

TWO THOUSAND EIGHTEEN
San Antonio, Texas

Natural Stone Institute – a newly merged association of the Marble Institute of America and the Building Stone Institute - proudly presents the 2018 Tucker Design Awards. As the largest and longest serving natural stone trade association, Natural Stone Institute continues the Tucker Design Awards tradition begun by the Building Stone Institute in 1977. The Tucker Design Awards honor those who achieve a criterion of excellence in the use of natural stone through concept, design and construction.

All aspects of natural stone installation – including exterior building, landscape, interior design, ornamentation or restoration of commercial, institutional or residential projects – were considered in this Tucker Design Awards selection process. This year's recipients represent some of the finest building and landscape projects completed throughout the world utilizing 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. For members of Natural Stone Institute, acknowledgment 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.



PROGRAM | SUNDAY FEBRUARY 25TH TOBIN CENTER FOR THE PERFORMING ARTS San Antonio, Texas

PRE-CEREMONY COCKTAIL HOUR

4:00-5:00pm Frost Bank Studio Lobby

PRESENTATION OF 2018 TUCKER DESIGN AWARDS AND BYBEE PRIZE

5:00-6:30pm Carlos Alvarez Studio Theatre

Welcome

Jane Bennett, *Executive Vice President – Natural Stone Institute*

David Carnevale, *2018 President – Natural Stone Institute, Carnevale & Lohr*

Presentation of the 2018 Tucker Design Awards

Brigham M. Keehner, *Senior Associate – Bohlin Cywinski Jackson*

Michael Garrison, *Professor – Univ. of Texas at Austin School of Architecture*

Robert J. Golde, *Principal – Towers | Golde Landscape Architects*

Introduction of 2018 Bybee Prize

George Bybee, *President – Bybee Stone Company*

Retrospective of Work:

Carol R. Johnson, *FASLA (retired) – CRJA-IBI Group*

Presentation of the 2018 Bybee Prize

David Carnevale, *2018 President – Natural Stone Institute, Carnevale & Lohr*

George Bybee and Alyssa Bybee – *Bybee Stone Company*

CELEBRATION

6:30-7:00pm Frost Bank Studio Lobby

DINNER

7:00-9:00pm Carlos Alvarez Studio Theatre

Note: blue text denotes Natural Stone Institute member.

2018 TUCKER DESIGN AWARD JURORS



Brigham M. Keehner, Michael Garrison and Robert J. Golde jury the Tucker Design Awards submissions.



BRIGHAM M. KEEHNER

AIA, LEED AP BD+C
Senior Associate
Bohlin Cywinski Jackson
New York, NY

Brigham's remarkable project experience has helped him develop

into a firm visionary in design, innovation, and construction. His spirit and passion for architecture and people are enhanced by his great skills as a listener, collaborator, and originator, enabling him to translate a clear understanding of a project's mission into the built environment. He is deeply interested in problem solving and the making of places; how they are shaped by the circumstances of their environment and how they can inspire people.

His diverse body of work, including retail, commercial, residential, civic, hospitality, and academic projects, enables Brigham to understand the complex ways in which people live and the profound effect of memorable architecture. This is exemplified in his work on several award-winning and sustainable projects in New York City and around the nation.



MICHAEL GARRISON

Professor
University of Texas
at Austin School of
Architecture

The Cass Gilbert
Centennial Teaching
Fellow in Architecture

Professor Garrison has an extensive background in research, design and construction of sustainable buildings. His work has received numerous federal research grants and awards from: the U.S. Department of Energy, U.S. Department of the Interior, U.S. Department of Housing and Urban Development and the National Science Foundation.

Professor Garrison has been the faculty director for four University of Texas at Austin Solar Decathlon houses and is the author of numerous publications on green building, including three books: *Passive Solar Homes for Texas*, 1984; *Building Envelope*, 2005; and *Building Envelopes*, 2016. He is past chair of the Resource Management Commission for the City of Austin and a founding member of the Austin Downtown Commission.



ROBERT J. GOLDE

FASLA
Principal
Towers | Golde
New Haven, CT

Bob has focused his practice on developing a highly collaborative

approach to site planning and context sensitive site development for projects of all types and sizes. During his 35-year tenure his firm has been the recipient of more than 50 state, national, and international design awards and has been honored by the American Society of Landscape Architects with its Award of Excellence. A graduate of SUNY College of Environmental Science and Forestry, Bob currently holds professional licenses in 14 states.

Bob's advocacy for the profession and for the principles of sustainability and humanism extend far beyond his built work. Mr. Golde has served on the Board of Trustees of the ASLA, acted as a Visiting Evaluator for the Landscape Architecture Accreditation Board, chaired the ASLA national Licensure Committee and in 2016, earned the ASLA Council of Fellows recognition.



All photos ©Amesse Photography

BOSTON CHILDREN'S HOSPITAL Boston, Massachusetts

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MIKYOUNG KIM DESIGN Boston, Massachusetts

A “hide and seek” style stone wall greets visitors to Boston Children’s Hospital and provides the backdrop for an intricate design of animals and foliage, which the project’s architect and designer calls “Playful Nature in the City.”

The grain structure and stark grey-black color of the Mesabi Black® granite chosen for the 1,200 square foot structure provided a suitable canvas with desired durability and necessary contrast for the project’s engraved art. Mesabi Black also reacts well to a variety of finishes, resulting in contrast in color without the need to use different stones.

An intricate dot matrix stenciling and sandblasting process was used to apply the graphics onto the face of the polished stone. The light portions of the image are recessed slightly by sandblasting and white paint is applied to the stone to give the images dimension.

The art files were converted to a mask that was then applied to the stone and sandblasted. With over 200 pieces of granite, and unique high resolution images on each piece, craftsman had to layout and line up each adjacent piece to check for consistency in scale and halftone patterns on each section and insure that the final graphic image flowed across the entire block.

While other stones were discussed during the design process, the choice to use Mesabi Black® was never in doubt. Long-term maintenance of the ANSI/NSC 373 certified stone is minimal and the art is expected to stand the test of time and delight visitors for many years to come.

Stone Supplier/Fabricator: Coldspring
Stone Installer: Fred Salvucci Company
Stone Used: Mesabi Black® granite

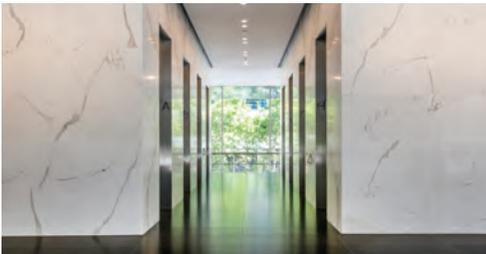
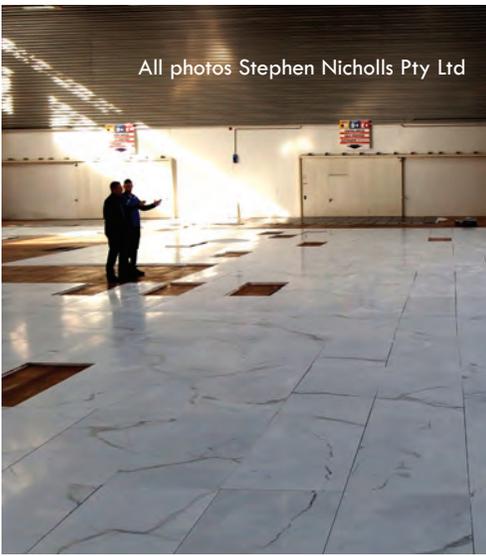
JUROR COMMENTS

Small, simple expression. Beautiful.

The technology is innovative and is an example of what we can now do with stone.

This is a very original and innovative use of stone that manifested in a simple expression of a sign band. It is clearly a technical achievement and has resulted in a beautiful outcome; most deserving as the entrance to a children’s hospital. Great project.

All photos Stephen Nicholls Pty Ltd



BROOKFIELD PLACE TOWER 2 Perth, Australia

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WOODS BAGOT, PERTH STUDIO Perth, Australia

Brookfield Place Tower 2 is a 16 story office building in the City Square commercial precinct of the Perth Central business district. Its four story central podium links the street frontage at the lower level to the spectacular commercial lobby and public realm of the square. Statuario Venato marble was selected to clad the elevators and lobby core while Nero Zimbabwe granite was used as wall cladding and flooring in the space.

The stone package incorporated intensive client involvement in the sourcing of the stone, especially for the Statuario Venato cladding to the core, which was seen as the focal element of the project. The client, architect and design managers traveled with the stone supplier to Carrara, Italy to select the 3 blocks chosen for the core facade, to inspect the stone during processing and then to ultimately approve the dry lay for the whole facade. Inspection and approval of Nero Zimbabwe leather finished floor tiling and cladding, sourced from Verona, Italy, was also incorporated into this process.

A homogenous stone aesthetic on the outer facades of the core was preferred, but no one block was of sufficient mass to provide enough slabs to produce all the cladding. As a solution, an aluminum and fiberglass composite board was fixed to the slabs and then split in a process that provided twice the usable material from this single preferred block.

All slabs were then individually scanned and panelized with each slab typically providing four cladding panels. Careful attention to grain utilization and aesthetics was critical to approval before processing.

An attachment system of Series 316 Stainless Steel was designed to make the connection between the stone/aluminum panels and the stainless steel Unistrut® frame.

Stone Suppliers: Euomarble / Antolini Luigi

Stone Fabricators: Euomarble / Marble and Cement Works Group

Stone Installer: Marble and Cement Works Group

Stones Used: Statuario Venato marble, Nero Zimbabwe granite

JUROR COMMENTS

Appreciative of steps to get to installation. Switching gears to honeycomb is complicated. Honeycomb lamination and cutting achieved successful solution.

Tight installation. Impressed by the process. High quality. Not decorative.

The stonework on this project is exceptional. It is clear that the procurement and installation process was executed with very high standards and careful steps. And through this process, a veining discovery that could have interfered with the design was instead recognized early and designed around to achieve an incredible outcome.



All photos Alan Karchmer

BUCKINGHAM COUNTY PRIMARY & ELEMENTARY SCHOOLS AT THE CARTER G. WOODSON EDUCATION COMPLEX Buckingham, Virginia

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VMDO ARCHITECTS, P.C. Charlottesville, Virginia

The Buckingham slate selected for Buckingham County's newly renovated and restored primary and elementary school campus serves to tell children the story of the county's cultural history, geological past, and sustainable future.

The project recognizes the positive social, ecological, and economic benefits of reusing local sites and structures and the durable, hand-crafted stone reinforced this mission. This commitment to re-investment also supported an increase in space utilization through consolidation and an aim to promote healthy living to its students.

Select demolition, renovation, and new construction on two former school sites led to the creation of a "one school" complex with the center of the campus as shared, communal learning spaces around an outdoor piazza featuring Buckingham slate and stone.

Indoors, the stone appears prominently in large gathering spaces reaffirming the community's connection to its natural context. Outdoors, a rain screen cladding system with custom slate shingles emphasizes the sculptural qualities of the architecture. A slate-lined storm water conveyance channel cuts through the entry plaza, allowing students to understand the occurrence and volume of water, associated with each storm event and apply real-world skills to natural contexts.

The design team worked with key stakeholders to set goals for health and well-being that would integrate healthy eating, food stewardship, and physical activity to seamlessly become part of the school day. Buckingham slate plays an important role in enlivening the children's everyday landscape serving the architecture and learning curriculum equally well through large expressions like benches, shingles, counters, and honed tiles, as well as smaller instances of stacked stone.



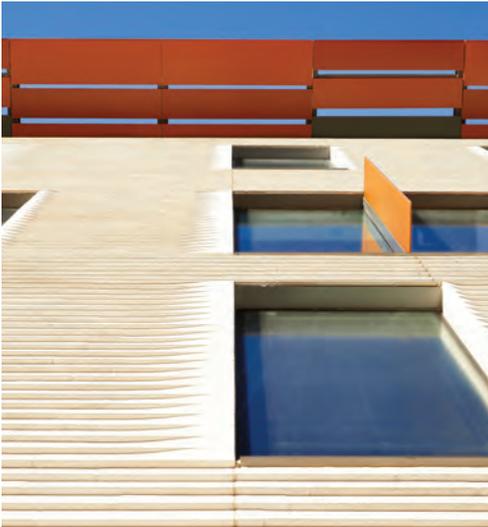
Landscape Architects: Waterstreet Studio
Stone Supplier: Buckingham Slate Company
Stone Fabricator: H.E. Satterwhite, Inc.
Stone Installer: M3 Marshall Contracting & Masonry, Inc.
Stone Used: Buckingham slate

JUROR COMMENTS

Beautiful building with a great story of locally sourced slate. Felt like a very responsible project. So well proportioned in scope.

Masterful job in creating an ensemble of multiple buildings. Even like that the architect decided to expose the clips. Pedagogical intent.

This is a wonderful project. It is most admirable that the project uses local resources and sustainable design processes. The locally sourced stonework is used as teaching elements throughout the campus. This is an excellent use of stone and an excellent teaching resource for students.



All photos Dror Baldinger, AIA Architectural Photography

DELL MEDICAL SCHOOL HEALTH LEARNING BUILDING Austin, Texas

PAGE Austin, Texas

Coordinated with a sophisticated master planning effort that insures integration of architectural character throughout the campus, the Dell Medical School's Health Learning Building's innovative, digitally fabricated stonework combines limestone material quarried for the campus over the past 90 years with cutting edge 21st century technology. The master plan also identified the building's site as a major focal point for the burgeoning medical district, which is achieved through the unique masonry facade and cements its position as the masterpiece of the University of Texas Dell Medical School. Simpler, less complex limestone profiles and shapes were used on other new, adjacent medical district buildings, which contribute to the district's cohesiveness.

25,000 sf of locally quarried Cordova Cream limestone were milled into over 10,000 pieces of assorted profiles for varying elevations changing from smooth, flat stone to transitional, custom shaped pieces and trapezoidal shapes that compose the majority of the building.

By utilizing a compound curve that could only be realized through precise milling or sculpting, the limestone shapes were able to "transition" from vertically flat to shingled or trapezoidal shapes very smoothly. This project required the utmost precise detail and craftsmanship along with exacting coordination between the field crew and supplier in order to make sure that the correct pieces arrived at the correct time to install properly, and ensure a true plumb and level wall at every location on the facade.

Stone Supplier/Fabricator:

Continental Cut Stone

Stone Installer: C. W. Oates

Stone Used: Cordova Cream limestone

JUROR COMMENTS

Interesting presentation of limestone on facade. Gorgeous. Would like to visit.

Used new technology to make it something that pushes stone further. Mullions are interesting.

Quiet articulation of community and public space. Restraint and appropriate use.

This is a well-designed building on all levels. The lapped appearance of the stone was very innovative, especially around the windows and corners. The scale of this texture on the facade works well with the proportions of the overall building composition. It will be interesting to see how this building weathers.

All photos Aaron Dougherty Photography



KANSAS STATEHOUSE EXTERIOR MASONRY RESTORATION Topeka, Kansas

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TREANORHL Topeka, Kansas

The Kansas Statehouse was constructed over a 37-year period in three distinct phases, each reflecting subtle variations in tooling and ornamentation that was indicative of the changing immigrant mason workforce of the 19th century Midwest. The restoration effort benefited from a 21st century influx of Polish and German immigrant masons as well as a strong local tradition of stone carving.

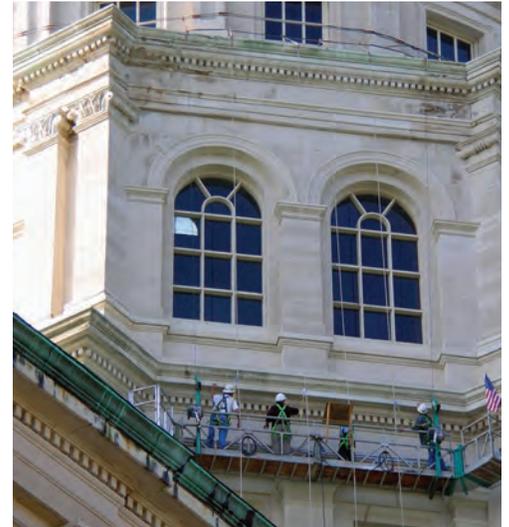
Planning for the exterior masonry restoration started in 1999 as one part of 29 coordinated bid packages that comprised the restoration of the entire capitol, which was completed in 2014.

A non-destructive, close-range assessment documented every stone on the 210,000-square-foot facade, more than 26,500 elements. Each stone was given a unique identification number, labeled on large-scale elevations and listed in corresponding repair schedules.

Design included examining past repair documentation to evaluate the performance of the materials and techniques used. Traditional Dutchman repairs or replacement were determined to be the best long-term repair for the most heavily damaged stones. Overall, the masons performed 5,742 Dutchman repairs, plus patching, redressing, cleaning and crack repair on the stones.

Care was taken to replicate the historic size, proportion and hand tooling patterns with all Dutchman, redressing and replacement. A blend of traditional and new technologies produced replacement pieces. Laser scanning coupled with traditional template making and a multi-axis robotic carver roughed out pieces that were hand carved to fit on site.

The main stonework required matching four types of limestone, including the reopening of a quarry in Junction City, Kansas that was shuttered in the 1950s.



Primary Stone Supplier: U.S. Stone Industries

Stone Fabricator: Quarra Stone Company

Masonry Restoration Contractor:

Mark 1 Restoration Company

Primary Stones Used: Cottonwood limestone, Junction City limestone, Silverdale limestone, Indiana limestone

JUROR COMMENTS

Overwhelmed by this. A major project. Contractor deserves an award. Exemplary in its craft.

Contractor and fabricator faithfulness. So many opportunities to cut corners, but didn't.

This project exemplifies incredibly high-quality stone restoration documentation and workmanship. It is clear that there was great devotion put into completing this project in a comprehensive manner that is deserving of the building's stature. The results of this incredible project will endure for many decades to come.



All photos Hedrich Blessing

LINCOLN PARK HOUSE Chicago, Illinois

9

HBRA ARCHITECTS Chicago, Illinois

Combining traditional materials and a non-historical expressive language this new Chicago townhouse accommodates modern space with a timeless sense of repose, and contributes to an overall strategy that embraces environmental stewardship.

Built atop a pre-existing garage, a sequence that transitions upward from ground to second-floor allows principal family living spaces to open directly to the elevated rear garden and a semi-private park beyond. Continuity of travertine floors from vestibule to rooftop solarium dignifies and unifies the house's rooms and spaces.

A masonry shell encloses a restrained ensemble of rooms and spaces with a limited palette of plaster walls, stone floors and natural millwork. Its generous proportions and abundant daylight compensate for a lack of extravagant detail.

The use of natural stone was of singular importance to the clients, one of whom grew up amidst ancient and vernacular architecture in the Mediterranean. Their stated goal was to achieve lasting beauty, permanence, and timelessness in an environment typically characterized by ephemerality. They saw the palette of stone materials as a potent means to establish a relationship with history in a modern building, to bring the beauty of nature into the urban environment, and to embrace sustainability through materials that would prove long-lasting and acquire character and depth over time. The house's presence is immediately and powerfully established through its memorable forms and surfaces, executed in limestone, sandstone and travertine.

An expression of permanence through use of durable, locally-sourced natural materials that age gracefully enriches the diversity of the street's architecture.

Landscape Architect: Intrinsic Landscaping
Exterior Envelope: [Wiss, Janney, Elstner Assoc.](#)
Stone Suppliers: Biesanz Stone / Illinois Brick Company / Andean Stone Company
Stone Fabricators: Biesanz Stone / [Semco Stone](#) / Andean Stone Company
Stone Installers: AWR Masonry / Monroe Remodeling
Stone Used: Winona Dolomitic limestone, Brentwood quartzitic sandstone, Navona travertine

JUROR COMMENTS

Loved the composition. Facade is beautiful.

Contemporary view of panelization without copying historic context. Will be contemporary 50 years from now.

An all-around excellent project, both quietly respectful of its neighbors and pays homage to Chicago's great history of architecture. Yet, it stands out as a modern and uniquely crafted work, most realized in the stonework, which was carefully detailed and installed.



Photo: Roman Edwards

NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE Washington, DC

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GUSTAFSON GUTHRIE NICHOL, Seattle, Washington

Located at the junction between the Washington Monument, the White House grounds and the National Mall, the National Museum of African American History and Culture (NMAAHC), tells the story of African American life, history and culture in the United States. The landscape design is elegant, simple and integrates the museum into the larger composition of the Mall with curving stone and concrete pathways and stone walls that draw the character of the adjacent Washington Monument grounds into the site. As a major institution where ideas of permanence and longevity are forefront, stone was a natural material choice for the site paving, benches, site walls, and water feature.

Design goals for the landscape included entries that provide symbolic thresholds for the Museum, places for visitors to gather in the landscape, and a secure perimeter around the building. A raised plinth made of gently curving stone-clad retaining walls provides a consistent base to the building and also acts as the secure site perimeter. The two entries are marked by a water feature on the south and a stone retaining wall on the north, juxtaposing the permanence and weight of stone with the ephemeral qualities of moving water and reflections. These thresholds symbolically link past, present, and future to reinforce the location of the site as a critical context for the museum itself. The site is designed to encourage visitors to extend the museum experience outside by lingering throughout the landscape.

The six-foot wide north security wall, is clad and capped with Mesabi Black granite. The stone is hand-polished on the top surface to create a sparkling horizon line below the building and honed on the sides. The water feature has two halves: a sloped surface with water moving over raised wedges of granite and a still reflective pool, also paved with granite.

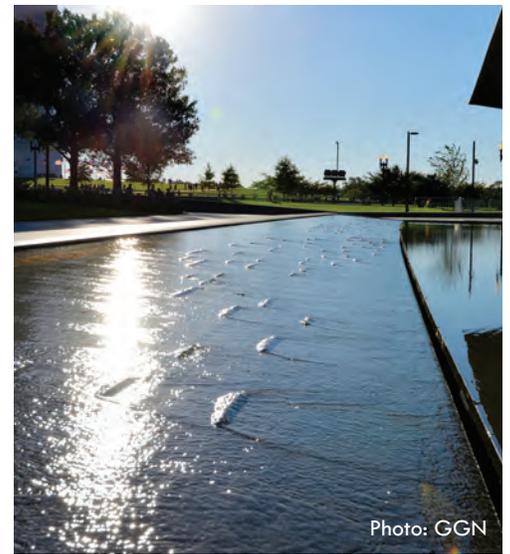


Photo: GGN



Photo: Alan Karchmer/Smithsonian

Water Feature Consultant: CMS Collaborative
Landscape Contractor: Ruppert Landscape
Stone Suppliers: Coldspring / Structural Stone
Stone Installer: Rugo Stone, LLC
Stones Used: Mesabi Black® granite, Impala Black granite

JUROR COMMENTS

Love the building. Form is direct celebration of African architecture. Landscape is lovely. Water feature is terrific.

With its important mission and prominent location, the landscape design of this project had many challenging constraints. The stonework was executed in a manner that is both subtle and respectful. It quietly provides a perimeter of security barriers, while employing beautiful stone shapes, water features and signage to give a sense of relief and reflection on the experience of the museum. The end result is one that is timeless and directly links the building to its surrounding context.



All photos GGN

THE PARK AT CITYCENTER Washington, DC

GUSTAFSON GUTHRIE NICHOL, Washington, DC

Marking the approach to the White House from Mount Vernon Square along New York Avenue, the open spaces at the intersections of these avenues, originally defined by Pierre L'Enfant in 1791, were referred to as “bow tie” parks. L'Enfant's early vision included a “grand fountain” on this site.

One such space became part of the CityCenterDC development, whose client set standards of development for the design of new public spaces in Washington, DC comprised of three key principles: connect to the city, integrate into the neighborhood, and create an inviting and unique destination.

The resulting Park at CityCenter is now an iconic identifier for its neighborhood while also addressing the importance and formality of New York Avenue. The Park consists of a pair of fountains that frame the experience of entering the project with the sight and sound of moving water.

As the Park's centerpiece, the geometry of The Triangle Fountain breaks down the scale of New York Avenue creating a multitude of sounds and textures for pedestrians. Marble blocks, surrounding a central pool of water, define the fountain's perimeter, and provides flexible spaces at the water's edge. Similar blocks and formal hedges form a Reading Grove under a generous canopy of trees.

The Entry Fountain is a sloped plane of water flowing toward the I Street seating space, where seating steps frame the water channel. A low stage marks the western edge of the seating space.

Mountain White marble gives soft solidity to the fountain forms, provides unique seating and visually connects the Park to views of the White House. Undulating sloping surfaces milled from Steel Grey granite accentuate the water's flow and create changing shadow patterns that “reach out” to the city.

Architects: Foster + Partners / Shalom Barnes Associates

Water Feature Consultant: CMS Collaborative

Stone Supplier/Fabricator: Campolonghi

Stone Installer: Rugo Stone, LLC

Stones Used: Bianco Champagne granite, Steel Gray granite, Luna Black granite, Mountain White Danby marble, Flammet quartzite

JUROR COMMENTS

Great project. Landscape architect made a big point of contrast – setting new paradigm in the city.

This is exemplary of what a 21st century park should be.

This is a very successful project set within a complicated site. It has effectively tied together the disparate avenues and created a place for solace, gathering and enjoyment. This is no doubt a challenge for a small urban square (or bowtie) surrounded by busy streets. The stonework is the result of these principals as exhibited in the material selection, jointing and complex shapes. Wonderful job.



PERRY WORLD HOUSE Philadelphia, Pennsylvania

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1100 ARCHITECTS New York, NY

Perry World House is the newest and oldest building at the University of Pennsylvania. The academic building—the new hub for international affairs and global initiatives—merges a historic 19th-century structure with a modern, newly constructed research center with open and flexible spaces. The 17,400-square-foot academic center combines a historic house built in 1851 with a new Renaissance Beige limestone-clad structure. A portion of the original house was salvaged and reconstructed, per historic documentation, and its faux limestone stucco is referenced in the new real limestone clad addition, which is clad inside and out in.

In addition to the project's adaptive reuse, the Perry World House is on track to achieve LEED Silver certification with its many sustainable design features, such as the maximization of daylighting, storm water management with a 90% capture rate of the average annual rainfall, and use of recycled materials.

Renaissance Beige limestone was ultimately selected because of its unique linear grain and flexural strength permitting the use of thinner panels. 1,850 cubic feet was used per its natural formation. Vein-Cut Honed was selected for the facade and roofline, while Cross-Cut Honed was selected for the interior walls and floors.

The complex form combined with the necessary exactitude of the structure, required an innovative approach to stone engineering. Typical exterior panels were 2" thick and 34" wide but varied in length from 36" to 108". Several trips to Germany to hand-pick the material ensured consistency of selection. To avoid any potential on-site problems, a multi-team use of several 3D software programs thoroughly managed and verified the early engineering phases, mitigated any error in installation tolerances that could cause scheduling delay and cost.



Landscape Architect: Studio | Bryan Hanes
Stone Supplier: [ABC Worldwide Stone Inc.](#)
Stone Fabricator: Franken-Schotter
Stone Installer: [Belfi Brothers](#)
Stone Used: Renaissance Beige limestone

JUROR COMMENTS

Used stone in a new way. Scale was perfect.

Masterful. Gorgeous. Articulated in such a way that scale is compatible. Cleverly broken up.

This is an all-around excellent project, and that excellence is most visible in the stonework. The design of the stone both pays homage to the original building and creates an innovative, new space that is iconic, intimate and warm. It will be interesting to see how this building weathers with the exterior finish and cut of the limestone.



All photos Paul Crosby Photography Inc.

ST. JOHN PAUL II NEWMAN CENTER Omaha, Nebraska

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BVH ARCHITECTURE Omaha, Nebraska

Located near the University of Nebraska-Omaha campus, the St. John Paul II Newman Center accommodates the growing Catholic student population with a faith-based environment for living, worshiping and nurturing spiritual growth.

Drawing inspiration from monastic history, the design translates the traditional monastery into a space conducive to contemporary student life while remaining rooted in Catholic faith.

A primary liturgical axis and a secondary ceremonial axis refine programmatic relationships with theological intention. The east-west primary axis connects the library to the oratory, and the library's fireplace marks the beginning of a journey from the pursuit of academic knowledge to its transcendence as the exposition of faith.

The ceremonial axis guides visitors from the north through the limestone-clad bell tower, and culminates at a statue niche with candles and a granite stone inscription: "Totus Tuus," Latin for "Totally Yours," an endearment of John Paul II's dedication to St. Mary.

Above the central doors, inscribed in the Bottom-Ledge Cottonwood limestone, are the words, "Open Wide the Doors to Christ," an invitation to enter. A limestone compressed threshold defines passage into the nave. Inside, the use of limestone continues, signifying permanence while referencing the saint's history of working in a limestone quarry as a young man in Poland under the watchful eye of Nazi occupiers.

The altar, ambo and font are of similar design, meant to elicit permanence and gravitas. Constructed of limestone and Absolute Black granite with bronze accents the sacred furnishings anchor the oratory. The altar rail utilizes the same language to provide a table for Holy Communion. The bronze and stone-embellished tabernacle and reliquary suggests the form of the oratory itself.

Stone Supplier/Fabricator:

[U.S. Stone Industries](#)

Stone Installer: Kehm Contractors

Stones Used: Bottom Ledge Cottonwood limestone

JUROR COMMENTS

Quite warm. Connection between stone and wood is nicely done. Total jewel. Felt an attempt to reinterpret more traditional ways stone is used in a religious building. Interior is gorgeous.

This project has found a modern style that is clearly faith-based. The building is carefully and minimally designed, with several high-quality materials. This is demonstrated most in the stonework which is precisely detailed and installed; quietly and powerfully exhibiting the balance between tradition and contemporary languages.



All photos Nic Lehoux

SAWYER LIBRARY AT WILLIAMS COLLEGE Williamstown, Massachusetts

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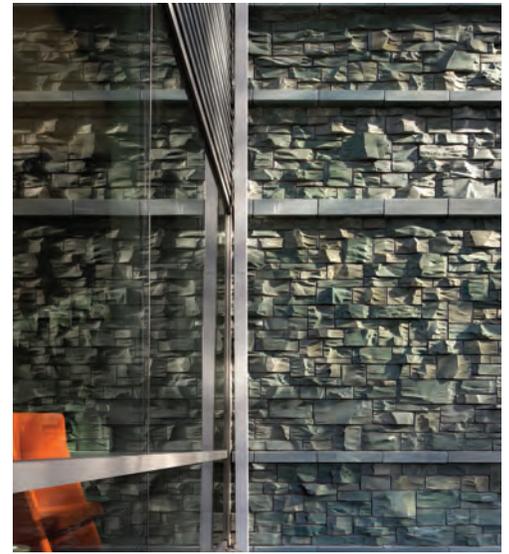
BOHLIN CYWINSKI JACKSON Wilkes-Barre, Pennsylvania

Constructed in 1922, Stetson Hall as a main library had lost its purpose and assumed a peripheral role in Williams College student life. This project fully renovated Stetson Hall to its original library function and re-imaged the building's main floor as a new entry into the larger expanded Sawyer Library. Exterior restoration included repairs and cleaning to the limestone and brick facade and replacement of the building's mottled green and purple slate roof. Inside, marble flooring and wall bases were meticulously restored.

Marble slabs salvaged from demolished book shelving were re-purposed as flooring and stair treads in Sawyer's atrium – a transitioning space between historic Stetson and the more modern Sawyer addition.

Vermont green-gray slate, visually distinct from Stetson Hall's red brick facades was selected to clad the addition. Sculpings, irregularly-shaped bricks made from the rough edges of quarried slate blocks, were saw-cut to produce a dimensional product that could be laid up in a traditional manner. The textural qualities of the material are offset by cut slate bands at window heads and sills. To further contrast the rough texture of the sculpings, window jambs and wall ends are honed to a smooth finish.

Slate shingles provide a lighter touch on the addition's east elevation where roofing slates are used to create wall panels. The southern half of the elevation pairs the shingles with glass fins to highlight an evolving dance of light and shadow from the morning sun, while the north side's slate-shingled flipper walls direct views toward the mountains. The slate here completes a transition from the historic stone of Stetson Hall, through the traditional construction of slate masonry, to a modern taut wall construction of lightweight shingles.



Landscape Architect:

Michael Vergason Landscape Architects

Stone Suppliers: Vermont Structural Slate / Whitehall Cut Stone / Adam Ross Cut Stone / Evergreen Slate

Stone Installers: Champlain Masonry / DJ Wooliver & Sons

Stones Used: Unfading Mottled Green and Purple slate, Existing limestone

JUROR COMMENTS

Its new addition is tucked behind a complete materiality change. You have to discover it.

The facade variation is tremendous. Every side has a different face.

There is appreciation for the many different ways local slate was used, especially since there was little slate on the campus before this.

The effects of interior lighting on the slate sculping must be spectacular.



All photos Atelier Alter

YINGLIANG STONE ARCHIVE Beijing, China

ATELIER ALTER Beijing, China

As construction today becomes more visually dominated, stones are usually refined to be light and polished, which often time goes against the rigid and rough nature of the material. Yingliang Stone strived to illustrate the diversity of stone craft by converting a warehouse into a flagship store with both exhibition space to showcase their stone products and contemplation space that would serve to inspire new and creative ways of building and designing with natural stone.

Flag stone and Coffee Grey marble are used extensively throughout the project. Three layers of stone walls, arranged from exterior to interior, are created from recycled materials to narrate the different stages of stone processing. The first layer that separates the architecture from the street is a perforated stone wall made from thousands of 10cm stone cubes directly cut out of left over scrap stones from a local quarry. The second layer is an outwards-tilted stone shelf wall made of stacked mountain skins cut away from dimensional stones that establishes distinction with the existing brick wall and further creates a foyer that guides and directs the visitors into the gallery space. The third layer is a zigzag stone screen wall that separates the exhibition space, meeting hall and stone archive within the double story gallery space.

Stone becomes the subject but also the background of the showroom with furniture and lighting in its catering space designed with polished slabs and super thin complex stone veneers, which represents the finest degree of stone processing. A stone carpet made from parametrically arranged slabs brings the spaces together while celebrating the countless possibilities of building and designing with natural stone.

Stone Supplier/Installer:

[Yingliang Stone Co.](#)

Stone Used: Coffee Grey marble, other stones not identified

JUROR COMMENTS

Appreciate that they reused the building. Focusing on reclaiming should be celebrated.

Playful juxtaposition of large stone to system where one would want small pieces. Translated to complete range. Well done.

Beautiful use of stone that became like a textile. Amazing. Impervious.

It is a great challenge to find ways to reuse stone and moreover to make it appear light. This appears to be one of the central challenges of this project and it was executed with success and clarity. This is a place where one can come to learn a lot about stone.

the *Bybee* PRIZE

The Bybee Prize is named in honor of James Daniel Bybee, a long standing member of the Building Stone Institute. It is awarded to an individual for a body of work executed over time and distinguished by outstanding use of natural stone in building or landscape applications.

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*B*orn in Elizabeth, New Jersey, Carol R. Johnson graduated from Wellesley College in 1951 and earned a landscape architecture degree from Harvard in 1957. Hired by The Architects Collaborative (TAC) in 1958, she started her own practice only one year later, at a time when there were few women landscape architects working on urban design and planning issues. Ms. Johnson based her practice upon the traditional values of dedicated public service, an unrelenting insistence upon quality in design and construction, and educating future practitioners about the social value of good design.

For more than 50 years Carol Johnson has maintained a diversified professional practice in the areas of landscape architecture and site planning. Typical work which she has overseen within the firm for



Carol R. Johnson, FASLA

2018 JAMES DANIEL BYBEE PRIZE RECIPIENT

projects in the U.S. and abroad includes site development, open space and recreation planning, master planning and urban development for municipalities, schools, colleges and universities, corporations and public agencies.

From 1966 to 1973, Ms. Johnson taught in the Planning Department at Harvard's Graduate School of Design. She has lectured at many colleges and universities in the U.S. and abroad and is also a frequent panel participant and commentator on landscape design issues. She became a Fellow of the American Society of Landscape Architects in 1982, and in 1998 was the first American woman to receive the ASLA Gold Medal.

Ms. Johnson serves on the Board of Designators for the George B. Henderson Foundation and on the Massachusetts Trustees of Reservations Landscape and

Historic Buildings Advisors Committee. She is also a Trustee for the Hubbard Educational Trust (founded to further education in landscape architecture throughout the U.S.). For 10 years she was a City of Boston Civic Design Commissioner. Ms. Johnson is the recipient of honorary degrees from The Boston Architectural College, Wentworth Institute of Technology, and Gettysburg College.

Beyond the positive impact of her work on the public, Johnson's contribution can be measured by the influence which she has had on new generations of landscape architects. She is recognized as a role model, especially for young women entering the profession. Carol Johnson officially retired in June 2016.



JFK Park Fountain, Cambridge, Massachusetts



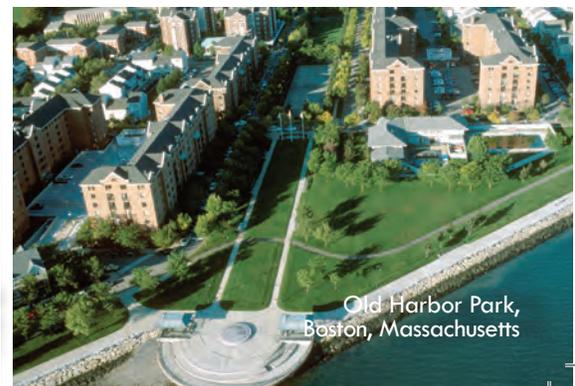
Kittredge Park, Roxbury, Massachusetts



Old Harbor Park, Boston, Massachusetts



John Marshall Memorial Park, Washington, DC



Old Harbor Park, Boston, Massachusetts

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