2008 Tucker Design Awards

Friday, May 9, 2008 The Fairmont, Dallas, Texas


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Building Stone Institute, one of the country's longest serving natural stone trade associations, proudly presents the 2008 Tucker Design Awards. Established in 1977, the Tucker Design Award honors those who achieve the criteria of excellence in the use of natural stone in concept, design, and construction. The award is a prestigious biennial architectural design award recognized in both the building and landscape industries.

This year's recipients represent some of the finest building and landscape projects throughout North America utilizing natural stone. Tucker Design Awards celebrate the innovation and vision that designers bring to their projects by specifying and using natural stone building materials.

Randall C. Gideon, FAIA
Co-Chairman and Chief Executive Officer, Gideon Toal

With over 30 years of experience in design and project management, Randy Gideon, a founding Principal of Gideon Toal, provides project oversight for architecture, master planning and interior design projects. Randy brings his extensive experience with government relations and community outreach to each project. For more than two decades he has been exceptionally active on behalf of architects at the national, state, and local levels in regulatory matters critical to the profession, leading efforts to create a more stable, rich, and harmonious built environment for all citizens.

An award-winning architect, Randy Gideon was elected to the College of Fellows of the American Institute of Architects in 1999. A graduate of the University of Texas at Arlington, Randy is a past President of the Texas Society of Architects, as well as a past President of the Fort Worth Chapter of the American Institute of Architects.

Lance Melton, AIA
Vice President, Wiginton Hooker Jeffry, Architects, PC

Lance Melton has served as Architect, Designer, Planner, and Project Manager on project types including residential, religious, and commercial with a focus on Municipal/Governmental projects.

Lance received his Bachelor of Architecture degree from Texas Tech University and is a Registered Architect in the State of Texas. His professional affiliations include American Institute of Architects and Texas Recreation and Parks Society (TRAPS).

Mr. Melton is a Vice President with Wiginton Hooker Jeffry Architects. With offices in Dallas, Austin, and Houston, WHJ has provided architectural services for over 30 years.

Mr. Melton's experience includes all phases of architectural services. His expertise provides an in-depth understanding of building function as defined by the materials and methods. Lance strives to understand trends and concepts behind those structures that have been built in order to improve upon the design of those that are being built.

Campbell Cliffs, Tucson, AZ

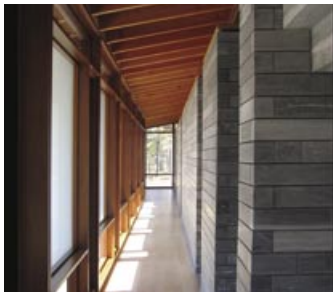
Design by:
Line and Space, LLC; Tucson, AZ
Stone Installer:
Line and Space Construction, LLC, Tucson AZ;
Stone Supplier:
Dunbar Stone Company, Ash Fork, AZ

Project Description
Incised into solid bedrock below a shear south face of the Santa Catalina Mountains, Campbell Cliffs is inspired by its surroundings. While creating this residence, the client wanted to preserve as much of the natural state of the land as possible. The client wanted to integrate the home into the surrounding desert environment, provide ample space for entertaining and incorporate a serene private area for personal use. Extensive prototyping and detail development, as well as a sensitive attitude toward the land, resulted in meeting these objectives while developing a unique relationship between the materials and spaces that maintains harmony with the environment.

The residence uses 14,000 square feet of Coconino Sandstone from Ash Fork, Arizona, for veneer on masonry wall planes and benches. Additional materials, including Douglas Fir, glass, bead-blasted stainless steel, center-score split face CMU and exposed architectural concrete, foster a connection between inside and outside.

Care was taken during design and construction to minimize impact on the site, utilizing the philosophy that only landscape within the building footprint should be disturbed. This meant protecting natural areas, defining trails for people to walk and storing on-site equipment within driveway access paths. Careful construction and craftsmanship allowed for the conservation of both vegetation and rock outcroppings.

Jury Comments
The relationship of the house to its site, context and topography is excellent as is the integration of natural materials and the detail of those materials. The central stone walls are evocative of the canyon's walls which surround the site and serve as the central organizing element in the public space, focusing the views from the inside of the house on to the site on which it was placed. Stone is used in balance with other building materials such as wood and tile. The use of select local materials connects the inside and outside. Finally, the house's integration with the existing stone outcropping further unites the architecture with the surrounding desert.



Ridge House, Rural Canada

Design by:
Bohlin Cywinski Jackson, Wilkes-Barre, PA
Stone Installer:
Rob Niezen Masonry, Inc., Canada
Stone Distributor:
Quarra Stone Company, LLC, Madison, WI
Stone Quarry:
Vals Quartzite, Balma, Vals/Switzerland

Project Description
Overlooking a broad valley with distant views of rural Canada, this house stretches along the crest of a narrow ridge, surrounded by evergreen and hardwood forest. The home, a long linear core of carefully crafted cut stone sliding under a single slope roof and through a delicate glass volume, is both a retreat and a gathering place.

The stone core, punctuated by two large fireplace masses, organizes the spaces with primary circulation along the south face of the stone. The stone core, housing bathrooms, closets and support spaces is used to clearly demarcate the servant versus served spaces, while openings in the stone core provide access to each of the living spaces. Anchored to the south by the stone mass, the living spaces reaches north onto a wood deck overlooking the steep slope through tall walls of glass, thus blurring the boundary between inside and outside.

Jury Comments
Ridge House is an excellent example of stone used to define flow and circulation of a residence. The introduction of wood and glass further highlights the use of stone as a circulation element. The functional spaces of the house are clearly defined by the two stone walls and the paving. The house's positioning takes full advantage of the site providing views from the entrance into the parking court, the foyer and main space.

Litowitz Residence, Glencoe, IL

Design by:
Liederbach and Graham, Architects, Chicago, IL
Stone Installers:
Jacks Masonry, Crystal Lake, IL
Masonry by Fernando, Rondout, IL
Stone Suppliers:
Connecticut Stone, Milford, CT
Cleveland Quarries, Amherst, OH
Evergreen Slate Company, Inc. Granville, NY
Galloy and Van Etten, Chicago, IL
Jay Sackett Associates, Skokie, IL

Project Description
The clients were hoping to build a new home which would blend seamlessly with the fine architecture of the older homes in their established, lakeside suburb. An interest in English Arts and Crafts architecture and decoration prompted the owners to take their design team on a tour of country houses around the Midlands and Surrey regions. The experience resulted in a fine collaboration with a high level of connoisseurship in the detailing.

The exterior materials, cut Silverdale limestone in a rock-face Connecticut granite wall, resemble Cotswold stone and Cumbrian granite, but come from local sources. They were selected for their beauty and durability in a cold climate. The roof is Vermont slate and Ohio Berea Sandstone slabs were selected for the paved terraces, pool deck and coping both because of the warm appearance of the material and its resistance to the growth of moss.

Natural stone was used extensively throughout the interiors as well. Poiseul Jaune limestone from Burgundy was used for flooring for much of the ground floor, pavers in the wine cellar and treads of the main staircase. Nine foot wide dueling fireplaces in the dining room were commissioned and carved locally of French limestone as was the family room mantel.

Jury Comments
A playfully integrated design proving technical detail, fabrication and craftsmanship can communicate the joy of our trade. The craftsmanship is outstanding. It appears as if the architect and stone mason collaborated throughout the design and construction. The choice to balance smooth and rough textures of stone and carefully combining the stone with other materials successfully emphasizes the warmth of each material. A true success story relative to the spirit of arts and crafts.

Opus 22, Genesse, CO

Design by:
Marpa Design Studio, Boulder, CO
Stone Installer:
Marpa Design Studio, Boulder, CO
Stone Suppliers:
Stone Wholesale, Fort Collins, CO
Albert Frei, Henderson, CO

Project Description
The owner of this Colorado mountain home wanted a landscape that made it seem as though both the garden and the house arose naturally from the environment, as though they had always been there. In choosing stone available as both boulders and veneer for the house walls, pillars and retaining wall facings, the design team was able to achieve the organic connection between house, garden and environment.

The true majesty of the stone is realized in the landscape on the west side of the home where the house looks out over a swimming pool which appears to be a natural mountain lake formed at the base of a river and large waterfall. The pool's disappearing edge leads the eye out to the view of the continental divide in the distance, connecting the built landscape with the natural environment.

To support the sense of a naturally occurring mountain lake, stones were set at the edges of and even in the pool itself. These soften the edges of the poured concrete pool and give ledges and seating for those who just want to sun themselves. The northern end of the pool is edged with a Pennsylvania bluestone patio and the ten foot stone wall and stairs leading to the pool are built to match the house and pillars, making the house appear to grow out of the ground.

Jury Comments
Achieving a natural feel to hand placed stone is very difficult and the design team did an excellent job of manipulating boulders to integrate the house into the environment. Additionally, the careful placement of natural stone with fabricated pieces adds to the desired indigenous qualities of the landscape.

Bailey Plaza, Cornell University, Ithaca, New York

Design by:
Michael Van Valkenburgh Associates, Inc., Landscape Architects, PC
Stone Installers:
New York Quarries, Inc., Alcove, NY
Ithaca Stone Setting, Ithaca, NY
Syrstone, Inc., North Syracuse, NY
Stone Suppliers:
Connecticut Stone, Milford, CT;
Tompkins Bluestone, Hancock, NY

Project Description
Prior to its recent redesign, Bailey Plaza at Cornell University was a one-acre parking lot. People attending lectures at Bailey Hall auditorium and students crossing between Cornell's historic Arts and Agriculture Quadrangles, were pushed to the edges of the space or forced to weave between the cars. The new landscape, suitable for both large gatherings and daily use, displaced the parking lot and now occupies this central campus location. Executed in the elemental language of stone, water, plants, and wood, the place is at once an oasis and thoroughfare.

The large central space is paved in bluestone while the perimeter of the plaza is captured by a massive stone fountain, ponderous wooden benches, densely planted beds, and to the north, Bailey's grand entry staircase. The richness and warmth of Bailey Plaza is very much an outgrowth of its paving materials, with banded patches of thermal flame finish Portage bluestone alternating with natural cleft bluestone.

The Hamilton bluestone fountain outcropping at Bailey Plaza seems to heave up from below the surface of the plaza in a way that abstractly resembles the Devonian period sedimentary rock exposures that are abundant in the Cornell region.

Jury comments
The challenge with a large plaza is to manage the scale. The design concept addresses the challenge by introducing pattern in the plaza floor with various types, textures and colors of stone. Stone as a building material delineates pedestrian movement in and out of the plaza. Placing stone as sculpture was a subtle but creative way to frame the seating areas. The fountain lifts out of the site to create interest while serving as a backdrop to the seating areas.

The Community Chalkboard: A Monument to Free Expression, Charlottesville, VA

Design by:
Pete O'Shea of Siteworks and
Robert Winstead of VMDO,
Charlottesville, VA

Stone Installer:
Empire Granite Company, Richmond, VA

Stone Supply and Fabrication:
Buckingham Virginia Slate Company,
Buckingham, VA

Project Description
The purpose of the project was to create a living, interactive monument to the first amendment and the right of free-expression guaranteed by the Constitution of the United States that encourages and allows an active, uncensored engagement of this freedom.

The monument, which is believed to be the first of its kind in the public realm, began as an ideas competition nine years ago and existed for the next seven years as a series of public presentations, fundraising meetings, gallery installations, presentations and workshops with various groups as on ongoing collaboration with the people and officials in the city of Charlottesville.

Located in front of the Charlottesville City Hall in an extension of the brick pedestrian mall originally designed by Lawrence Halprin, the monument is comprised of two seven foot tall vertical, slate veneered walls. The first wall is twelve feet long and includes an inscription of the first amendment. The longer of the two walls in forty feet in length. Both walls include a stainless steel chalk storage tray with an integrated fiber optic lighting system. The wall is construction of locally quarried natural cleft stone from Buckingham Virginia. These pieces are fabricated on a regular module and attached with custom made stainless steel anchors with no mortar joints. This allows for easy replacement in case of damage.

Jury Comments
This is an excellent use of stone as a material that is elegant and appealing. The slate is creatively utilized to stimulate the interaction with the public-the very purpose of the installation. The chalk tray design was also a carefully crafted design detail. A very innovative public art project.

Atwater Commons, Middlebury College, Middlebury VT

Design by:
KieranTimberlake Associates, LLP,
Philadelphia, PA

Stone Installer:
J.B. Stone, St. Albans, VT

Stone Suppliers:
Vermont Structural Slate, Fair Haven, VT;
Owen Sound Ledgerock, Owen Sound, Ontario, Canada;
Granit Aurelien Tremblay, Alma, Quebec, Canada

Project description

The Atwater Commons project on the Middlebury College campus consists of two residence halls and a dinning hall. The new residence halls face one another in a staggered fashion along the new Atwater Green. Each is placed parallel to and slightly engaged with the two ridges forming Atwater's landscape. The halls bend slightly with the landscape contours, subtly breaking the sides of the halls into smaller increments.

The design of the façades is a result of detailed and careful study of options. On the green sides of the halls—facing one another—coursed limestone blocks in a warm gray tone, cut in linear pieces with tight joints are utilized. Granite lintels and columns, with a deeper set glass and wood wall, provide larger openings at the base for the stair and lobby entries and the seminar room and library. The eastern- and western-most sides, against the ridges, employ a local granite in a rustic, uncoursed pattern. This granite is waste material from Vermont military gravestone fabrication, cut and dressed on-site by the stone masons.

The base of the dining hall is faced in lead coated copper shingles. The dining hall proper is primarily glass in wood frames and wood infill walls. However, the fireplace chimney/stairway tower is limestone and brick which forms a visual landmark for the dining hall that also shares a common element with the residence halls. Site walls adjacent to the service area are gabion utilizing stone from the site.

Jury Comments

The site plan was excellent, using the juxtaposition of buildings to define a previously nonexistent mall. The choice of the stone vocabulary ties the structures to the classical design of the campus without competing. The coloration and coursing of the stone work well with the scale of the buildings and the texture of the chopped face helps soften the mass. The buildings and the materials define and frame the views on the new axis. Using varying stone treatments for different façades allows the architect to address different views. Utilization of existing stone placed in the gabion baskets of the dining hall was an excellent way to anchor the building to the site and to transition site elevation changes.

Park East Synagogue, Pepper Pike, Ohio

Design by:
Mark Simon, FAIA, with Edward J. Keagle, AIA of Centerbrook Architects and Planners, Centerbrook, CT.

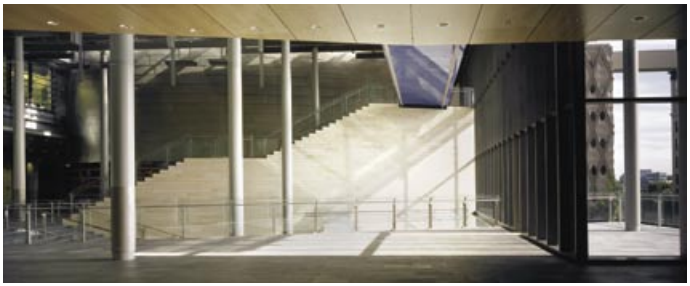
Stone Supplier:
Jerusalem Gardens Stone Works, Ltd., Beit-Shemesh, Israel

Stone Installer:
SPS & Associates, Hudson, OH

Project Description
The new building is a sanctuary, school and community center that serves as a new East Campus for the expanding congregation of the renown Park Synagogue in Cleveland Heights, designed in 1950 by Eric Mendelsohn.

To connect to the history of Judaism and give the new synagogue a timeless foundation, Jerusalem stone was chosen for the building's entry and sanctuary walls. The stone is coursed in large horizontal bands reminiscent of the primordial construction of early Jerusalem temples. Light in the sanctuary comes indirectly from four edges, giving it a soft glow for quietude and solace. At the entry, Jerusalem stone seats provide amenity and quiet security from errant vehicles. Reminiscent of age old ruins, Jerusalem stone piers of different heights support the copper entrance canopies.

Jury Comments
The choice of Jerusalem stone as a building material was appropriate not only for its historical/cultural significance, but for being evocative of the security the synagogue provides as well. The coursing is elegant and the use of other materials highlight and accent the stone. The use of smaller masses at the opening and positioning of the sanctuary gives the sense of protection and of entering into a Holy Place. The procession into the space and building mass increases the sense of security without becoming a detriment to the warmth.



Seattle City Hall, Seattle, WA

Design by:
Joint Venture Bassetti Architects/Bohlin Cywinski Jackson

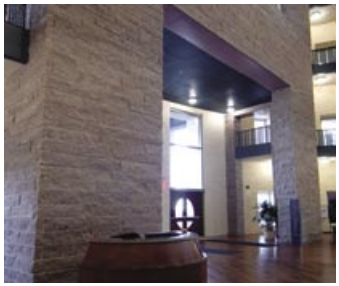
Stone Installers:
Columbia Stone, Inc., Portland, OR
Rubenstein's Contract Carpet, Seattle, WA

Stone Suppliers:
Guinet-Derriaz, Lyon France
Stone N.V., Londerzell, Belgium

Project Description
Through its cohesive and accessible site strategy, natural palette of materials and sustainable building strategies, this Gold LEED rated building expresses the true spirit of the Northwest in an elegant and urbane way.

The glass and steel structure intersects the steep hill between Fourth and Fifth avenues with terraced stone landforms comprising its base. Stone is used symbolically as an expression of civic strength and permanence. Walls clad in varying horizontal bands of French limestone and laid up as load bearing blocks evoke the layered faces of downtown buildings. Stepped plazas and terraces are designed to accommodate large and small gatherings and the continuation of materials and details on the inside of the building, openness of the lobby and the clear articulation of Council chambers welcome citizens to the city's government.

Jury Comments
The design of the building around clear site circulation patterns creates defined spaces and transitions varying elevations elegantly. Use of stone in walls and steps highlights various architectural details of the building. The design team utilized the stone stair in the circulation plaza as a plinth on which to set the building. Rather than the stair being disconnected from the building, the building rises out of the stair. The use of various types of stone and wood detailing the seating areas further emphases the seats as a place of refuge. The building is truly a humane reflection of its urban context and the project makes a substantial statement for an elegant use of stone in design to address function.



George A. Purefoy Municipal Center, Frisco, TX

Design by:
Malcolm Holzman,
Holzman Moss Architecture, New York, NY
Stone Installer:
Dee Brown Inc., Dallas, TX
Stone Suppliers:
Cold Spring Granite, Cold Spring, MN
TexaStone Quarries, Garden City, TX

Project Description
Designed by Malcolm Holzman to have elements in keeping with the Richard Clayton designs of the early 1900s, this silver LEED certified project utilizes stone found in the region.

The primary material, West Texas Hadrian limestone, was utilized in six different stone patterns. The patterns consist of a mixture of machine smooth fabricated stones with various sizes of split face materials and intermingled the two various sizes and finishes. The limestone was also utilized in half round radial face machine smooth column covers, machine smooth sills with hand pitched edges and coping. The split face limestone also returns through the wall into the interior of the library.

Sunset Red Granite was utilized as the main entry feature. The granite was also utilized as coping on the tower steps and the top of the wall of the council chamber. Inside the main entry, the granite can also be seen climbing an interior feature wall around the elevator core up three levels.

Blending of the mortar color for both types of stone was very important to the architect. Matching the mortar to the multi-color, multi-finish limestone required more effort for the naturally more consistent granite material.

Jury Comments
Use of stone as a building material is most appropriate for this civic building. The architectural design and detail is evocative of a traditional town center in the region. West Texas Limestone in various sizes and textures serve to breakdown the mass and reduces the scale of the building. The variations in form, shape and color provide an appealing, tactile feel as well. Using granite as the primary material for the center of the composition also helps to relieve the façade while providing the strength associated with a government building. The innovative use of granite quarry scraps, cast in concrete, is creative and an indication of the care taken to maximize aesthetic with benefit to the environment and the user.

Henry N. Cobb, FAIA

One of the three founding principals of Pei Cobb Freed Partners, Architects, LLP, Henry N. Cobb, FAIA has contributed actively and continuously to the work of the firm since its formation in 1955. Built works for which Mr. Cobb has been responsible as design partner include: Place Ville Marie, Montreal (1962); John Hancock Tower, Boston (1976); Portland (Maine) Museum of Art (1983); Arco Tower, Dallas (1983); Fountain Place, Dallas (1986); Library Tower, Los Angeles (1989); Anderson Graduate School of Management at UCLA (1995); John Joseph Moakley United States Courthouse, Boston (1998); College-Conservatory of Music at the University of Cincinnati (2000); Tour EDF at La Défense, Paris (2001); National Constitution Center, Philadelphia (2003); Center for Government and International Studies at Harvard University (2005); Hyatt Center, Chicago (2005); and the Regional Headquarters of the Federal Reserve Bank, Kansas City (2008). Among his current works in progress are Torre Espacio in Madrid; headquarters expansion of the Organization for Economic Cooperation and Development in Paris; New Seat of the Lombardy Regional Government in Milan; World Headquarters of Goldman Sachs in New York City; Butler College Residence Halls at Princeton University; and 880 West Broadway, an office tower in San Diego.

Throughout his career, Mr. Cobb has coupled his professional activity with teaching, as lecturer and design critic, at numerous schools of architecture, including those at Princeton, Columbia and Yale Universities. From 1980 to 1985, he served as Studio Professor and Chairman of the Department of Architecture at the Harvard Graduate School of Design, where he still teaches occasionally as a visiting lecturer. In 1992, he was Architect in Residence at the American Academy in Rome.

Mr. Cobb is a Fellow of the American Institute of Architects, a Member of the American Academy of Arts and Letters, and a Fellow of the American Academy of Arts and Sciences. He has received a number of awards recognizing his achievements as both architect and educator, including the Arnold W. Brunner Memorial Prize in Architecture and the Topaz Medallion for Excellence in Architectural Education. Mr. Cobb was educated at Harvard College (AB), and the Harvard Graduate School of Design (MArch). He has received honorary degrees from Bowdoin College and the Swiss Federal Institute of Technology.

the Bybee PRIZE

The Bybee Prize is named in honor of the late James Daniel Bybee, of Bybee Stone, Bloomington, Indiana, a long standing member of Building Stone Institute. The Bybee Prize is awarded to an individual architect for a body of work executed over time and distinguished by outstanding design and use of natural stone. Past winners have included Cesar Pelli, Lawrence Halprin, Malcolm Holzman, and Paul Friedberg.

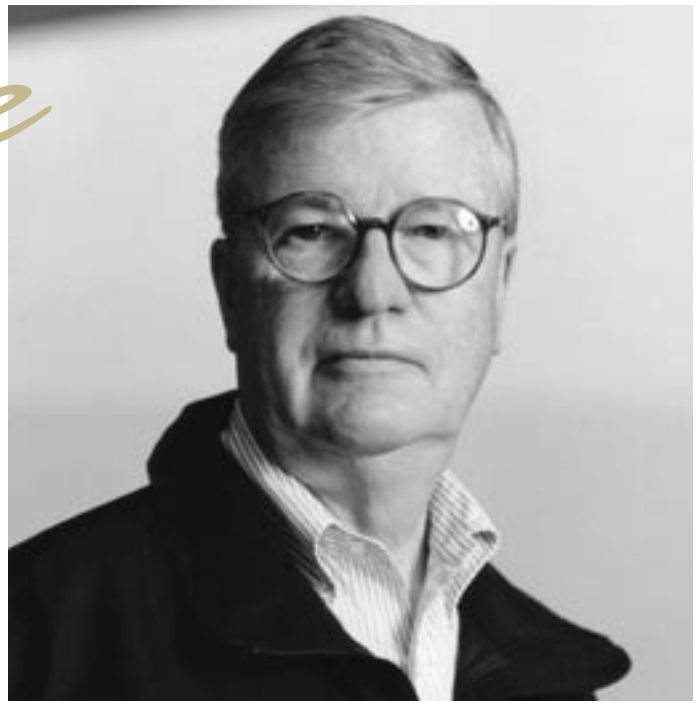


Photo: Luca Vignelli

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Founded in 1919, Building Stone Institute is a not-for-profit trade association working on behalf of member quarriers, fabricators, dealers, importers, exporters, carvers, restorers, designers, and installers working with natural stone. BSI provides educational programs and resources to its members enabling them to offer the highest level of quality natural stone products and services, while emphasizing to end users the many benefits of designing with natural stone.

www.buildingstoneinstitute.org