

A virtual celebration of excellence hosted by the Natural Stone Institute.

The **Natural Stone Institute**, the largest and longest serving natural stone trade association, proudly presents the 2020 Tucker Design Awards. The Tucker Design Awards tradition was launched in 1977 by the Building Stone Institute and honors 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 Natural Stone Institute members, 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.

2020 TUCKER DESIGN AWARD JURORS



Robert H. Mortensen, Renae B. Kwon, and Julia Mathias Manglitz jury the Tucker Design Awards submissions.



RENAE B. KWON Associate Principal Wiss, Janney, Elstner Associates Inc.

Renae Kwon is an Associate Principal with the interdisciplinary

engineering, architecture, and material science consulting firm of Wiss, Janney, Elstner Associates Inc., having joined the firm in 2003. Ms. Kwon is a licensed architect, with experience in repair and rehabilitation of various types of facades and building envelopes. Her focus of materials includes natural stone and masonry.

Ms. Kwon has managed projects consisting of design and preparation of drawings and specifications for repair projects, including masonry and stone repair, facade recladding, roof replacement and waterproofing, as well as peer reviews for new construction. She has also performed laboratory testing and field testing of various materials, including terra cotta, brick masonry and stone, and is an active member of the Natural Stone Institute.



JULIA MATHIAS MANGLITZ AIA, NCARB, LEED AP TreanorHL

Julia serves as an associate principal with TreanorHL, an

architecture firm with nine offices in eight states and several practice specialties. Her practice specialization is in historic preservation with an emphasis on masonry restoration, but she also serves as a technical in-house resource for staff on the topic of masonry for existing and new construction.

With over 20 years in practice, her projects have ranged from the restoration of small vernacular stone structures to state capitols, including the Leavenworth Riverfront Community Center and the award-winning Kansas Statehouse. She relishes technically challenging projects and is adept with all phases from assessment through construction. Julia frequently presents on the topic of masonry and restoration, including presentations for the International Masonry Institute, Construction Specifiers Institute, the Design-Build Intstitute, Traditional Building, ASTM, and the Construction History Society of America. She received a Master of Architecture from the University of Kansas where she participated in the Historic American Building Survey and the design-build Studio804 programs. Julia's passion for stone and fascination with the potential for expression through stone has led her to carve stone as a hobby.

She has volunteered her time with the American Institute of Architects, Freedom's Frontier National Heritage Area, and Douglas County (KS). She is presently a board member for the Association for Preservation Technology International.



ROBERT H. MORTENSEN FASLA Mortensen Associates

Bob is a practicing landscape architect. He has over 50 years

of experience with completed projects throughout the country and abroad. He has represented his profession as a past national president of the American Society of Landscape Architects and representative of the US to the International Federation of Landscape Architects.

Bob has served as president of numerous non profit groups at every level from local to state and international organizations.





645 FIFTH AVENUE, OLYMPIC TOWER NEW YORK, NY MdeAS Architects New York, NY

Through the use of stone, Olympic Tower's public space was transformed from a passageway to a destination worthy of its Fifth Avenue location. Inspired by the client's goal for increased visibility and openness, the team designed a lighter, more welcoming environment by incorporating stone that emphasizes simplicity while creating a powerful aesthetic statement.

Mocha Crème limestone clads the lobby walls, replacing dark granite. The limestone was extracted from Lisbon, Portugal and was selected for its warmth and understated yet consistent veining. The wall achieved its dimensional appearance through a design that is as precise as it is unique, a contemporary approach to manufacturing that tests the limits of today's technologies. Each slab was fabricated with a 5 axis CNC machine sculpting the stone from all angles. The stone was then meticulously sanded by hand to accomplish the delicate and intricate details.

Challenged with supporting 200,000 pounds of limestone onto the building structure without loading on the floor, the design team created a truss system to allow for a seamless installation process. Because of the variety of shapes and program elements, the steel truss was not uniform, yet it had to carry a consistent load. Independent from the superstructure, the structural system transferred the load directly to the building, supporting the weight of the stone without adding any additional loads.

The basaltite floor is activated with white Calacatta Caldia marble inserts, creating a path reminiscent of the ancient roads. Extracted from Carrara, Italy, the basaltite was selected for its durability and density which allowed for oversized panels needed to achieve the desired layout. The flooring complements the beige walls and becomes the base plane for a harmonious composition, tying the space together.



JUROR COMMENTS

A modern and refined use of stone to activate a long, narrow, multi-story space.

The play of light reveals the folded planes of the limestone wall surface.

Irregularly spaced light accents in otherwise dark paving playfully break up the long linear space. The lighter color paving glows like it's lit from within.

Stone Suppliers: Euromarble Srl* / Urmal Stone
Stone Contractor: Continental Marble*
Stone Consultant: CSCE
Stones Used: Basaltite, Calacatta Caldia marble, Mocha
Crème limestone





AN AMERICAN HOUSE HINSDALE, IL

Liederbach & Graham Architects Chicago, IL

This American country house is located on a prominent street in the western Chicago suburb of Hinsdale, IL. The main home, wing, and accessory building are sited to make the best use of a compact site. A carved stone fountain, gardens, pool, and accompanying pool pavilion serve as a lovely setting for large scale outdoor entertaining with family and friends.

The masonry walls are a combination of Ohio sandstone and Pennsylvania bluestone. There is cut sandstone trim and the rubble stone walls are a custom selected blend of fieldstone. The substantial corner quoins were reclaimed from an old stone wall formed of large hand-hewn blocks. All of the stone walls batter in slightly from top to bottom.

A large family of custom-built wood windows and doors are oversized to flood the house with light and create a sense of transparency between the house and the surrounding gardens. This connection to the landscape is strengthened through a number of cut stone and timber porches, in particular, a dramatic cut stone loggia overlooking the backyard. Each of these porches is paved with intricate patterns of cut sandstone and sliced up discarded roofing slates. The cut stone balustrade sits atop the solid load bearing cut stone columns and entablature.

The owners of the home also commissioned a program of carved stone iconography to add further beauty and meaning to the project. These remarkable carvings include a starburst fountainhead, a pair of oval windows adorned with oak leaf garlands, an oak tree carved into the keystone above the front entrance, and carvings of a boar's head, an owl, a sheaf of wheat, and a stag's head for each of the major gables.



JUROR COMMENTS

Exuberant use of stone top to bottom and inside to out!

Hand carved detailing in the exterior stone trim adds one-of-a-kind accents and the animal gable stones are whimsical.

The mix of slate and field stone contrasts with the color and texture of cut stone trim perfectly.

Each room is like a little essay of stone love, celebrating color and texture. Harkens back to 1920s era opulence.

Stone Suppliers: ABC Worldwide Stone* / Briar Hill Stone Company / Endless Mountain Stone Company* / Exotic Marble & Tile / Marmi Natural Stone*

Stone Fabricator: Galloy & Van Etten* / Creative Edge* Stone Installers: Exotic Marble & Tile / Josef Masonry / Marmi Natural Stone*

Stone Engineer: PICCO Engineering*

Stones Used: Briar Hill sandstone, Pennsylvania bluestone, Semi-weathering Grey Green slate, Fieldstone





ARCHANGEL ESTATE BROOKLINE, MA

Meyer & Meyer Boston, MA

The intrigue of the home's powerful facade lies in the locally sourced puddingstone archway inviting you in. The custom designed bronze door with leaded sidelights opens into the foyer from underneath the covered walkway to the right, in essence hidden from the street. The wide-open central expanse allows one a sneak preview of the stone patio and back yard beyond, highlighting the 120-foot-tall Beech tree that has been thriving on the site for over two hundred years. The challenge of designing this 6,300 square foot home and pool house was the narrow but deep one-acre lot. John Meyer's master planning of a strong front elevation hides the "sideways configuration" of the floorplan. To the left of the archway is a 3-car garage below an entertainment room, with a master bedroom suite on the top floor bridging the main house behind the central eyebrow over the archway.

The sense of having been on the site for decades was the intent of the design abundant in the use of stone and masonry. The carved stonework shapes the main and secondary archways as full ovals. Slate detailing is set between the sunburst oval window, balancing interest with the keystones framing the five windows across the bridge. Rough cut boulders give weight to the structure's base, while straight runs of stone border the shingles under the roof's eaves and shaped stones guide corner edges downward along the retaining walls. The granite steps and bluestone patio lead one back to the lighted base of the Beech tree, terrace and on-axis pool area beyond. The roof is double thick slate, and the circular drive is crushed stone with granite edging. Like the longevity of the Beech tree, this unique design will stand proudly in its neighborhood for years to come.



JUROR COMMENTS

Looking so much like it rose organically from the site and yet so deliberately crafted at the same time – and that elliptical arch!

The framed view from the street to the backyard garden is enchanting and inviting.

Lavish, but the use of variegated boulders keeps the overall impression simple and rustic.

Landscape Architect: Pressley Associates Stone Suppliers: Swenson Stone Consultants* Stone Installer: The Stone Masons Inc. Stones Used: Deer Isle granite, Bluestone, Reclaimed granite, Native Puddingstone, Fieldstone * Natural Stone Institute member





BOCH GARDEN PAVILION NORWOOD, MA

Eric Inman Daum, LLC Andover, MA

Well-known Bostonian Ernie Boch, Jr., began rehabilitating a historic mansion in the city's Norwood neighborhood and building out his surrounding estate in the 1990s. A 1/3-acre garden is one of the property's most recently developed features, and its focal point is a memorial pavilion for the interment of Boch and his family. The pavilion's design incorporates granite, mahogany, marble, bronze and copper.

The Greek Doric style building's upper chamber incorporates light and color and is capped by a dome and copper cross that direct attention heavenward. The crypt is styled in shades of gray, black, and gold to establish a more introspective atmosphere. Charcoal Black® granite was used for the outside columns, stairs, and interior and exterior cladding. Interior columns are Italian Verdi Alpi marble and the intricate floor patterns use seven different marbles from Italy and Spain. Charcoal Black granite is used in the landscape design as well as for benches and paving, contributing to the restful environment that will draw visitors for relaxation and contemplation.

The fabricators had the expertise necessary to partner with the architect on developing construction and fabrication plans for the intricate design. The Doric order of classical architecture is defined by specific characteristics in the building's columns and the band of moldings above the columns. Triglyphs, or stylized carvings, are spaced at regular intervals along the entablature. Historically, these pieces would have been hand-carved by master craftsmen. For the Boch Garden pavilion, the team achieved an equally high level of craftsmanship — and did so economically — by modeling the detailed design in 3D software prior to construction and using 5-axis milling machines to cut triglyphs into the stone.



JUROR COMMENTS

The monumentality and permanence of granite are celebrated and perfectly aligned with the memorial purpose of this project.

Jurors noted the impressive solid columns, the Palladian style proportions, scale and form - executed with precision.

A fitting tribute and welcoming environment for a family memorial pavilion.

Landscape Architect: Brian Frazier Design Associates Stone Fabricator/Installer/Supplier: Kenneth Castellucci & Associates*

Stone Fabricators/Suppliers: Coldspring* / Piero Zanella, Srl* Stones Used: Charcoal Black® granite, Carrara marble, Portoro marble, Bianco Statuario marble, Giallo Siena marble, Verde Alpi marble, Nero Marquina marble, Fior di Pesco marble, Breccia Pernice marble





EGGEMEYER'S GENERAL STORE SAN ANGELO, TX

Eric Eggemeyer San Angelo, TX

Eggemeyer's General Store, along with the surrounding buildings in the Historic District of San Angelo, TX, was originally designed by architect Oscar Ruffini (1858–1957). Providing continuity within District was a main factor for the owner's interest in choosing limestone from a nearby quarry for renovating the storefront. Of all the materials available to architects for the construction of courthouses, schools, residences, and commercial buildings throughout Texas, limestone has been the obvious choice for the most lasting and stately impressions. Many elements of Ruffini's original designs were incorporated into the final design of this project to capture the architectural antecedents that helped define the culture and design within the area.

Choosing local limestone serves as a reminder of the importance of staying true to heritage, and to encourage more use of locally-sourced material. The entire façade was clad with rich, cream colored Cedar Hill Cream limestone. Every element was hand crafted, from the base stones to the arched cornice which contained the largest pieces weighing 3000 lbs each. These allowed the design to appear grand in stature, but not overpower the constraints of the façade. Large panels above the doors and windows completed the openings and the limestone transitioned to a band where the original masonry existed. Limestone panel veneer completes the façade between the corbels and up to the center cornice arch.

The project presented unique challenges with designing around an existing structure, but now provides continuity within the historic district. Its success was based on the craftsmanship of skilled masons, and the relationships that developed over time.



JUROR COMMENTS

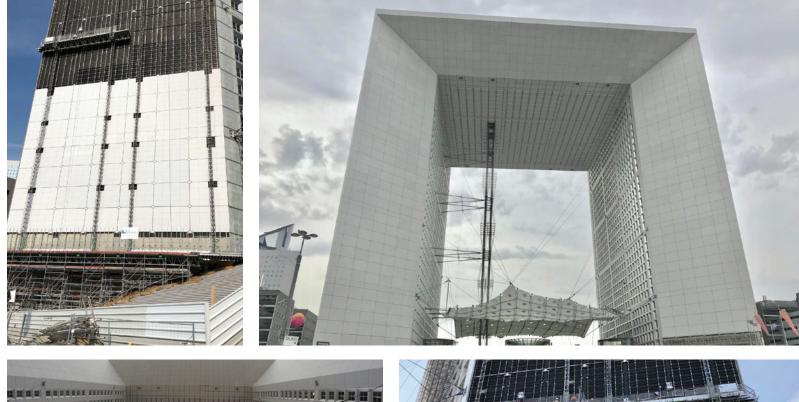
Very imaginative and well-crafted small project using a handsome local stone.

Proportioned. Proud of itself.

Charming downtown façade that fits nicely within its surroundings. A jewel box.

Nice example of a smaller, well detailed use of stone. Certainly, an important upgrade from its previous façade.

Design Architect: Henry Schmidt Architect Stone Supplier: TexaStone Quarries* Stone Installer: A J Langford Masonry Stone Used: Cedar Hill Cream limestone





GRANDE ARCHE DE LA DÉFENSE PARIS, FRANCE

Valode & Pistre Paris, France

Located on the edge of Paris, the Grande Arche de la Défense is the work of Danish architect Johan Otto von Spreckelsen. Completed in 1989, the resolutely modern design of "the window on the world" resembles a giant minimalist door frame.

The concrete, granite, marble, and glass arch houses a restaurant and event spaces and is a modern workplace containing 35 floors of office space. It's also gigantic—large enough to fit the Notre Dame Cathedral inside its 348-foot span and 361-foot high rooftop terrace. While beloved for its striking design, the exterior of the structure began to show signs of serious deterioration only three decades later.

The Arche was originally clad in Carrara marble. However, that stone succumbed to thermal hysteresis, causing the thin marble panels in the ventilated façade to warp. When principals on the project noticed that the exterior marble and fixtures were compromised, the restoration team scoured the world to find the right stone to reclad the structure. They found a natural choice in the flawless character, even grain, and purity of color of white Polycor Bethel White® granite, quarried in Vermont.

Up close, granite and marble are clearly two different stones, granite having a more variegated interlocking crystalline structure and marble a milkier composition usually with more veining. A detail photo of the granite shows how the pinhead taupe grains are slightly visible up close, but from a distance visual blending registers the surface as a pure white. The result is a clean and sleek white surface with no worries of durability.



JUROR COMMENTS

The recladding of the Arche de la Défense with granite, due to the original marble cladding becoming compromised, celebrates a thoughtful preservation of a vital and celebrated Parisian monument.

An American granite was selected for its superior durability to environment stresses while still maintaining the aesthetic character and appearance to the original Carrara marble.

This project highlights technical advances in stone design, testing and research that have occurred in the last 30 years.

Stone Fabricator/Supplier: Polycor Inc.* Stone Suppliers: Granitos Ibericos / Levantina* Stone Installers: EDM Paris / Uni-Marbres S.A. Stone Used: Bethel White® granite





JUNE 5TH MEMORIAL PARK PHILADELPHIA, PA Scott L. Aker, AIA Wilmington, DE

The June 5th Memorial is a small park with a big mission -- it commemorates the victims from the 2013 Philadelphia demolition collapse while honoring the demolition safety regulation adopted by the city.

Architect Scott Aker, AIA and artist Barb Fox worked (pro-bono) to design the memorial together with the victim's families. The designers saw inspiration in ancient stone and mathematic principles of the Fibonacci sequence to embed meaning and symbolism in the cutting and joining of granite, concrete, and glass. The architect/artist team used technology and architectural elements to engage the community in this contemplative yet inviting memorial.

The three black granite stones with six colored glass windows, chosen by each family member, is the frontispiece of the memorial. The memorial stones are a modern interpretation of a prehistoric menhir structure, cut out from a solid 12-ton block of locally mined American black granite. One of the unique features of this memorial is the illumination to which an innovative routing technique was invented to run fiber optic through the three granite menhir stones to illuminate each colored window at night.

Standing behind the memorial stones is a cascading wall proportioned and cladded with Georgia gray granite designed to complement the monument. The granite finishes of high polish, thermal flame, and rough-cut create variation in textures while maintaining unity within the memorial park.



JUROR COMMENTS

This is an imaginative and creative way to utilize natural stone in an urban setting, bringing a tragic story to the public realm.

The stone megaliths exhibit a variation in textures and were carved to incorporate lighting that gives renewed purpose to the stone by moving people through the space, inviting interaction, and telling the story about the people who died.

Artist: Barb Fox

Stone Consultant: Malvern Granite Company
Stone Suppliers: Structural Stone, LLC* / Polycor Inc.*
Stone Installer: Dan Lepore & Sons Company*
Stones Used: Pennsylvania American Black granite,

Georgia Gray granite





PHILADELPHIA PENNSYLVANIA TEMPLE PHILADELPHIA, PA FFKR Architects Salt Lake City, UT

Located in the heart of this historic city and clad in cut stone, the LDS Philadelphia Temple serves as a spiritual gathering place for members of the church and is highly detailed in the Neoclassical revival style of American Georgian architecture. The massing of the building responds to the adjacent Renaissance Revival icons of the Philadelphia Free Library and the Family Courts Building.

The American interpretation of late-Georgian style was selected as a guide for the temple's architectural interiors and was meant to reflect ancient notions of democracy, citizenship, and freedom of religion. Classical architectural orders are used to emphasize the patron's journey through the temple. Beginning at the entry, the detail of the trim and columns is in the stately and simple Doric order. Spaces become more formalized as patrons travel through the second and third floors as the trim and columns become slightly more embellished in the Ionic order. Light colors and the rich ornament of the Corinthian order are reserved for the most reverent spaces. The architectural drawings and details for the exterior envelope were done in considerable detail which shortened the time and effort needed to prepare shop drawings and cutting tickets. The large fluted pilasters and carved acanthus leaf capitals are full thickness cubic stone. The ornamental window surrounds, rusticated base and the two stepped towers are all in cubic stone. The design team worked carefully with the structural engineers to design the building to be able to carry the heavy loads of the thick stone veneer-some of the pieces weigh over 5000 lbs. A deliberate effort was made to have this building be true to the historic classical details, but to reduce expense, an effort was also made to maximize the use of thinner (3cm) veneer stone.



JUROR COMMENTS

Proportion and massing very appropriate. Very vertical – elongated shape. Ornamented.

Outside is nicely composed. Lighting lifts it – have not seen a temple lit that way.

Use of stone is appropriate for its downtown setting.

Classical use of stone is still good. Narrow design seems to enhance its place in the downtown setting.

Impresses with its scale. The landscape setting and paving patterns are attractive.

Architect: Perkins + Will

Stone Supplier: A. Lacroix Granit*

Stone Consultant/Installer: Dan Lepore & Sons Company* Stone Used: Deer Isle granite







Lemay Montreal, QC Canada

Flanked by Montreal's magnificent City Hall building and an equally stately former courthouse, the revived Place Vauquelin is the highest point in Old Montreal and a rare connector between the city's historic heart and its vibrant downtown core.

Previously sunken below street level and stifled by overgrown vegetation, the square's myriad roles – as a lookout, a meeting place, as a forecourt for City Hall, a thoroughfare – were only partially fulfilled by a crumbling, dated design. The project called for the restoration of the Jean Vauquelin monument and square to their former glory; the redevelopment of its fountain, the integration of welcoming urban furniture; and the optimization of tree cover, lighting and other landscape components. The project showcases Picasso granite with sandblasted, thermal, and waterblast finishes, San Sebastian granite with thermal finish and Saint-Marc limestone with ground and sandblasted finishes. Pavers and ramps are heated from an underground pipe system.

The team has reimagined a monumental public square to making it accessible year-round and engaging for visitors while respecting its noble heritage character. The project is almost entirely made of noble materials such as granite and limestone, recalling the materiality of the two historic buildings on either side of the square. Inviting visitors in, the basin of the square's fountain now has comfortably smooth edges. With its palecolored benches, granite pavers, and customized tree grates, there is ample room for the stone's monumentality and prestige to shine.

Technical challenges were numerous and included excavating within metres of priceless archeological remains and City Hall, requiring concrete to be poured at every stage of excavation.



JUROR COMMENTS

An important new urban revival in Montreal with monument like features.

Historic elements in this rich, European style city likely created some restraint for redesign.

Well thought through and cohesive plan for maintenance, access, and drainage. Love the fallen leaf pattern in the paving. Impressive ramp design.

Heated paver and ramp systems add year-round access. Would like to see this again in a few years.

Client: Ville de Montreal + Ministere de la Culture et des Communications

Stone Supplier: Polycor Inc.*

Stone Quarry: Magpie

Stone Installer: Ceveco

Stones Used: Picasso granite, San Sebastian Grey granite, Saint-Marc limestone

* Natural Stone Institute member

12 NATURAL STONE INSTITUTE









Royal Alberta Museum is the northern anchor of Edmonton's Arts District and a destination for all Albertans. The design concept begins from a deep understanding of the museum, the province and the site. It embraces the new vision for Downtown Edmonton, creating a museum that is sustainable, fully accessible, and contributes to a vibrant downtown.

DIALOG's design team carefully considered the environmental impact of the new building during construction and over the next 100 years of its service life. The design team achieved LEED® Gold certification, thanks in part to the low environmental impact in the quarrying and production of the limestone featured on the striking exterior of the building.

North American limestone was chosen for the exterior as a cost-effective alternative to pre-cast concrete, with an added environmental benefit. Natural stone has a longer life than concrete, produces less waste and pollution than concrete manufacturing, and is naturally resistant to the freeze thaw cycle—an important factor for Canadian winters.

Limestone used on the exterior continues into interior spaces, connecting indoors to outdoors. The large 2'x5' panels, each at least 2 inches thick, are hung on the museum's exterior walls and laid in mortar. Along with a tieback system, the fabricator applied specialized engineering to the panels to meet the minimum thickness required to stack them. To ensure stone corner panels fit correctly, the contractor provided custom fabrication with a resilient 5-axis CBC stone saw.

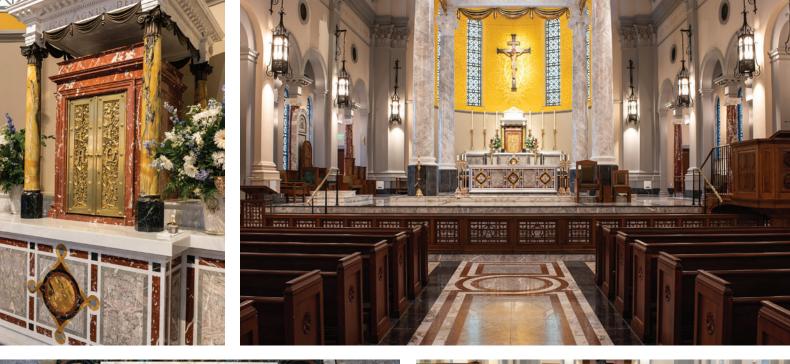
The new building is designed to enhance the experience of visitors, museum staff, and the surrounding community. It is a place to explore and connect—to Alberta, to ideas, to people.

JUROR COMMENTS

The environmental consideration to use limestone over precast concrete throughout the facade of the Royal Alberta Museum is a strong statement to the sustainability and longevity of stone, as well as to its value as a natural material.

From afar or up-close, the unique quality of each limestone panel gives a rich texture to the facade while still retaining a lightness needed to clad cantilevered elements of the facade.

Stone Suppliers: Cast Supply Edmonton / Polycor Inc.*
Stone Fabricator/Installer: Scorpio Stone*
Stone Consultant: D.L. Engineering Inc.*
Stones Used: Indiana Standard Gray limestone





SACRED HEART CATHEDRAL KNOXVILLE, TN McCrery Architects, LLC Washington, DC

For Sacred Heart Cathedral, the design architects relied heavily on the architectural stone detailing of the Old World to deliver a level of design, stone details, and ornamentation rarely found in the New World.

A field of diagonal and radiating patterns of marble paving greets visitors upon entering the narthex and repeats along the perimeter aisles and transepts, while two solid columns of fragile Giallo Siena Brocatello marble stand at each side of the entry. Within the nave and aisles are fourteen specially engineered solid columns of Bianco Carrara C Campanili marble, strategically set upon Grigio Carnico solid octagonal and veneer marble bases.

The paving in the raised sanctuary is a mosaic carpet of stone comprised of twelve types of marble and over 2,000 pavers and treads. In the center the Altar of Sacrifice is made of polished Statuario Michelangelo marble with waterjet cut face panels of Campan Payole Gris, Giallo Siena Brocatello and Rosso Francia Languedoc marbles that surround three stone and glass mosaics.

A raised Altar of Reservation is made from polished Statuario Michelangelo marble with Grigio Carnico treads and Fior di Pesco risers. Set upon the Altar of Reservation is the tabernacle surround of Rosso Francia Languedoc and Giallo Siena Brocatello solid columns.

The baptismal font basin is solid Bianco Carrara C Campanili marble with an intricately carved side wall supported by a solid shaft of marble with inlaid marble panels set upon a Grigio Carnico base. The center panel of the raised cathedra is made of solid Fior di Pesco marble with inlaid diamond book matched panels. The Bishop's coat of arms is another exquisitely detailed panel of mosaic patterns and inlaid stones.



JUROR COMMENTS

Sacred Heart Cathedral is a celebration of stone and craftsmanship that shines through in the detailing.

With use of over twelve different marbles, much of what is inlay flooring, this project showcases how intricate craftsmanship and richness of stone together create artwork.

Stone Consultant/Fabricator/Installer: Rugo Stone, LLC* Stone Fabricators: Pedrini Mario & Co. SNC Scultori / A. Grebelsky & Sons*

Stones Used: Giallo Siena Brocatello marble, Bianco Carrara C Campanili marble, Grigio Carnico marble, Statuario Michelangelo marble, Campan Payole Gris marble, Rosso Francia Languedoc marble, Fior di Pesco marble, Nero Portora marble







Towers | Golde New Haven, CT

Prominently located at the gateway to the Tysons II [two] 5.9 million square foot premium commercial development and adjacent to the Tysons Corner metro station, 1775 Tysons Boulevard's ambitious site program and design provides a highly visible testament to the public that sustainable practices can be achieved in a refined and enduring design. Integrally designed with the 15-story building, the LEED Platinum project includes a generous public park, formal drive court and inviting garden Bosque located atop a lower level loading dock. A thorough programmatic and aesthetic integration of the building and site was a key objective of this project. Because of its enduring beauty, flexibility in its application, and sustainable characteristics, stone was chosen as the material for most of the site improvements.

The central stone feature, a monolithic sculptural plinth located in the formal drive court, organizes vehicular traffic flow while at the same time serving as a visual "linchpin" linking the two main exterior spaces on the site; a private Bosque garden to the north and a more public sculpture park to the south. Constructed of randomly sized and alternately textured granite veneer panels mitered to appear as a solid mass, the plinth subtly transitions from a refined appearance at the more formal Bosque to a heavily rusticated character at the end adjacent to the park. Granite veneered seat-walls evocative of the shifting bars of the building's floorplate are the dominant elements in the Bosque garden and are positioned to frame views of a sculptural specimen tree backed by a monolithic textured granite wall. The same vocabulary of granite seat-walls extends beyond the Bosque to frame major outdoor sculptures in the park and a restaurant terrace. The largest sculpture, prominently visible from the entry drive and drive court, is set in a bed of large beach pebbles bordered by a granite band.



JUROR COMMENTS

Linear granite benches, curbs and plinth tie together the Sculpture Park and Bosque at 1775 Tysons Boulevard creating flow and organization.

The transition of the granite plinth from rusticated flamed blocks to smooth honed finishes illustrate the transformation of stone as a natural material quarried from the earth.

The lighting design and base detail provide a lightness to the heavy and anchoring aspects of the stone elements that creates a natural flow through the outdoor spaces.

Client: Lerner Enterprises

Architect: Kohn Pedersen Fox Associates

Stone Fabricators/Suppliers: A. Lacroix Granit* / Coldspring* Stone Contractor: Janeiro, Inc.*

Stones Used: Atlantic Black granite, Mesabi Black granite



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.

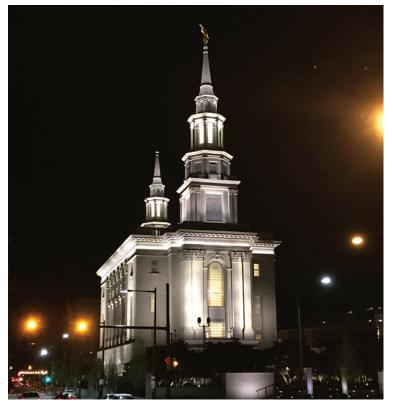


ROGER P. JACKSON, FAIA, LEED AP Senior Principal and President FFKR Architects

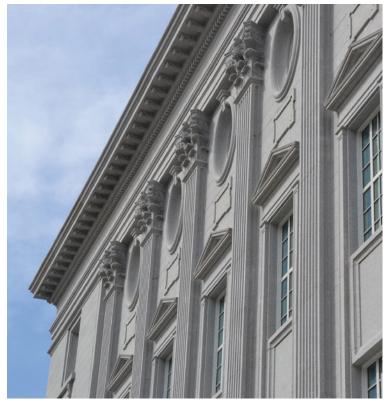
2020 JAMES DANIEL BYBEE PRIZE RECIPIENT

R oger P. Jackson, FAIA, LEED AP is a senior Principal and President of Utah's largest architectural firm, FFKR Architects, a 44-year-old firm of 180 employees. A native of Salt Lake City, he graduated from the University of Utah with a Master of Architecture in 1984. Mr. Jackson has been practicing architecture at FFKR for 36 years. He is a Fellow of the American Institute of Architects and has designed buildings throughout the United States.

Mr. Jackson specializes in historical restoration architecture and new work based on traditional architecture. He has been entrusted with designing many significant sacred projects for The Church of Jesus Christ of Latter-day Saints including Temples in Vernal, Utah; Nauvoo, Illinois; Laie, Hawaii; Kansas City, Missouri; Brigham City, Utah; Hartford, Connecticut; Philadelphia, Pennsylvania; Tucson, Arizona; Pocatello, Idaho, and the Provo City Center Temple in Provo, Utah. Roger is known for his remarkable sketching and freehand drawing talent, his intelligent and respectful management style, and a lively interest in people from all walks of life.



Philadelphia Pennsylvania Temple, Philadelphia, Pennsylvania





Provo City Center Temple, Provo, Utah







Utah State Capital House and Senate Office Buildings, Salt Lake City, Utah

The Natural Stone Institute gratefully acknowledges the generous contributions of service and resources from the following individuals and member companies who make our Tucker Design Awards possible.

Committee

Brenda Edwards TexaStone Quarries, Garden City, TX

Joe Dellacroce Connecticut Stone Supplies, Milford, CT

Kevan Busik Delaware Quarries, Inc., New Hope, PA

> **Daniel Wood** Lurvey Supply, Volo, IL

Jonathan Zanger Walker Zanger, Perth Amboy, NY

Harold Roth, FAIA (retired) Roth Moore and Kagan Architects, New Haven, CT

Barry Starke, FASLA Earth Design Associates, Casanova, VA

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NORTHERN STONE SUPPLY INC.



The Natural Stone Institute serves over 2000 members in 55 nations who represent every aspect of the natural stone industry, offering them a wide array of technical and training resources, professional development, regulatory advocacy, and networking events. Two prominent publications the Dimension Stone Design Manual and Building Stone Magazine— raise awareness in both the industry and the design communities for the promotion and best use of natural stone.

Learn more at naturalstoneinstitute.org

