celebrate the innovation and vision that designers bring to their projects through the specification and use of natural stone materials.

Congratulations to the 2010 winners!

2010 Tucker Design Awards Jurors



L to r: Peter Rolland, Fred Clarke and Harold Roth

PETER G. ROLLAND, FASLA, FAAR

Landscape Architect

The founding partner of the firm Rolland/Towers LLC, Site Planners and Landscape Architects, Peter G. Rolland has collaborated closely with many of the nation's outstanding architects, designers and planners on a wide range of commercial and residential projects and the New Parliament House in Canberra, Australia. In 35 years of practice, the firm received more than 20 national and international design awards including The American Society of Landscape Architects 1997 Award of Excellence. The national award recognizes the firm's more than 25 years of excellence in landscape architectural design.

FRED CLARKE, FAIA, RIBA, JIA

Senior Principal - Pelli Clarke Pelli Architects

A founding member of Pelli Clarke Pelli Architects, Fred Clarke is design principal for all the New Haven, Conn., studio projects. Over the past 33 years, he has been responsible for commissions with widely varied programs and locations, from San Francisco to Dubai, from Tokyo to Miami.

HAROLD ROTH, FAIA

Partner - Roth and Moore Architects

Originally from St. Louis, Mo., Harold Roth attended Washington University and the Yale School of Architecture. Following military service in the Far East, he joined the office of Eero Saarinen in Michigan, which relocated to New Haven, Conn., in 1961. In 1965 he joined a new practice focusing on institutional buildings for schools and universities, working at Yale, Vassar, Drew and Connecticut College among others. Paralleling his practice, he served as design critic at Yale, chaired the AIA National Committee on Design, and served as chancellor of the AIA College of Fellows.

Jurors' comments are included with each award-winning project description throughout this issue.

**New Canaan Pool and Pool House,
New Canaan, Conn.**



L to r: Robert Hicken, BSI president; Amanda Martocchio, Amanda Martocchio Architecture + Design; Lance Dellacroce, Connecticut Stone Supplies; Diane Devore, Devore Associates Landscape Architect; Dave Prutting, Prutting and Company Custom Builders; Joe Dellacroce, Connecticut Stone Supplies.

**Lily Lake Residence,
Northeastern Pennsylvania**



L to r: Robert Hicken, BSI president; Jeff Jones and Todd Howard of Bohlin Cywinski Jackson, Wilkes-Barre, PA; Butch Coleman, Endless Mountain Stone Company.

**OC Tanner Store Renovation,
Salt Lake City, Utah**



L to r: Robert Hicken, Delta Stone Products and BSI president, accepting on behalf of MJSA Architects; Bruce Knaphaus, KEPCO+; Richard Child, Child Enterprises; Jeremy Simmonds, KEPCO+; Peter Roehrig, Valdars Stone and Marble; and Forest McNabb, Big D Construction.

**Federal Reserve Bank of Kansas City,
Kansas City, Mo.**



L to r: Robert Hicken, BSI president; Michael Bischoff, Pei Cobb Freed & Partners Architects; Brent Bayer and Kent Barnow, US Stone Industries.

**Douglas B. Gardner
'83 Integrated Athletic Center,
Haverford College, Haverford, Pa.**



L to r: Robert Hicken, BSI president; Erin Roark and Thomas Kirk of Bohlin Cywinski Jackson, Philadelphia, PA.

**Kroon Hall School of Forestry
and Environmental Studies,
Yale University, New Haven, Conn.**



L to r: Robert Hicken, BSI president; James Coan, Centerbrook Architects & Planners; and Lynn Temple, Turner Construction Company.

**Ambassador John L. Loeb, Jr.,
Visitors Center, Newport, R.I.**



L to r: Robert Hicken, BSI president; Holly Grosvenor, Newport Collaborative Architects; Kenneth Castellucci, Kenneth Castellucci & Associates; and Devin Bybee, Bybee Stone Company.

**Sun Valley Music Pavilion, Sun
Valley, Idaho**



L to r: Robert Hicken, BSI president; Nic Goldsmith, FTL Design Engineering Studio; Bruce Knaphaus, KEPCO+; and Jeremy Simmonds, KEPCO+.



Harold Roth Receives Honorary BSI Membership

Harold Roth, FAIA, was presented with an Honorary BSI Membership for his contributions to the Building Stone Institute and the natural stone industry. In addition to his prestigious body of work, Roth's projects completed in 2010 include the Worthington Hooker School in New Haven, Conn. and the Marcus Hillel Center at Emory University in Atlanta.

L to r: Jane Bennett, BSI executive vice president; Brenda Edwards, TexaStone Quarries and BSI past president; Harold Roth, Roth and Moore Architects; Joe Dellacroce, Connecticut Stone Supplies and BSI past president; and Robert Hicken, Delta Stone Products and BSI president.

**Abby Aldrich Rockefeller
Sculpture Garden, Museum of
Modern Art, New York, N.Y.**



L to r: Robert Hicken, BSI president; and Donald Richardson, Zion Breen Richardson Associates.

**The Kogod Courtyard at the Reynolds Center
for American Art and Portraiture,
Smithsonian Institution, Washington, D.C.**



L to r: Robert Hicken, BSI president; and Rodrigo Abele, Gustafson Guthrie Nichol, Ltd.

**Chapel of Our Lady of the Most Holy
Trinity, Thomas Aquinas College,
Santa Paula, Calif.**



L to r: Robert Hicken, BSI president; and Duncan Stroik, Duncan G. Stroik Architect.

The Building Stone Institute would like to recognize our past Tucker Design Award Jurors, 1977-2008

1977	Richard Foster, FAIA Hugh Hardy, FAIA	1985	Der Scutt, FAIA Herbert Beckhard, FAIA Mildred Schmertz, FAIA Robert M. Kliment, FAIA	1994	Frank Richian, AIA Alan Goldberg, FAIA Frederick A. Bland, FAIA
1979	John Morris Dixon, FAIA M. Paul Friedberg, FASLA Hamilton Smith, FAIA	1986	Roger Yee, AIA Paul Rudolph, FAIA Elliot Willensky, FAIA	1996	Stanley Tigerman, FAIA Charles A. Linn, AIA Frances Halsband, FAIA
1980	Harry C. Wolf, FAIA Gerald Allen, AIA Charles G. Hilgenhurst, FAIA William H. Livingston, AIA F. Thomas Schmitt, AIA	1987	Richard Bergmann, FAIA Howard N. Horii, FAIA Stephen P. King, AIA	1998	Richard Bergmann, FAIA Bradford White Fiske, AIA Harold Roth, FAIA
1981	John H. Burgee Robert A. M. Stern, FAIA William El Pedersen, FAIA	1988	Phillip W. Dinsmore, FAIA James Kingsland, AIA Bruce S. Fowle, FAIA	2000	Robert A. Ivy, FAIA James R. Morter, FAIA Barry W. Starke, FASLA
1982	Walter F. Wagner, Jr., FAIA Malcolm Holzman, FAIA A. Eugene Kohn, FAIA	1989	Peter Forbes, FAIA Steven L. Einhorn, AIA	2002	Marvin Malecha, FAIA Leslie N. Boney, FAIA Thomas Balsley, FASLA
1983	Danforth W. Toan, FAIA William J. Conklin, FAIA Douglas Brenner, AIA	1990	Frank D. Nemeth, AIA Eric A. Chung, FAIA Melvin Brecher, FAIA	2004	James L. Nagle, FAIA Peter Lindsay Schaudt, FAAR, ASLA Randolph E. Guillot, AIA
1984	Frank C. Marcellino, AIA Alan Ritchie, AIA Herbert L. Smith, AIA	1992	Earl Flansburgh, FAIA John Peter Barie, AIA Leonard Jacobson, FAIA	2006	Gordon H. Chong, FAIA Richard Macias, ASLA
				2008	Randall C. Gideon, FAIA Lance Melton, AIA



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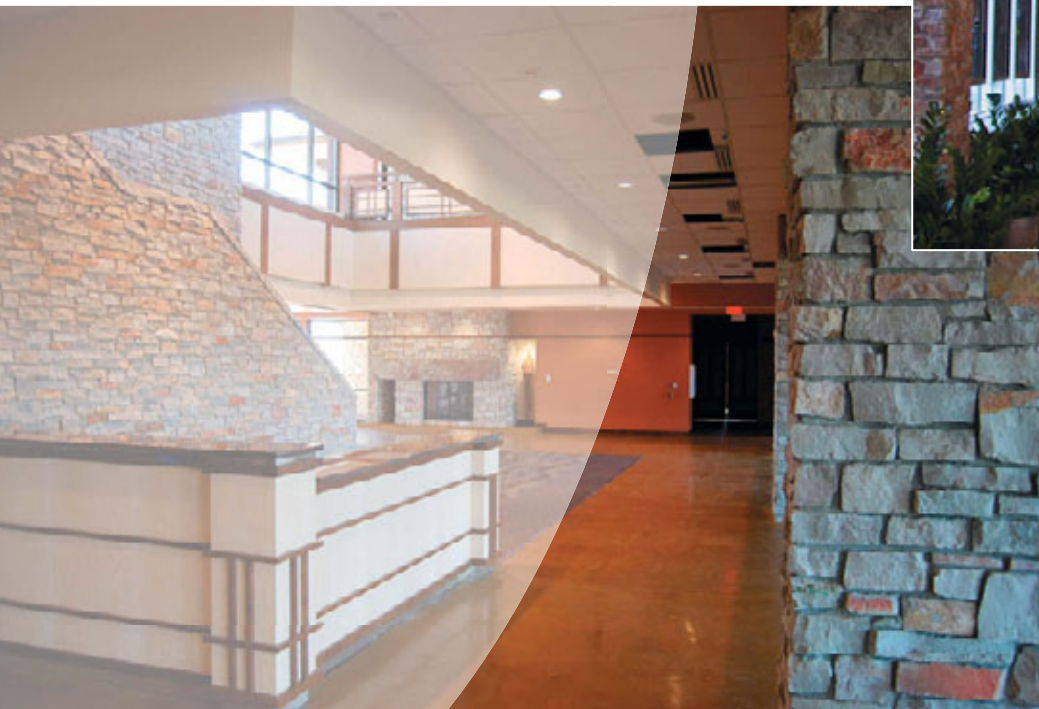
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NATURAL STONE IS STRONG, BEAUTIFUL AND MOVEABLE AT ABBY ALDRICH ROCKEFELLER SCULPTURE GARDEN

LONG CONSIDERED THE SOCIAL HEART OF NEW YORK CITY'S MUSEUM OF MODERN ART (MOMA), its sculpture garden debuted in 1939 and underwent only three renovations until 2001, when MoMA removed it to make room for a large-scale building project. In charge of upholding its legacy as an oasis for sitting, viewing and private contemplation was a design team led by architect Bill Richardson of Zion Breen Richardson Associates. Richardson's task was a mission near-impossible—to build a garden floor, 100 by 250 feet on three levels, that was both strong and removable so that utility rooms built underneath the garden were easily accessible. Plus, because of the sculpture garden's new location on MoMA's north side, all natural stone in the garden had to be a light color to counteract the shadow of deep architectural overhangs that were part of the new building's design.

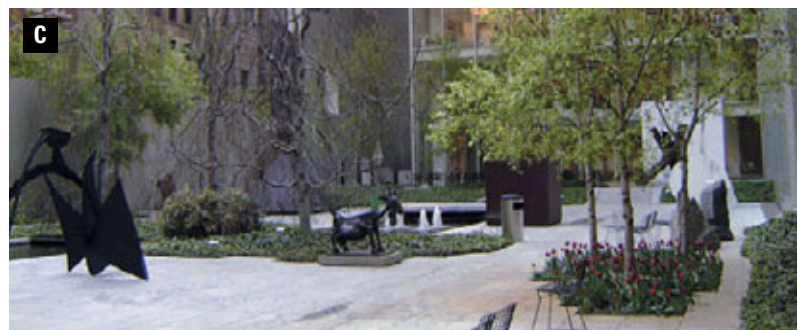
"We were going to recycle the stone from the demolished sculpture garden, but that didn't work," says Richardson. "It was too costly and labor-intensive." Another roadblock for Richardson was his preference for durable granite stone; it was not light enough to brighten MoMA's north side. The design team eventually settled on unpolished marble from Georgia Marble Company in Tate, Ga. The silver gray marble is flecked with a pearly vein, giving it a swirling cloudlike pattern.

Visitors of the garden enjoy moveable seating thanks to two-by-four-foot marble modules on a mortared base. Finally, the choice of natural stone acts as an appropriate canvas for the garden's eye-catching artistic landscape features, such as its raised patios, two rectangular reflecting pools, seating areas, sophisticated plantings and numerous sculptures.

A. The cloudlike pattern in the garden's marble floor, walls, steps and bridges connects it with the sky above, tying together nature's beauty.

B. The garden's two reflecting pools are just some of its inventive landscape features.

C. The use of light-colored natural stone counteracts the shadow of the MoMA building's deep architectural overhangs.



JUROR COMMENTS

- Elegant restoration and adaption using same materials from original
- Spacious continuation of details which have lasted for 50 years
- New York City's lasting treasure of open space

RESOURCES

Design by: Zion Breen Richardson Associates • 215.348.5817
Stone Installer: MGC Stone Company, Inc. • 973.751.5882
Stone Supplier: Georgia Marble Company • polycore.com
Location: The Museum of Modern Art, New York, N.Y.



A

natural stone provides Colonial Majesty

CONTEMPORARY CROWDS ENJOY THE AMBASSADOR JOHN L. LOEB, JR. VISITORS CENTER

INTENDED TO DRAW MODERN, DIVERSE CROWDS TO THE TOURO SYNAGOGUE, A BUILDING CONSTRUCTED IN the 18th century whose design was inspired by the 14th-century Venetian architect Andrea Palladio, the Ambassador John L. Loeb, Jr. Visitors Center aspires to connect state-of-the-art technology and public interest with the nation's oldest surviving synagogue. For this reason, the Visitors Center combines classical and local, present and past, architectural styles, especially through its use of Indiana limestone.

Built on a hill overlooking Washington Square, the Visitors Center neighbors not only Touro Synagogue, but Patriot's Park and the colonial-era Barney House. Inside the center visitors discover exhibits about colonial-era Jews, George Washington's Letter to the Jews of Newport and concepts of religious freedom in colonial America.

Says project architect Holly Grosvenor, AIA, LEED AP, of Newport Collaborative Architects, "Indiana buff limestone creates a harmony compatible with Touro Synagogue's color and common to the enclosing park wall's large hewn granite blocks. Most significantly, the stone's variety of texture and finish allowed the design team to develop an elaborate façade. The stone was hewn, sanded and polished with three different finishes, cut and fitted to surround the arch windows and hand-carved with 10-inch tall letters to signify and memorialize the purpose of the center."

By exciting and inspiring its visitors, the center boosts the synagogue's relevance in the 21st century. "The natural stone material gives this new building and the exhibits it contains a sense of permanence and credence," says Grosvenor. ♦

A. Reflecting the synagogue's Palladian forms are the center's arched windows, and the design of its entire upper story follows the synagogue's original architect's signature style.

B. The variety of texture and finish of Indiana buff limestone allowed the design team to develop an elaborate façade.

C. The center's Indiana limestone exterior echoes the majesty of the U.S. Capitol but also shows progressive, artistic flourish.



B

C

JUROR COMMENTS

- Careful and disciplined pavilion that contrasts with the historic Touro Synagogue
- Stone work detailing is exquisite and an excellent, appropriate addition to the Newport environment

RESOURCES

Design by: Newport Collaborative Architects, Inc. • ncarchitects.com
Stone Supplier: Bybee Stone Co., Inc. • bybeestone.com
A Lacroix et Fils Granit Ltee • lacroixgranite.com
Stone Installer: Kenneth Castellucci & Associates, Inc. • castellucci.com
Location: Newport, R.I.



One of a kind

20-PLUS STONE TYPES MAKE THE CHAPEL OF OUR LADY OF THE MOST HOLY TRINITY UNIQUE

SHOWCASING MORE THAN 20 TYPES OF NATURAL STONE AND MARBLE, THE CHAPEL OF OUR LADY OF THE Most Holy Trinity is the center of Thomas Aquinas College, situated in the middle of the campus quadrangle. It was commissioned by the college's president, Thomas E. Dillon; accompanied by architect Duncan Stroik, an architecture professor at Notre Dame University, Dillon traveled to Italy several times before the chapel's construction to study marble in church buildings.

"Dillon believed that things that could be touched should be high quality, which resulted in a lot of marble," says Stroik. "He enjoyed working with me to pick out the marbles for the floor, and always sought warmth, texture and complementary colors."

Inspired by the California Missions, the chapel's exterior is Spanish stucco, with a main façade of Indiana limestone framed by limestone Doric pilasters. "Due to the great amount of detailing and carving, Indiana limestone turned out to be very competitive with cast stone from California," says Stroik. "The quality that one can get with talented carvers makes the character and clarity of stone far superior than manmade materials." Decorating the chapel's exterior is an arch entrance, fluted columns, statues of Augustine, angels, Thomas Aquinas and the chapel's namesake and more. Timeless and durable, Will Bybee of stone supplier Bybee Stone Co. is confident that the chapel is one of a kind. "No models and few pictures were used," he says. ♦

A. Along with its geometric marble floor comprising Calacatta Tirreno, Botticino Classico and Emperador Scura marble, the chapel's 14,000-square-interior boasts 82 marble pilasters lining its walls.

B. Featured in the chapel are a Carrara marble altar, an elaborately carved marble tabernacle in its apse and four side marble altars with columns made of Rosso Levanto and Rosso Laguna marble.

C. At Thomas Aquinas College, the Chapel of Our Lady of the Most Holy Trinity showcases more than 20 types of natural stone.



JUROR COMMENTS

- Magnificent building that successfully blends many sources of architectural vocabulary
- Detailing and material selections are amazing, particularly in the meticulous choice and use of stone types

RESOURCES

Design by: Duncan G. Stroik Architect LLC • stroik.com
Stone Installers: Cleveland Granite & Marble • clevelandgranite.com
Talleres de Arte Granda • artegranda.com
Stone Suppliers: Bybee Stone Co., Inc. • bybeestone.com
Savema S.P.A. • savema.com
Stone Consulting • Sarzana, Italy
Location: Thomas Aquinas College, Santa Paula, Calif.



a winning combination

NATURAL STONE CONNECTS THE HISTORIC TO THE MODERN AT DOUGLAS B. GARDNER '83 INTEGRATED ATHLETIC CENTER

HAVERFORD COLLEGE CLAIMS THE LARGEST COLLECTION OF QUAKER ARCHITECTURE IN THE NATION, SO WHEN IT NEEDED A NEW integrated athletic center between its Whitehead Campus Center and Marshall Fine Arts Center, natural stone seemed like a perfect fit. "We were interested in carrying the architecture of stone into a 21st-century modern facility and making connections to the historic campus traditions through slate roofs and floors and stone walls and benches," says architect Tom Kirk of Bohlin Cywinski Jackson.

To construct the 100,000-square foot, \$26-million facility, the design team chose local Wissahickon schist stone with a barn dash mortar joint. The stone appears most prominently in its east entrance plaza, where curved perimeter sitting walls made of Wissahickon schist stone with gray blue Canadian granite copings decorate the plaza, along with an engraved bluestone bench commemorating the building's dedication to Douglas B. Gardner. Additional, smaller plazas offer similar bluestone veneer benches.

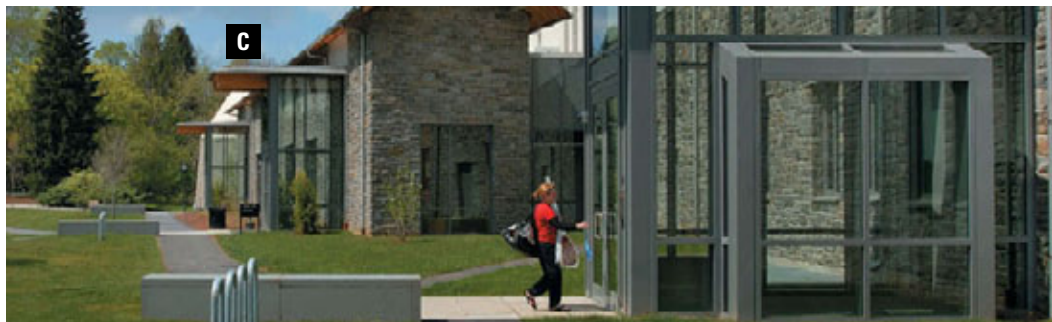
Inside, a slate and wood-plank gable roof shelters the high, glazed main lobby. The facility houses three NCAA basketball courts with retractable grandstands accommodating 1,200 spectators, five international standard singles squash courts, a fitness center, fencing venue and a multi-purpose room for yoga, aerobic and dance training. The squash wing, clad entirely in Wissahickon schist stone, echoes the lobby with its gable roof.

The facility also is designed to reduce energy use. A LEED Gold-rated building, it features hot-water-generating solar collectors and a "gray water" collection system that conserves surface and roof run-off. Surrounded by simple natural stone and thoughtful green building efforts, Haverford College athletes can enjoy the facility while always remembering what their college stands for. ♦

A. The building's textured stone façade matches the architectural style of adjacent campus buildings, reiterating the simplicity and openness of the Quaker aesthetic.

B. For the 100,000-square foot, \$26-million athletic facility, the design team chose local Wissahickon schist stone with a barn dash mortar joint.

C. Wissahickon schist appears most prominently in the athletic center's east entrance plaza.



JUROR COMMENTS

- Well-sited facility that is appropriate for the Pennsylvania landscape
- Wissahickon schist stone echoes adjacent campus buildings
- Sensitive massing of the structure is a successful response to what is commonly a huge building type

RESOURCES

Design by: Bohlin Cywinski Jackson • bcj.com
Stone Installers: Davis-Giovinazzo Construction Company, Inc. • Spring House, Pa.
Suburban Enterprises Terrazzo & Tile Company, Inc. • 610.444.2358
Robert Ganter Contractors, Inc. • gantercontractors.com
Stone Suppliers: Media Quarry Co. • 610.566.6667
A Lacroix et Fils Granit Ltee. • lacroixgranite.com
Pyramid Slate • Pen Argyl, Pa.
Evergreen Slate Company • evergreenslate.com
Location: Haverford College, Haverford, Pa.

A



sense of Permanence

LIMESTONE AND MARBLE STAND STRONG AT THE FEDERAL RESERVE BANK OF KANSAS CITY

STANDING ON A PROMINENT HILLSIDE JUST SOUTH OF KANSAS CITY'S LIBERTY MEMORIAL, THE FEDERAL Reserve Bank is clad in local, Canadian and Italian natural stone and marble to complement the sophistication of its neighboring memorial.

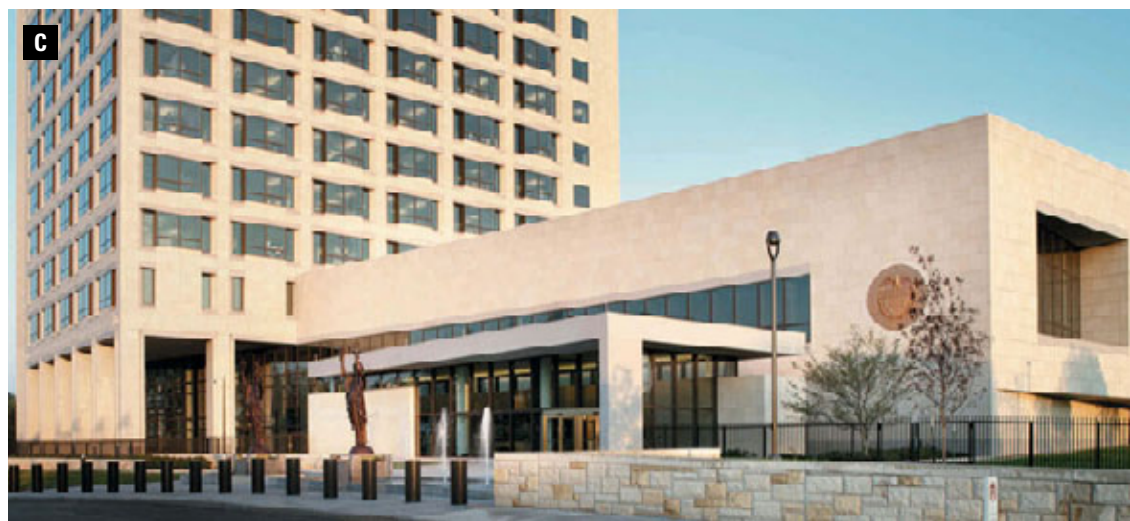
Making up the bank's façade is buff-colored local limestone. "After an exhaustive selection process that included limestone from throughout Europe and the United States, the stone chosen for the exterior skin of the project was our Cottonwood Top Ledge limestone," says Kent Barnow of U.S. Stone Industries in Prairie Village, Kan. Explaining the design team's initial decision to incorporate natural stone, architect Michael Bischoff of Pei Cobb Freed & Partners says, "Natural stone was selected to create an identity of solidity and permanence for the exterior enclosure of the building, endowing it with the stability, dignity and sense of civic responsibility that characterize the bank's mission as the regional presence of an important federal institution."

This same limestone, this time in uniformly textured "bottom ledge" form, also is featured in vertical surfaces inside the bank. At the building's base and glazed openings is Englishman's Bay granite from Canada, which elegantly contrasts with the limestone façade. The variety of the bank's featured stone and marble emphasizes the versatility of natural stone. ◆

A. The 14-story office tower's distinct shape consists of a five-bay screen above a columned porch with a gently curved wall that frames the screen and extends westward.

B. Granite appears inside the bank as a base for both stone and plaster walls and a paved border framing large terrazzo floor panels, made of Grigio Carnico and Calacatta Vaglia marble, in the elevator lobbies.

C. A glazed entry pavilion in front of the 618,000-square-foot office tower welcomes visitors. ◆



JUROR COMMENTS

- Beautifully sited materials
- Both site and building are carefully detailed to express the maximum usage of each material
- Lasting symbol of craftsmanship and design

RESOURCES

Design by: Pei Cobb Freed & Partners Architects LLP • pcfandp.com
Stone Installer: J.E. Dunn Construction • jedunn.com
Hoffman-Cortes Construction • hoffmancortes.com
Stone Suppliers: U.S. Stone Industries • usstoneindustries.com
Fletcher Granite • fletchergranite.com
Location: Kansas City, Mo.



A

a flair for the Dramatic

THE KOGOD COURTYARD SHOWCASES MARBLE AND GRANITE

THE DESIGN INSTRUCTIONS FOR THE KOGOD COURTYARD AT THE SMITHSONIAN INSTITUTION'S Reynolds Center for American Art and Portraiture, a National Historic Landmark and one of Washington, D.C.'s oldest buildings, were intimidating—it had to convey the simple, monumental strength of Greek revival style, while expressing longevity and stability. But for Rodrigo Abela, landscape architect of Seattle's Gustafson Guthrie Nichol, the choice of natural stone was easy. "Although we looked at other materials like glass, we liked the fact that stone has imperfections, that it will age with the building and that we could shape and texture it to give us different qualities—soft and inviting for the edges of marble planters and durable and solid exterior ground for the flamed granite pavers."

To heighten the historic building's dramatic flair and reference a classical palette, the design team pursued black and white color combinations. The courtyard, enclosed by a glass canopy and featuring four facades, has marble planters made of Imperial Danby marble, a white stone, and its floors, as well as its flamed granite pavers, consist of Cold Spring Black and Mesabi Black Granite.

"The marble planters were constructed with two-inch veneers with larger caps, making it a challenge to line up all pieces correctly and achieve an appearance of flawless consistency," says John Mattke of Cold Spring Granite, a stone supplier for the project. This attention to detail, however, paid off; the resulting courtyard is a versatile, inviting public space fitting up to 1,000 people. ♦

A. The black granite paver's sharp angles mimic the crisp lines of the central water scrim, while it creates a mirror-like illusion as it captures the sky's reflection from the south façade.

B. The courtyard's show-stealing Imperial Danby marble planters double as permanent seating benches.

C. Most of the benches in the courtyard have platform extensions, and their rounded corners emphasize the marble's inherently soft color palette, making them approachable.



JUROR COMMENTS

- Serene place in Washington
- Indoors and outdoors landscape is an elegant expression of materials used in a structural and engaging manner

RESOURCES

Design by: Foster + Partners • fosterandpartners.com
Landscape Architect: Gustafson Guthrie Nichol Ltd. • ggnltd.com
Stone Installer: Lorton Stone LLC • lortonstone.com
Stone Suppliers: Cold Spring Granite • coldspringgranite.com
Vermont Quarries • vermontquarries.com
Location: The Smithsonian Institution, Washington, D.C.



A

N in harmony with Nature

SANDSTONE IS A GREEN CHOICE FOR KROON HALL

A NARROW BUILDING CONSTRUCTED OF NATURAL STONE, CONCRETE, STEEL AND GLASS, YALE UNIVERSITY'S KROON Hall, its new School of Forestry and Environmental Studies, is sandwiched between two science buildings, creating two courtyards on either side of it. It replaces an aging local power plant, making its designation as the greenest building on Yale's campus, using 58 percent less energy than other university buildings, especially significant.

"Kroon Hall is carefully crafted to reflect the ethos and particular interests of the School of Environmental Studies and Forestry," says Mike Taylor of London's Hopkins Architects, who designed the building. "With this in mind, we very much wanted to create a sense of permanence within the context of the Yale campus and natural stone was the obvious choice."

For the building's exterior walls, the architect team chose Briar Hill sandstone from Briar Hill Stone Company in Glenmont, Ohio, the same quarries used to provide stone for Yale buildings in the 1930s. The stone's medium color reflects daylight, casting a glow over the courtyards and neighboring buildings' brownstone walls. "We specified a rough random course finish to add interest and surface texture that would catch the light and emphasize the natural qualities of the stone," says Taylor.

In connection with Kroon Hall's other environmentally progressive features—photovoltaic roof panels, deep geo-thermal wells, stormwater recycling and a cleaning pond, solar water heaters, abundant insulation, automatic daylight dimming, maximum use of natural ventilation and thermal energy exchange, displacement air systems, indirect adiabatic cooling and green building materials—the building's exterior natural stone symbolizes a revolutionary harmony with nature. ♦

A. The sandstone's medium color reflects daylight and casts a glow over the courtyards where students gather.

B. LEED-approved as a local material and known for retaining its appearance, Briar Hill sandstone also complements the building's exterior wood features.

C. Kroon Hall's exterior walls are made of Briar Hill sandstone from the same quarries that provided stone for Yale buildings in the 1930s.



JUROR COMMENTS

- Beautifully executed building
- Stone detailing is superb
- Warm, supportive interiors
- Palette of natural materials supports the high level of environmental aspiration

RESOURCES

Design by: Hopkins Architects • hopkins.co.uk
Executive Architect: Centerbrook Architects and Planners • centerbrook.com
Stone Installer: Joe Capasso Mason Enterprises • joecapassomason.com
Stone Supplier: Briar Hill Stone Company • briarhillstone.com
Location: Yale University, New Haven, Conn.



A

a beautiful Relationship

NATURAL STONE MARRIES OLD AND NEW AT LILY LAKE RESIDENCE

WHEN THE OWNERS OF A PENNSYLVANIAN FARM DATING BACK TO THE EARLY 1900S COMMISSIONED A DESIGN team to build a house on their land, called Lily Lake, they had a special request—that the house not overpower the beauty of an existing stone cottage resting on a nearby rolling field, and of several, self-standing fieldstone walls on the farm. Answering their request was architect Peter Bohlin of Bohlin Cywinski Jackson in Wilkes-Barre, Pa. “The cottage and fieldstone walls were extraordinary,” says Bohlin. “It was clear that we should continue the pattern of the stone wall, making any key elements in the house, such as fireplace masses, from a stone that would complete the nature of this remarkable landscape.”

What resulted is a new wooden house between the stone cottage and a pond, parallel to a fieldstone wall bordering the water, featuring Pennsylvania bluestone and fieldstone native to Lily Lake and provided by local stone suppliers. Linking the house and cottage is a delicate glass passage, and additional fieldstone walls were erected to bookend the house’s garage and car court.

From various spots in both residences, such as in the house by the living room’s fireplace mantel, one can enjoy an expansive view of the farm’s sparkling pond. This combination of natural stone and water, architecture and agriculture, present and past, make Lily Lake Residence unique. ♦

A. Pennsylvania bluestone and fieldstone walls link the new home constructed at Lily Lake to the 1900s-era stone cottage that already existed on the property.

B. The stone cottage was renovated as well to hold a library and small loft, made cozy by another fieldstone fireplace in the center of the cottage.

C. As seen from the exterior, a fieldstone fireplace heats up the living room of this home and another is shared by the master and guest bedrooms.



JUROR COMMENTS

- Elegant site plan integration with landscape
- Beautiful relationship between new and old buildings; stone is the common material to both
- Stone is beautifully detailed

RESOURCES

Design by: Bohlin Cywinski Jackson • bcj.com
Stone Installer: Summa & Iezzi, Incorporated • 570.346.2291
Stone Suppliers: Endless Mountain Stone Co. • endlessmountainstone.com
Meshoppen Stone, Inc. • meshoppenstone.com
Location: Northeastern Pennsylvania



A

sometimes Simple is Best

COLONIAL MEETS MODERN AT A NEW CANAAN POOL HOUSE

FOR REASONS BEYOND ITS AESTHETIC BEAUTY, NATURAL STONE WAS INCORPORATED INTO A FIVE-ACRE CONNECTICUT property's pool and pool house to pull off a seemingly impossible task—to link contemporary and colonial-style landscape and architectural elements. Owners of the colonial house and garage, built in the late 1800s, desired a new pool area on the edge of the property, behind a low hedge, to avoid the architectural styles of the house and pool area clashing.

The colonial house's natural stone is echoed throughout the pool house. Large blocks of Cherokee granite, cut with sharp corners, serve as monolithic benches and solid stair treads; a less refined version of these stair treads is original to the property. Furthermore, says project architect Amanda Martocchio, "additional types of natural stone were used to provide textural interest and present alternating scales—rounded, river-washed pebbles over the drain pipes; honed limestone tile for the bathroom floor; snapped-edge fieldstones for the garden walls; and a pattern of multi-colored limestone 'sticks' for the kitchen backsplash."

Other features of the pool house include sliding glass doors, restroom facilities and pool supply storage, as well as sleeping quarters for overnight guests who will surely appreciate and admire the building's architectural beauty. Says Martocchio, "Stone used in the pool area reinforces a more modern and minimal aesthetic while giving a sense of timelessness and permanence." ♦

A. The pool house features restroom facilities with honed limestone tile.

B. Cherokee granite pavers, also used at the colonial house's main entrance, run from the pool's outside deck to its interior floor.

C. The 550-square-foot, single-room pool house, made chiefly of light natural stone, blends into the landscape.



JUROR COMMENTS

- Modest but lovingly detailed building
- Sits lightly on the land and integrates with its natural setting
- Rigorous, restrained but inviting

RESOURCES

Design by: Amanda Martocchio Architecture + Design, LLC • amandamartocchio.com
in association with Devore Associates, Landscape Architect • devoreassoc.com
Stone Installer: Lupino Landscaping & Masonry • 914.666.7028
Stone Supplier: Connecticut Stone Supplies, Inc. • connecticutstone.com
Location: New Canaan, Conn.



FRANCE ONLY

♿

OCTANMIE

A

stone To The Rescue

RENOVATIONS TURN HISTORIC BUILDING INTO TIMELESS OC TANNER STORE

Built in 1905 as a city library, added onto in 1961 and used as a planetarium and then deserted in 2003, the Beaux Arts building in downtown Salt Lake City was rescued from decay in 2008 by the OC Tanner Company. Listed on the National Register of Historic Places, the building's structural renovation meant returning it to its original size, so its 1961 brick addition was torn down. "Photographs were used to ensure that the updates and repairs were identical to how the building stood in 1905," says Peter Roehrig of Valders Stone & Marble, the building's natural stone supplier.

Salt Lake City's MJSA Architects, who led the renovation, selected Valders' Buff Limestone to replace the local limestone on the building's east side. "This stone proved to be a very good visual match to the existing stone," says MJSA's Robert Pett.

Limestone slabs removed from the building's east side were re-installed in the building's upper levels. A main exterior staircase was renovated using Valders' Heber Red Sandstone, a close match to its original red sandstone. New limestone and black granite cover the building's exterior paving and parking structure, and Dovewhite Limestone makes up the building's interior paving and majestic three-story spiral stone staircase. Renovating the building took two years, but its new beauty, accented by the total incorporation of more than 1,130 square feet of natural stone, is timeless. ♦

A. After a two-year renovation process, the OC Tanner building now showcases 300 square feet of natural stone.

B. Changes to the original building were determined after careful research.

C. A contemporary entrance on the building's east side marks the world's largest laser-stone etching—engraved into the limestone is a scene from the library, a starry galaxy and a portrait of OC Tanner.



JUROR COMMENTS

- Skillful restoration of a beautiful stone building constructed in 1905
- New rear façade design is an ingenious and refreshing addition to a handsome project

RESOURCES

Design by: MJSA Architects • mjsaa.com
Stone Installers: KEPCO+ • kepcoplus.com, Caffall Tile • caffalltile.com, Child Enterprises • childenterprises.com
Millcreek Tile and Stone • 801.484.3188
Stone Supplier: Valders Stone and Marble, Inc. • valdersstone.com
Stone Supplier and Restoration Fabrication: Delta Stone Products, Inc. • deltastoneproducts.com
Location: Salt Lake City, Utah



A

stone At Home

LIMESTONE IS SOFT, YET DURABLE AT A RAVINE NEIGHBORHOOD RESIDENCE

ACROSS FROM A LARGE RAVINE SYSTEM, IN A NORTH TORONTO NEIGHBORHOOD, IS A TWO-ACRE PROPERTY lined with tall fir trees and enclosed by natural walls. To build a two-story house on this property that would enhance rather than shield the view of the property's natural gems—two pyramidal oaks, a catalpa tree, a silver maple tree and a Japanese maple tree—the clients asked that the house be both practical and hardy while also connecting them with nature. Project architect Siamak Hariri was excited by the challenge, saying, "For this project, we were exploring how to introduce the concept of softness in composition and expression—we love the idea that stone can have the durability and endurance that it has and yet be gentle in form."

Making up the house's exterior is Algonquin limestone and roughcast stucco, as well as wood detailing and rift-cut oak and teak windows; the mixed textures and hues of these materials nicely contrast with the property's natural greenery. Inside the house, which is arranged in an L-form design that divides the house into three exterior sections while providing transparency from one section to the next, are limestone features and walnut flooring.

Additional elements of the house include a "poured in place" concrete foundation and structural steel framing, which uses chimneys as lateral bracing tools. The framing is reinforced by concrete block infill for exterior stone support and guarantees that the house is sturdy without interfering with its transparency and light flow. From the rear of the house, residents can admire the house's strong yet aesthetically soothing limestone walls while enjoying the picturesque ravine landscape. ♦

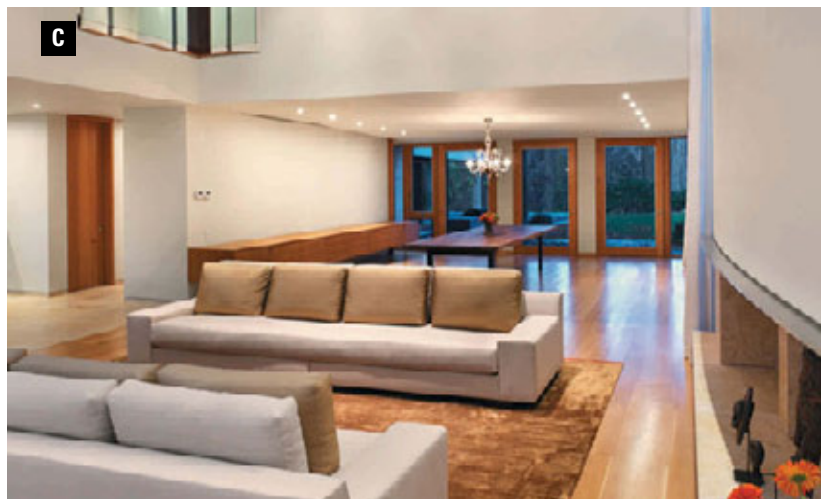
A. The Algonquin limestone, roughcast stucco, wood detailing and rift-cut oak and teak windows used on the exterior of this Toronto home nicely contrast with the property's natural greenery.

B. The design team selected limestone to accent the entire house, giving it a sense of permanence and timelessness.

C. Limestone features and walnut flooring take center stage inside the home. Photos by Ben Rahn, A-Frame.



B



C

JUROR COMMENTS

- Bold, clear forms
- Complex handling of space
- Rich spatial experiences in a rather constrained site
- Stone is detailed in a clear and disciplined way

RESOURCES

Design by: Hariri Pontarini Architects • hariripontarini.com
Stone Installer and Supplier: Castlewall • castlewall.ca
Location: Toronto, Ontario, Canada



A

hitting all the Right Notes

STONE PROVIDES A CONNECTION TO NATURE AT THE SUN VALLEY MUSIC PAVILION

NESTLED IN THE MOUNTAINS OF A GORGEOUS RESORT LOCATION, THE NEW SUN VALLEY MUSIC PAVILION ALLOWS visitors to listen to accomplished musicians while enjoying the sights and smells of Alpine evergreens. Emphasizing the pavilion's connection to nature is its abundant natural stone.

"Natural stone was the only material considered for the pavilion walls, acting as virtual glue, binding the earth with the stage, the acoustic chamber and the sky," says Nic Goldsmith of New York's FTL Design Engineering Studio.

Adds Michael Bulls of Sun Valley's Ruscitto/Latham/Blanton Architectura, the other design firm behind the project, "Natural stone was selected for its visual weight, connection to the site and inherent permanence."

The design team incorporated into the pavilion nearly 33,000 square feet of Italian travertine, which was fabricated from the same quarry used for the Roman Coliseum and St. Peter's Basilica. A type of natural stone that Bulls calls "aesthetically refined, tactile and rugged," travertine complemented the pavilion's rugged environment and the modern, sophisticated quality of its featured entertainment.

Subtler design choices reflect the design team's extreme care; joints between the stones were left open to accentuate the pavilion's coarse appearance and the mitered corners were used on end walls to create the look of thick cubic stones. The pavilion's cascading waterfall ends in a reflecting pond, and behind this pond are travertine slabs bearing the engraved names of the pavilion's financial donors.

A. Joints between the travertine were left open to accentuate the pavilion's coarse appearance and mitered corners were used on end walls to create the look of thick cubic stones.

B. The Sun Valley Music Pavilion seats 1,500 people in its amphitheatre and 2,500 concert-goers in its surrounding park.

C. Constructed in less than a year, the pavilion features one straight wall and multiple radial walls, each made of travertine with a split-faced finish; an unfilled honed finish was implemented on the stone caps and ends of site walls.

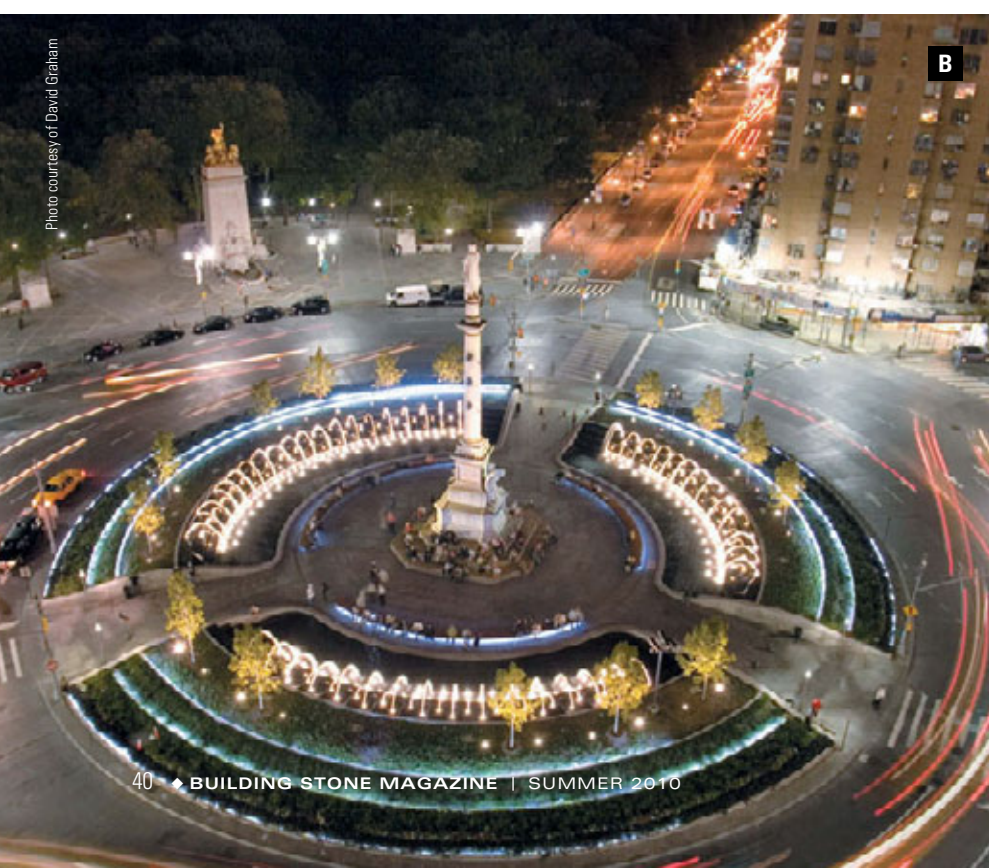


JUROR COMMENTS

- Poetic combination of light fabric roofs with well-detailed, rustic stone walls
- Stone is rough, natural and feels organic and permanent

RESOURCES

Design by: Ruscitto/Latham/Blanton Architectura P.A. • rlb-sv.com
FTL Design Engineering Studio • ftlstudio.com
Stone Installer: KEPCO+ • kepcoplus.com
Stone Supplier: Mariotti Carloe Figli, S.p.A. • mariotticarloe.com
Location: Sun Valley, Idaho



2010 Bybee Prize

DISTINGUISHED AWARD GOES TO LAURIE D. OLIN

Building Stone Institute (BSI) awarded the James Daniel Bybee Prize for 2010 to Laurie D. Olin, RLA, FASLA, in honor of the legacy of his work and his excellence in the use of natural stone. Olin received this award May 14, during the BSI's biennial Tucker Design Awards ceremony held in the historic President's Room at Woolsey Hall on the Yale University campus in New Haven, Conn.

A partner at OLIN Studio in Philadelphia, Pennsylvania, Laurie Olin is a distinguished teacher, author, and one of the most renowned landscape architects practicing today. Laurie studied civil engineering at the University of Alaska and pursued architecture at the University of Washington, where Richard Haag encouraged him to focus on landscape. His involvement often marks the signature of OLIN's distinguished portfolio of projects, which span the history of the studio from Bryant Park in New York City to the Brancusi Ensemble in Romania. Recent projects include Simon and Helen Director Park in Portland and the new Barnes Foundation in Philadelphia.

Laurie and his fellow partners at OLIN recently received the 2008 Landscape Design Award from the Smithsonian's Cooper-Hewitt National Design Museum for excellence and innovation in landscape design and dedication to sustainability. Laurie is currently practice professor of Landscape Architecture at the University of Pennsylvania, where he has taught for thirty years, and is former chair of the Department of Landscape Architecture at Harvard University. He is a Fellow of the American Academy of Arts and Sciences, a Fellow of the American Society of Landscape Architects, and recipient of the 1998 Award in Architecture from the American Academy of Arts and Letters, and the Gold Medal from the American Society of Landscape Architects in 2005. As well, OLIN provided the landscape design for two Building Stone Institute 2010 Tucker Design Award winning projects, including LEED Platinum certified Kroon Hall School of Forestry and Environmental Studies, Yale University, New Haven, Connecticut; and the Federal Reserve Bank in Kansas City, Missouri.



L to R: Devin Bybee, son of award honoree James Daniel Bybee and 2010 recipient Laurie D. Olin.



D

Photo courtesy of OLIN Studio

During the ceremony, Olin presented a retrospective detailing his legacy of work and then accepted the Bybee Prize from Devin Bybee, son of the award's namesake. The award – a Corinthian column - intricately carved from Indiana Limestone, signifies the heritage of stone fabrication work crafted by the Bybee family. ◆

A. The design for a new public place at Columbus Circle in the middle of a bustling New York intersection is extremely simple, and yet has been taken up by an extraordinarily diverse population at all times of day.

B. Like Olin's earlier experiments at New York's Bryant Park, the design of this deceptively simple place provides good sight lines that make it safe and comfortable, even at night when Herve Descotte's lighting and that of the fountain transform it.

C. The paving pattern on the Westlake Center mall in Seattle, WA is interlocking granite pavers simulating the weaving pattern on a Salish basket and reminding us of the Indian tribes who gathered in that area long before our pioneers.

D. Located on the southernmost tip of Manhattan on the Hudson River, the serene Robert F. Wagner, Jr., Park has become an often crowded gathering spot for NYC locals and tourists alike.

CALENDAR of events

BUILDING STONE INSTITUTE EVENTS

BSI DES BLUESTONE

July 22, 2010
Bethel Woods Center for Performing Arts
Bethel, N.Y.

Hosted by:
Sonny and Sons Stone, Downsville, N.Y.
Endless Mountain Bluestone Co.,
Susquehanna, Pa.
Hobart Stone Dealers, Binghamton, N.Y.

Registration form and additional program information is available at www.buildingstoneinstitute.org

BSI STUDY TOUR- SEATTLE/PACIFIC NORTHWEST

Sept. 12 – 14, 2010
The Willows Lodge
Woodinville, Wa.

Hosted by:
Marenakos Rock Center
International Masonry Institute,
Seattle, Wa.
Seattle Solstice
StoneFest

BSI ANNUAL CONVENTION

February 27 – March 3, 2011
The Charleston Place
Charleston, S.C.

INDUSTRY EVENTS

AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS ANNUAL MEETING AND EXPO


Sept. 10-13, 2010
Washington, D.C.

GREENBUILD INTERNATIONAL CONFERENCE AND EXPO

Nov. 17-19, 2010
Chicago

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TOP 3 PHOTOS:
SUN VALLEY MUSIC PAVILION
BOTTOM 3 PHOTOS:
OC TANNER RENOVATION

MARKETPLACE

O.C. Tanner Store Renovation



Congratulations to everyone who made this Tucker Design Award possible!



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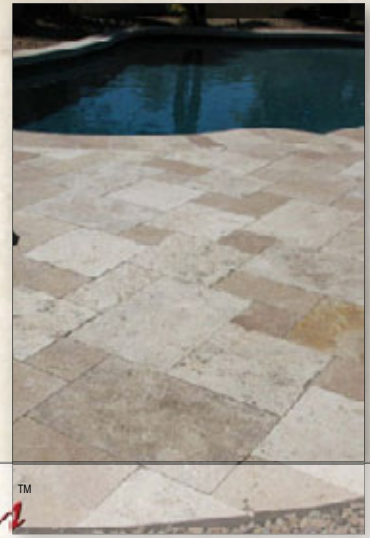


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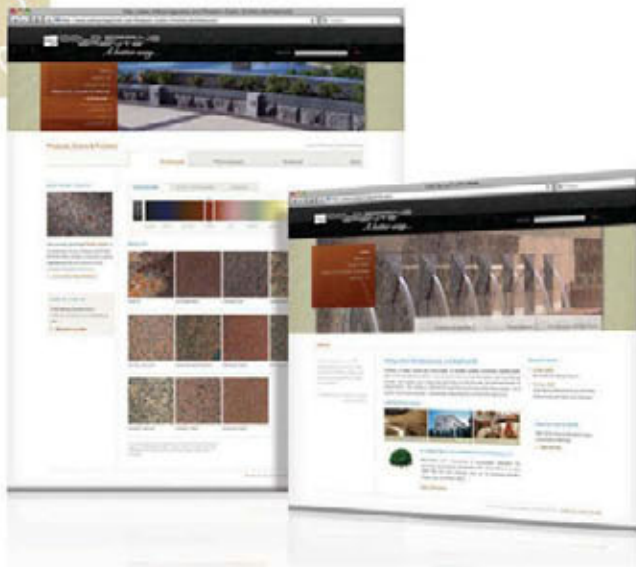
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