2010 TUCKER DESIGN AWARDS

Friday May 14, 2010
President's Room at Woolsey Hall, Yale University, New Haven, Connecticut

WELCOME

Building Stone Institute, one of the country's longest serving natural stone trade associations, proudly presents the 2010 Tucker Design Awards. Established in 1977, the Tucker Design Award honors those who achieve a criteria of excellence in the use of natural stone in concept, design and construction. The award is a prestigious biennial architectural design recognition valued by both the building and landscape communities. For members of the Building Stone Institute, acknowledgement as a contributor to a Tucker Design Award winning project is a genuine tribute to their traditional values, physicality of work and dedication to precise specifications required in the realization of such accomplished architectural design.

This year's recipients represent some of the finest building and landscape projects completed throughout North America 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 materials.

SCHEDULE FRIDAY MAY 14TH

2010 TUCKER DESIGN AWARDS AND BYBEE PRIZE PRESENTATIONS
11:30 am – 3:00 pm
The President's Room, Woolsey Hall, Yale University, New Haven, Connecticut

WELCOME
Jane Bennett, Executive Vice President - Building Stone Institute
Robert Hicken, President – Building Stone Institute

INTRODUCTION OF THE JURORS
Brenda Edwards – Tucker Design Awards Committee Chair

PRESENTATION OF THE 2010 TUCKER DESIGN AWARDS
Peter G. Rolland, FASLA, FAAR – Landscape Architect
Harold Roth, FAIA – Roth and Moore Architects

INTRODUCTION OF 2010 BYBEE PRIZE RECIPIENT
Cesar Pelli, FAIA – Pelli Clarke Pelli Architects

RETROSPECTIVE OF WORK: 2010 BYBEE PRIZE RECIPIENT
Laurie D. Olin, RLA, FASLA – The Olin Studio

PRESENTATION OF THE 2010 BYBEE PRIZE
Robert Hicken, President – Building Stone Institute, Delta Stone Products
Devin Bybee – Bybee Stone Company,

Left to right: Peter Rolland, Fred Clarke, Harold Roth

2010 TUCKER DESIGN AWARDS JURORS

PETER G. ROLLAND, FASLA, FAAR

Landscape Architect

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

In 1978 Mr. Rolland was awarded the Rome Prize Fellowship in Landscape Architecture and in 1982 was made a Fellow in the American Society of Landscape Architects for his design achievements. The American Institute of Architects bestowed on Mr. Rolland its 1990 Institute Honors for his significant contributions to the environment and the profession of architecture. For over 20 years Mr. Rolland served on the Faculty of the School of Architecture at Yale to serve on the U.S. Department of University and has been a visiting design critic at various universities, including the University of Virginia, Cornell University and Harvard Graduate School of Design where he earned his Master of Landscape Architecture Degree.

Mr. Rolland was appointed in May of 2000 on the U.S. Department of Foreign Buildings Operations Architectural Advisory Board, the first Landscape Architect to be appointed to the Board. He recently served as a juror for the New London Embassy Competition.

FRED CLARKE, FAIA, RIBA, JIA

Senior Principal - Pelli Clarke Pelli Architects

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

Mr. Clarke served as Design Principal for the Petronas Towers in Kuala Lumpur, the World Financial Center in New York, One Canada Square at Canary Wharf in London, Reagan National Airport in Washington, D.C., Nihonbashi Mitsui Tower in Tokyo, and the International Finance Centre in Hong Kong. He is currently serving as Design Principal for projects including Transbay Transit Center and Tower in San Francisco, the Vietcombank Tower in Ho Chi Minh City, the Shanghai IFC in Shanghai and Porta Nuova in Milan.

Mr. Clarke has been a faculty member of Yale University, Rice University, and the University of California at Los Angeles. He has chaired design juries and panels for the Urban Land Institute and the American Institute of Architects.

In 1970, Clarke joined Gruen Associates as a Senior Designer and met Cesar Pelli who was Partner in Design.

In 1992, Mr. Clarke was elected to the College of Fellows of the American Institute of Architects. He is a Registered Architect in Japan and a member of the Board of Directors of the MacDowell Colony.

HAROLD ROTH, FAIA

Partner - Roth and Moore Architects

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

As a partner at Roth and Moore Architects, his completed work includes the Seeley Mudd Library, Arthur K. Watson Hall, Slifka Center, and 55 Whitney Avenue all at Yale; the Observatory and Fisher Passage at Vassar; Ceraland Recreation Center in Columbus, Indiana; the Academic Arts Center at Drew University in Madison, New Jersey; the Sally Hart Lodge at the Choate School and the Temple Street mixed-use project in Hartford, Connecticut. Projects completed this year include the Worthington Hooker School in New Haven and the Marcus Hillel Center at Emory University in Atlanta.

Roth supports young professionals as a professional adviser to the Western European Architecture Foundation, which awards the Gabriel Prize each year for study in Paris.

CHAPEL OF OUR LADY OF THE MOST HOLY TRINITY

THOMAS AQUINAS COLLEGE
SANTA PAULA, CALIFORNIA

DESIGN BY: Duncan G. Stroik Architect LLC, South Bend, IN
STONE INSTALLERS: Cleveland Marble, Cleveland, OH
Talleres de Arte Granda, Miami, FL and Madrid, Spain
STONE SUPPLIERS: Bybee Stone Co., Inc., Bloomington, IN
Savema S.P.A., Pietrasanta, Italy and Stone Consulting, Sarzana, Italy

JUROR COMMENTS

A magnificent building that successfully blends many sources of architectural vocabulary. The detailing and material selections are amazing, particularly in the meticulous choice and use of stone types.

PROJECT DESCRIPTION

The Topa Topa Mountains of southern California surround the arcaded Thomas Aquinas College campus inspired by Jefferson's Lawn at the University of Virginia. The focus of the quadrangle is on a chapel which serves as the symbolic center of the campus.

The stucco exterior of the chapel partakes of the simplicity of the California Missions and the sophistication of the Spanish Renaissance. The main façade is designed in Indiana Limestone with a triumphal arch entry at the ground level and a Corinthian pediment above. Fluted and spiral fluted columns along with Carrara statues of Augustine and Thomas Aquinas frame the central archway. At the second level, Corinthian pilasters support a heavily carved pediment with angels supporting the coat of arms of the College and an eight-foot tall Carrara statue of the chapel's namesake. A barrel vaulted loggia connects the front façade to the arcade which surrounds the quadrangle. Doric pilasters with limestone detailing frame the limestone doorway which includes an arched tympanum above and bronze paneled doors. The architect designed all of the classical elements at half full size.

The client went on multiple research trips to Italy with the architect to study the use of marble in church buildings, to select blocks and slabs and review carving in progress. Twenty Corinthian columns with 13' monolithic Botticino marble shafts line the nave and eighty-two marble pilasters articulate the walls and define the nave, crossing and sanctuary. The thirty-two foot diameter dome reaching seventy-two feet above the floor is supported by 23' Botticino pilasters and a composite entablature. The bronze Solomonic columns of the baldacchino call attention to the Carrara marble altar and the elaborately carved marble tabernacle located in the apse. Four side altars made from Carrara marble have alternating columns fabricated from Rosso Levanto and Rosso Laguna marble. Calacatta Tirreno, Botticino Classico and Emperador Scura form a geometric floor pattern that reinforces the rhythm of the colonnades and the ribs of the ceiling vaults. Generous marble floor slabs rest on traditional mortar setting beds. Overall, more than twenty types of stone and marble were used throughout the chapel, each detail meticulously designed in accordance with the tradition of classical architecture.

DESIGN BY: Foster + Partners, London, United Kingdom
LANDSCAPE ARCHITECT: Gustafson Guthrie Nichol Ltd., Seattle, WA
STONE INSTALLER: Lorton Stone LLC, Springfield, VA
STONE SUPPLIERS: Cold Spring Granite, Cold Spring, MN
Vermont Quarries, Mendon, VT

THE KOGOD COURTYARD AT THE REYNOLDS CENTER FOR AMERICAN ART AND PORTRAITURE

THE SMITHSONIAN INSTITUTION, WASHINGTON, DC

JUROR COMMENTS

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

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PROJECT DESCRIPTION

The Reynolds Center, home of the Smithsonian American Art Museum and National Portrait Gallery, is a National Historic Landmark Building and one of the oldest buildings in Washington, DC. The interior Kogod Courtyard has been enclosed by an innovative glass canopy, creating a new, flexible space for the museum. The landscape design for the Kogod Courtyard acts as the link between the historic building and the new roof.

The four existing facades that frame and enclose the courtyard express the simple, monumental strength of the Greek revival style. The composition of the courtyard landscape pulls away from these walls, allowing the four facades to extend seamlessly to the ground delineating a clear distinction between the historic fabric and the new courtyard. Monumental planters of Imperial Danby Marble define a central space, and a bold band of water runs the length of the courtyard. In contrast to the white marble planters, the dark mortar set flamed granite pavers give a sense of being outdoors. The choice of Cold Spring Black and Mesabi Black Granite for the floor contrasts against the dull grey stone of the facades, accentuating the historic building. The hardness of the granite maintains the crisp lines of the water scrim. The blackness of the stone is used to create the water's mirror-like illusion as it captures the reflection of the unique south façade, the sky, and the architectural canopy above. The stark black and white palette of the natural stones highlights the lushness of the plantings, and references a classical palette appropriate for this historic setting.

Gently rounded marble planters are the essential compositional element of the design. Each planter doubles as a seating bench and in most cases also has a platform extension. Originally conceived as solid monolithic stone, the planters were constructed with stone veneers over a metal frame because the courtyard is built on structure and the floors were unable to support the weight of solid marble. Close collaboration with the stone manufacturer led to exception sorting and matching of individual veneer pieces to maintain the illusion of continuity and mass. The resulting design created a versatile space that is one of the largest public event spaces in the city and an important source of revenue for the museum.

ABBY ALDRICH ROCKEFELLER SCULPTURE GARDEN

THE MUSEUM OF MODERN ART
NEW YORK, NEW YORK

DESIGN BY: Zion Breen Richardson Associates, Doylestown, PA
STONE INSTALLER: MGC Stone, Belleville, NJ
STONE SUPPLIER: Georgia Marble Company, Tate, GA

JUROR COMMENTS

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

PROJECT DESCRIPTION

The Abby Aldrich Rockefeller Sculpture Garden, at the center of the recently expanded and renovated Museum of Modern Art in New York City, is a nexus of public space, intellectual sophistication and pleasure. Since 1939 the Sculpture Garden has remained the focus around which subsequent Museum expansions have been designed and constructed.

In 2001 the Sculpture Garden was removed for construction of the largest building project in MoMA's history. The new building required the development of massive infrastructure below the Garden to house underground utilities. The newly expanded Garden floor would have to be incredibly strong yet removable should access to the utilities be required. Modules of the stone would occasionally need to be temporarily removed for particularly large sculptures. The stone had to be a light color to enliven the shadow resulting from the deep architectural overhangs that were part of the new building design, and to brighten its location on the north side of the building. To achieve this, an unpolished marble from Georgia Marble Company was selected. The pearl to silver grey colored stone was marked with a white vein that produced a swirling cloudlike pattern.

Clad in a single unpolished Georgia marble on the floor, walls, steps, bridges and pool surfaces, the unpretentious elegance of the stone emanates strength and permanence, as well as fluidity, flexibility, and sensuality. Two by four foot modules of the stone on a mortared base with sand/cement joints, establish a quiet rhythm and perfect scale for circulation and moveable seating. The stone provides a receptive canvas upon which the landscape elements are ensconced.

Sustainability was a championed goal for the design of the Sculpture Garden, which has had only minor changes to the design in response to three expansions since opening in 1953. The use of a singular stone type has remained the deliberate choice to dress the Garden each time. The singularity of material enlivens and brightens; the swirling white and grey vein in the stone blends atmospherically with the walls of glass and sky above tying heaven and earth together, seamlessly.

DESIGN BY: Ruscitto/Latham/Blanton Architectura P.A., Sun Valley, ID and FTL Design Engineering Studio, New York, NY
STONE INSTALLER: KEPCO+, Salt Lake City, UT
STONE SUPPLIER: Mariotti Carloe Figli, S.p.A., Terme, Italy

SUN VALLEY PAVILION
SUN VALLEY, IDAHO

JUROR COMMENTS
Poetic combination of light fabric roofs with well detailed, rustic stone walls • Stone is rough, natural. Feels organic and permanent

PROJECT DESCRIPTION
Nestled against the mountains of one of the world's premiere resort locations, the Music Pavilion provides an unrivaled sensory experience. The sounds of accomplished musicians, the smells of Alpine evergreens, and the natural splendor of nearly 33,000 SF of Roman Travertine combine to create a truly breathtaking experience. The travertine is from the same multi-generational stone quarry that supplied the Roman Coliseum and St. Peters Basilica.

The goals for this inspiring venue included creating a world class outdoor concert facility offering superb acoustics, comfortable seating, and a surrounding park allowing concert goers to picnic while enjoying the concert sounds with the same clarity as those inside the amphitheatre. The structure itself needed to compliment its rugged environment and create architectural excitement through a modern, sophisticated look that reflected the quality of the entertainment presented.

Architectural interest and cohesiveness with the environment were accomplished through material selection and innovative design. To blend with the mountainous environment, a split-faced finish was selected for the majority of the stonework, while an unfilled honed finish was used on the stone caps and ends of site walls. Open joints enhance the Pavilion's rugged aesthetics while also facilitating the escape of any moisture from behind the stone.

The structure only incorporates one straight wall – the rest are radial, and each one has a different radius, presenting unique fabrication challenges. Double-cut and split-faced mitered corners create the look of cubic stone without the weight or cost.

The Pavilion also features a unique, cascading "white water" waterfall created by stepped split faced travertine, ending in a reflecting pond. Behind the pond, four large filled travertine slabs were honed and then engraved to display the names of the Pavilion's financial donors.

AMBASSADOR JOHN L. LOEB, JR. VISITORS CENTER
NEWPORT, RHODE ISLAND

DESIGN BY: Newport Collaborative Architects, Inc., Newport, RI
STONE INSTALLERS: Bybee Stone Co., Inc., Bloomington, IN
A Lacroix et Fils Granit Ltee, Quebec, Canada
STONE SUPPLIER: Kenneth Castellucci & Associates, Inc., Lincoln, RI

JUROR COMMENTS
A carefully disciplined pavilion design that complements Peter Harrison's Touro Synagogue. The limestone detailing is exquisite and a beautifully appropriate addition to the historic Newport environment.

PROJECT DESCRIPTION
Since 1998, Ambassador John L. Loeb, Jr. has collaborated to design a state-of-the-art Visitors Center that would trace the origins of religious freedom and make America's oldest surviving synagogue more accessible to the public. Designing a monumental building clad in limestone, honoring the historic context, and creating a modern facility that would welcome visitors from around the world presented the design team with the greatest challenges.

Today the newly constructed namesake center serves as a gateway to the National Historic Site that includes Touro Syngogue, Patriot's Park, and a colonial era Barney House. Exhibits relating to concepts of religious freedom in Colonial America are showcased with state-of-the-art museum technology.

Peter Harrison designed Touro Synagogue in 1759-63 drawing inspiration from the 14th century Venetian architect Andrea Palladio. Built on a hill overlooking Washington Square, Touro Synagogue was a centerpiece of Newport Colonial life and remains preserved as an 18th century masterpiece.

The Visitors Center translates the Synagogue's Palladian forms and orchestrates use of limestone in an otherwise wood and brick Colonial context, and uniquely combines classical and local history. The arched windows and patterned upper story nod to Harrison's styling. Built with Indiana Limestone, the building echoes the majesty of our Nation's Capitol and respects the Colonial context with modest scale and placement along the street edge. One compelling aspect is its innovative use of traditional materials that blend in with harmonious, simple massing.

Restrained by the historic context and site, the architecture of the building is mostly in the façade articulation. The stone pieces range in size from 2" to 5" in thickness. Three different textures were used to create the composition – a rough hewn natural quality of the stones in the base course, a sandy texture on the face of the stylized quoining, and a smooth finish for the accentuated bands and window enclosures. The hand carved, 8" tall letters in the arch entry announce the purpose of the building and the benefactor.

DESIGN BY: Hopkins Architects, London, United Kingdom
EXECUTIVE ARCHITECT: Centerbrook Architects and Planners, Centerbrook, CT
STONE INSTALLER: Joe Capasso Mason Enterprises, Middletown, CT
STONE SUPPLIER: Briar Hill Stone Company, Glenmont, OH

KROON HALL, SCHOOL OF FORESTRY AND ENVIRONMENTAL STUDIES

YALE UNIVERSITY
NEW HAVEN, CONNECTICUT

JUROR COMMENTS

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

PROJECT DESCRIPTION

The greenest building on campus and flagship of Yale University's sustainable mission, the New School of Forestry and Environmental Studies is designed to use 58% less energy than its peers. The narrow rectangle, built of stone, concrete, steel, and glass, is sited between two Neo-Gothic science buildings, forming two new courtyards, and taking the place of an aging local power plant. A grassy courtyard is a green roof above a new service node for the science district's trash, recycling, and delivery traffic, all of which are now underground and out of sight.

The use of pale yellow Briar Hill Sandstone for the exterior walls had much to recommend it. The material was used on a number of existing buildings on the main campus, and its light color reflected daylight to brighten adjacent courtyards while providing welcome contract with Kroon Hall's immediate brownstone neighbors. LEED approved as a local material and known for holding its appearance, the sandstone could be cut in the rough ashlar pattern desired by the architects.

The gabled roof recalls its neighbors while integrating photovoltaic arrays and skylights. The end glass walls with wooden screens offer sheltered views in both directions. The top floor houses a cathedral-like lecture hall, classrooms, and environment center. The middle floors accommodate faculty offices, while the ground floor's classrooms and library open to the south courtyard.

A LEED Platinum application has been submitted to the U.S. Green Building Council for certification. Sustainable initiatives include the photovoltaic roof panels, deep geo-thermal wells, storm water recycling and cleaning pond, solar hot water heaters, abundant insulation, automatic daylight dimming, maximum use of natural ventilation and thermal energy exchange, displacement air systems, indirect adiabatic cooling, recycling, and green building materials.

DOUGLAS B. GARDNER '83 INTEGRATED ATHLETIC CENTER

HAVERFORD COLLEGE
HAVERFORD, PENNSYLVANIA

DESIGN BY: Bohlin Cywinski Jackson, Philadelphia, PA
STONE INSTALLERS: Davis-Giovinazzo Construction Company, Inc., Spring House, PA
Suburban Enterprises Terrazzo & Tile Company, Inc., Bala Cynwyd, PA
and Robert Ganter Contractors, Inc., Quakertown, PA
STONE SUPPLIERS: Media Quarry, Springfield, PA, A Lacroix et Fils Granit Ltee., Quebec Canada, Pyramid Slate, Pen Argyl, PA and Evergreen Slate Company, Granville, NY

JUROR COMMENTS

A well sited facility appropriate for the Pennsylvania landscape. The Wissahickon schist stone echoes adjacent campus buildings. The sensitive massing of the structure is a successful response to what is commonly a large scale building type.

PROJECT DESCRIPTION

Haverford College invited the architects to produce an "integrated" athletic center on a large green space bounded by Whitehead Campus Center and Marshall Fine Arts Center. IAC is a modern, sustainable facility informed by the spirit of Haverford's older stone buildings, the largest group of Quaker architecture in the United States. Site placement establishes greens on both sides and optimizes solar exposure and natural daylight. Stone walls and stucco and gable roofs recall the historic architecture of the upper campus.

The building program is divided into discrete, dedicated masses to reduce the visual impact of the 100,000 SF structure. Using the natural fall of the site from north to south, architects inserted a service level into the hill to minimize bulk.

Clad in Wissahickon schist with a barn dash mortar joint, the facades echo adjacent campus buildings. In a nod to revered Founders Hall (1833), the windows are set with Canadian gray blue granite sills and weathering courses at full-height ground level windows. Textured stone facades express the simplicity and openness of the Quaker aesthetic.

The east entrance opens to a new plaza that features curved sitting walls made of local Wissahickon schist with gray blue Canadian granite copings. An engraved bluestone bench commemorates the building's dedication to Douglas B. Gardner. Site walkways make additional small plazas fitted with 4"-thick bluestone veneer benches.

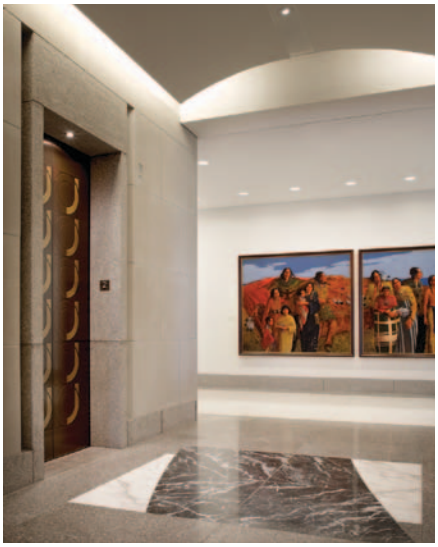
The lobby is tiled with ¾" Pennsylvania slate that is built up into two-foot-square, 8"-high bases to support wooden benches. Larger slate slabs, measuring 2' wide by 4' long by 2" thick, accent major structural lines. The all schist-clad squash wing echoes the lobby with its gable roof over a windowed northwest corridor.

LEED Gold rated Gardner IAC utilized sustainable design practices in its use of locally quarried stone, and other materials from within a 500-mile radius. Hillside placement provides significant insulation, reducing energy for heating and cooling. Hot-water-generating solar collectors harvest solar energy. A "gray water" collection system harvests rainwater for reuse and reduces erosion.

DESIGN BY: Pei Cobb Freed & Partners Architects LLP, New York, NY
STONE INSTALLERS: J.E. Dunn Construction, Kansas City, MO
Hoffman-Cortes Construction, Kansas City, MO
STONE SUPPLIERS: U.S. Stone Industries, Prairie Village, KS
Fletcher Granite, Westford, MA

FEDERAL RESERVE BANK OF KANSAS CITY

KANSAS CITY, MISSOURI



JUROR COMMENTS

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

PROJECT DESCRIPTION

The Federal Reserve Bank of Kansas City occupies a prominent hillside site just south of Liberty Memorial, bounded by Main Street to the east and Penn Valley Park to the west. The Bank is housed in a 618,000-square-foot complex comprising a 14-story limestone-clad office tower rising above a two-story limestone base.

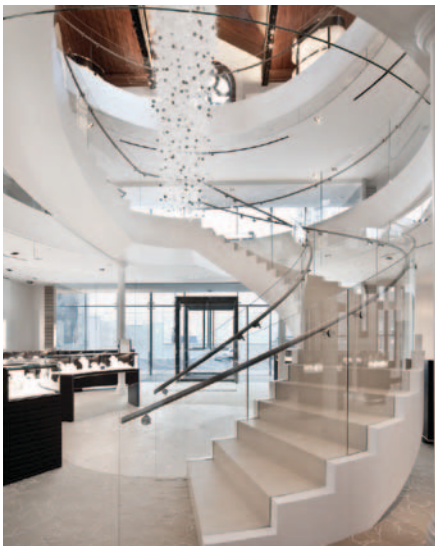
The tower achieves classically proportioned civic presence, while appropriately deferring to the splendid memorial of which it is privileged to be the neighbor. The tower's form is composed of a five-bay screen rising above a columned porch and standing in front of a gently curved wall that frames the screen and extends westward beneath it to form the north face of the two-story base.

The Bank's operations building is tucked into the hillside and provides space for a landscape of interspersed flowering understory and canopy trees carefully composed in conjunction with the site walls that define the bank's perimeter.

The generous size and hillside topography efficiently accommodates the Bank's functional requirements, while the architecture embodies the stability, dignity, and civic responsibility that characterize an important federal institution. Local "top ledge" Cottonwood Falls Limestone was chosen as the primary cladding material for the façade. At the building's base and glazed openings, Englishman's Bay granite is incorporated as a framing device to provide the durability of a harder stone as well as a finely textured warm gray complement to the rich buff coloration of the local stone. To achieve continuity from the exterior to the interior, Cottonwood was also selected for the vertical surfaces of the public space interiors, with a subtle change to the finer, more uniformly textured "bottom ledge" material from the same quarry. Similarly, Englishman's Bay granite continues inside the building as the base for both walls and a paved border framing expanses of terrazzo flooring. The use of stone is further enhanced in the public floor elevator lobbies, where the palette of limestone and granite is complemented with honed Grigio Carnico and Calacatta Vaglia marble.

OC TANNER STORE RENOVATION
SALT LAKE CITY, UTAH

DESIGN BY: MJSA Architects, Salt Lake City, UT
STONE INSTALLERS: KEPCO+, Salt Lake City, UT, Caffall Tile, Salt Lake City, UT
Child Enterprises, Springville, UT, Millcreek Tile and Stone, Salt Lake City, UT
STONE SUPPLIER: Valders Stone and Marble, Inc., Valders, WI
STONE SUPPLIER & RESTORATION FABRICATION: Delta Stone Products, Inc., Heber City, UT



JUROR COMMENTS
A skillful restoration of a beautiful stone building constructed in 1905 as a city library. The new rear façade design is an ingenious and refreshing addition to a handsome project.

PROJECT DESCRIPTION
The walls of the Beaux Arts building in downtown Salt Lake City have seen prominence and decay, but thanks to the commitment of the OC Tanner Company, this historic gem has been restored to its original splendor.

Constructed in 1905 as a library, a brick addition was built in 1961 when it was converted into a planetarium. When the planetarium moved in 2003, this National Register of Historic Places structure was left vacant. In 2008, the OC Tanner Company purchased the building and committed to restore it to its original size and structure, returning this historic gem to the city with the creation of their flagship store. The addition was torn down and replaced with a new limestone façade which literally reflects the building's history. Large slabs of Buff Limestone weighing 1800 pounds each were honed and then laser etched, making this entrance the largest laser stone etching project in the world. Achieving a tasteful merging of past and present was the owner's key requirement.

In addition to the installation of this new front, the project also involved the intricate removal, restoration, and re-installation of the historic limestone façade. Much of the stone from the demolition phase was salvaged and restored to be installed at the upper level of the east elevation. Matching the finish of the old stone presented a unique challenge for both restoration and repair.

The main exterior staircase is clad with Heber Red Sandstone, a close match to the original, while Buff Limestone was used to replace the damaged exterior stone and to clad the walls around the parking structure. Zimbabwe Black Granite and Buff Limestone were used for the exterior paving, while the interior paving incorporates honed Dove White Limestone.

The interior features a three-story spiral stone staircase which incorporates a weight-conserving steel framework pan system to create the look of heavier cubic stone. A seamless look was achieved by utilizing a thin tread and riser assembly comprised of Dove White Limestone. To meet the curvature of the glass handrail, each of the forty-two stairs was templated, scribed and adhered to the steel substructure.

DESIGN BY: Bohlin Cywinski Jackson, Wilkes-Barre, PA
STONE INSTALLER: Summa & Iezzi, Incorporated, Dunmore, PA
STONE SUPPLIERS: Endless Mountain Stone Co., Susquehanna, PA
Meshoppen Stone, Inc., Meshoppen, PA

LILY LAKE RESIDENCE
NORTHEASTERN PENNSYLVANIA

JUROR COMMENTS

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

PROJECT DESCRIPTION

Situated in the Northeastern Pennsylvania agrarian landscape, this residence is a thoughtful modernist intervention rooted in its circumstance of rolling fields, high grass, dry laid stone walls, farm structures and lakes, on a farm dating from the early 1900's.

A stone cottage sits toward the upper corner of one field among several mature trees. The owners wished to live in a residence that incorporated the existing stone cottage as well as sensitively relating to the special nature of the surrounding landscape. It was important that the intervention not overpower the presence of the older stone cottage. The modest cottage has been preserved, although all partitions and the upper floor were removed to reveal a two story volume. To that, a new fieldstone fireplace forms the focal point for the space.

The new linear structure is situated between the stone cottage and a pond, parallel to an existing fieldstone wall that borders the water. This structure does not impose on the stone cottage; rather it is pulled free and linked via a delicate glass passage. Additional fieldstone walls were laid that integrates the new structure with the existing site. Two stone walls bookend a garage and car court, providing a visual separation from the living quarters.The linear building's milled timber structure has been rigorously organized and detailed. A wood deck extends through a fieldstone wall and out over the pond.

One's path and entry to the new structure is along a Pennsylvania bluestone walk flanked by a glass faced wall, reinforcing the linearity of the design. Upon entry, views of the pond are revealed beyond both sides of a stone fireplace. Pennsylvania fieldstone was used for the construction of this central stone fireplace that has been positioned on axis with the glazed link between the buildings, a potent position. A second fieldstone fireplace serves both the master bedroom and a guest room and is central to a new stone courtyard. The use of stone native to Lily Lake, such as Pennsylvania Bluestone and Pennsylvania fieldstone, provide a link to the existing landscape and the history of this site.

NEW CANAAN POOL AND POOL HOUSE
NEW CANAAN, CONNECTICUT

DESIGN BY: Amanda Martocchio Architecture + Design, LLC, New Canaan, CT
in association with Devore Associates, Landscape Architect, Fairfield, CT
STONE INSTALLER: Lupino Landscaping & Masonry, Mt. Kisco, NY
STONE SUPPLIER: Connecticut Stone Supplies, Inc., Milford, CT

JUROR COMMENTS
Modest but lovingly detailed building • Sits lightly on the land and integrated with its natural setting • Rigorous, restrained but inviting

PROJECT DESCRIPTION
The project objective was to add a contemporary pool and pool house to a five-acre Connecticut property with a century-old colonial house and axially composed and terraced lawns. Natural stone is present throughout, ranging from the original and restored property boundaries to the new pool area, and serves to link the various landscape and architectural elements from the late 19th century to the present day.

The pool area was sited so as not to detract from the original formal relationship of the main house and gardens, and to establish its own spatial identity and design logic. Viewed obliquely from the rear porch of the residence, the new white volume appears as an object in the landscape.

The program is a single room that includes toilet, changing and storage facilities, while also serving as a year-round sanctuary from the busy main house for overnight guests. Sliding glass doors fully retract from the corner and expose a slender T-column that supports the deep cantilevered roof overhang and frames a view back towards the main house.

Stone provides the consistent thread that knits the contemporary 550 SF pool house into the Connecticut vernacular landscape and functions as an indoor extension of the pool terrace. New and rebuilt fieldstone walls, granite paving, walkways and curbing, as well as bands of plantings, give a new order to the sloping property and create discreet outdoor spaces. The stone used in the pool area reinforces a more modern and minimal aesthetic, yet is consistent with its previous use throughout the property. Cherokee Granite pavers, also used at the main house entry, are used for the pool deck and run continuously from outside to inside. Large blocks of the same material, serve as monolithic benches and solid stair treads. A rough-hewn version of these stair treads is original to the site. Snapped-edged fieldstones are “dry-laid” and clad both the garden wall along the side of the pool and the raised plinth that the pool house sits on. Inside the pool house, limestone tile and multi-colored limestone “sticks” finish the bathroom floor and kitchenette backsplash respectively, and complete the use of natural stone on the project.

DESIGN BY: Hariri Pontarini Architects, Toronto, Ontario
STONE INSTALLER: Castlewall, Toronto, Ontario
STONE SUPPLIER: Castlewall, Toronto, Ontario

RAVINE RESIDENCE
TORONTO, CANADA


Photo by: Ben Rahn, A-Frame


Photo by: Ben Rahn, A-Frame


Photo by: Ben Rahn, A-Frame

JUROR COMMENTS

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

PROJECT DESCRIPTION

Located across from a large ravine system, this private residence takes advantage of the surrounding expansive natural vistas and introduces an innovative sensible design. The clients hoped to build a home to last, using practical and durable finishes to become a suitable place to raise a family and connect with nature. Lined with tall fir trees, the property is, in essence, a two-acre room enclosed by natural walls. The two-story house is designed and situated to enhance the views of the two pyramidal oaks and a catalpa tree in front, and a silver maple and Japanese maple out back.

Designed to accommodate the highest ideals of living and to re-connect with nature, the internal and external treatment of the house explores a finely honed language of natural materials: Algonquin limestone; wood detailing; rift-cut oak and teak windows, juxtaposed with the natural greenery of ravine and plant life – evoking an elegant sense of permanence, nature and timelessness.

The sculpted and soulful space of this residence resonates a thoughtful understanding of human comfort. The house's L-form delineates an otherwise broad property, dividing it into three exterior sections while allowing for transparency from one section to the next. This residence employs two volumes with carefully choreographed openings, each addressing the public street while preserving domestic intimacy and privacy. The rear of the house takes advantage of the landscape by maximizing the flow of natural light into the space, and providing stunning vistas.

The structural steel framing, which uses chimneys as lateral bracing elements, is reinforced by concrete block infill for exterior stone support. This system allows for expansive widths while permitting a transparency and light flow throughout the house to ensure lasting comfort and an uplifting experience.

2010 BYBEE PRIZE RECIPIENT

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. Past winners of this award have included Henry Cobb, Lawrence Halprin, Cesar Pelli, Malcolm Holzman and M. Paul Friedberg. This year's recipient is an admired addition to this list of celebrated professionals.

the Bybee PRIZE

LAURIE D. OLIN
RLA, FASLA

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

Laurie and his fellow partners at OLIN recently received the 2008 Landscape Design Award from the Smithsonian's Cooper-Hewitt National Design Museum for excellence and innovation in landscape design and dedication to sustainability.

Laurie is currently practice professor of Landscape Architecture at the University of Pennsylvania, where he has taught for thirty years, and is former chair of the Department of Landscape Architecture at Harvard University. He is a Fellow of the American Academy of Arts and Sciences,

a Fellow of the American Society of Landscape Architects, and recipient of the 1998 Award in Architecture from the American Academy of Arts and Letters and the Gold Medal from the American Society of Landscape Architects in 2005.

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