



TUCKER  
DESIGN AWARDS

**Building Stone Institute**, one of the country's longest serving natural stone trade associations, proudly presents the 2012 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.

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## **SCHEDULE** FRIDAY MAY 11<sup>TH</sup>, MISSOURI BOTANICAL GARDEN

### **TUCKER DESIGN AWARDS AND BYBEE PRIZE PRESENTATIONS**

10:30 am – 12:30 pm

*Shoenberg Auditorium*

#### **WELCOME**

Jane Bennett, *Executive Vice President - Building Stone Institute*

Robert Teel, *President – Building Stone Institute, Continental Cut Stone*

#### **INTRODUCTION OF THE JURORS**

Brenda Edwards – *Tucker Design Awards Committee Chair*

#### **PRESENTATION OF THE 2012 TUCKER DESIGN AWARDS**

Ripley Rasmus – *Sr. Vice President and Director of Design, HOK*

Peter MacKeith – *Associate Dean, Sam Fox School of Design and Visual Arts, Washington University*

Rae Price – *Principal, Peridian International*

#### **INTRODUCTION OF 2012 BYBEE PRIZE RECIPIENT**

Harold Roth, *FAIA – Roth, Moore and Kagan Architects*

#### **RETROSPECTIVE OF WORK: 2012 BYBEE PRIZE RECIPIENT**

Robert Frasca, *FAIA – Zimmer Gunsul Frasca Architects*

#### **PRESENTATION OF THE 2012 BYBEE PRIZE**

Robert Teel, *President – Building Stone Institute, Continental Cut Stone*

Devin Bybee – *Bybee Stone Company*

### **LUNCHEON CELEBRATION**

1:00 pm - 3:00 pm

*Spink Pavilion*



Left to right: Ripley Rasmus, Rae Price, Peter MacKeith

## 2012 TUCKER DESIGN AWARD JURORS



### **RIPLEY RASMUS**

*Senior Vice President and  
Director of Design*  
HOK, St. Louis

Ripley Rasmus is the Design Principal for HOK's St. Louis office. He has more than 30

years of professional experience with expertise in a broad range of building types. He has successfully directed interdisciplinary design teams for the master planning and design of corporate, commercial and public projects. In his leadership of the design team, he brings a thorough knowledge of the needs of corporate users, the commercial building market, and public and institutional users with a focus on high performance buildings, including sustainable design.

Rasmus received his Master of Architecture from Washington University, and his Bachelor of Architecture and Bachelor of Science - Architectural Studies from North Dakota State University.

Rasmus is a member of the American Institute of Architects, is registered with NCARB and is a LEED® Accredited Professional.

Throughout his career Rasmus has received numerous recognitions of award from the AIA St. Louis for domestic and internationally located projects, including designs for the Indianapolis International Airport Colonel H. Weir Cook Terminal, Unbuilt (2003) and Architecture (2009); Torre la Nacion Headquarters, Buenos Aires, Argentina, Architecture (2005); and Munich International Airport, Munich, Germany, Unbuilt (2006). Rasmus also received a *Bianale de Architectura* (2000), as well as AIA St. Louis (1999) recognition for his role in the Edificio Malecon Office Building, Buenos Aires, Argentina, which also garnered a Top Ten Green Projects achievement from AIA/COTE (2002).



### **RAE PRICE**

*FASLA*  
Peridian International,  
Newport Beach, CA

As its President and CEO, and one of the original founders of Peridian,

Rae Price has dedicated himself to efforts in promoting and expanding the firm's presence in the development world. With major projects throughout the world Price has been instrumental in expanding the firm's market base abroad as well as in the Americas. He has focused on large scale master planned projects involved with programmed planning and design process and is recognized throughout his profession as a leader and innovator.

Price has received numerous awards for design excellence from the American Society of Landscape Architects, the Building Stone Institute, the Sales and Marketing Council of the Home Building Industry Association, the National Association of Industrial and Office Parks, and several prestigious Gold Nugget Awards presented by Pacific Coast Builders Conference.

Price was elected by his fellow professionals to the Council of Fellows of the American Society of Landscape Architects (FASLA). Throughout his career, he has been a leader in his profession and has been involved in professional and community affairs including past President of the California Council of Landscape Architects, past Chairman of the Chapter Advisory Board of the American Society of Landscape Architects (ASLA), past President of the Southern California Chapter of ASLA, past board member of the California State Board of Landscape Architects, and past U.S. Delegate to the International Federation of Landscape Architects. He has also served on the Board of Directors and Editorial Committee for the Building Stone Institute.



### **PETER MACKEITH**

*Associate Dean*  
Sam Fox School of Design  
& Visual Arts, Washington  
University, St. Louis

Peter MacKeith is Associate Dean, Associate Professor

of Architecture, and Adjunct Associate Curator of Architecture and Design at the Sam Fox School of Design & Visual Arts, Washington University in St. Louis. He is currently the editor of *The SOM Journal*.

MacKeith received his MArch from Yale University and his BA in Literature and International Relations from the University of Virginia. MacKeith directed the international Masters Program in architecture at the Helsinki University of Technology from 1994-1999 and previously taught design and architectural theory at Yale and the University of Virginia. MacKeith has worked in both the U.S. and Finland, notably with Juhani Pallasmaa, and has written and lectured extensively in the U.S., Finland, and across the Nordic countries on the work of Alvar Aalto, and on contemporary Finnish and Nordic architecture in general. His analytical drawings of Aalto's buildings were included in the 1998 MoMA Aalto retrospective. MacKeith is a past editor of *Perspecta: The Yale Architectural Journal* (New York: Rizzoli International Publications, 1988). He also produced the 2009 St. Louis display of the international exhibition Eero Saarinen: *Shaping the Future*.

MacKeith received a Fulbright Fellowship to Finland (1990), multiple research grants from The Graham Foundation for Advanced Studies in the Visual Arts and The Finnish Cultural Foundation. He is a member of the Finnish Cultural Institute-New York advisory board and the University of Arkansas School of Architecture Advisory Board. In 2008, he received a Creative Achievement in Design Education Award from the Association of Collegiate Schools of Architecture (ACSA) and is active in both the ACSA and the EAEE.

# ALLEN & COWLEY RESIDENCE

PHOENIX, ARIZONA

## DESIGNER:

Knoell & Quidort Architects, Phoenix, AZ



### STONE INSTALLER

Randy Gregory Masonry, Phoenix, AZ

### STONE SUPPLIER

Apache Stone, Phoenix, AZ

### PROJECT DESCRIPTION

By capturing the best qualities of an infill lot and repairing its scars, the residence contributes to the fabric of the neighborhood and community.

The unusual property—a hillside near downtown Phoenix—had potential for interesting views north to the mountains and south to city lights. However, it sat vacant for many years because of the peninsula shape and a disproportionate amount of street frontage with corresponding setbacks, making it difficult to comply with the Phoenix Hillside Ordinance. Moreover, the lot had been scarred by a road crossing from one side of the peninsula to the other.

When our clients agreed to have the main living areas on the upper floor, served by a grand stairway and an elevator, the solution became clear. Separating the house from the garage, the new driveway could be built between the two structures over the old road. A connecting bridge provides cover for the main entry below and a view deck above. Guest quarters have private entries on the lower level; the owners' quarters are above, following the natural topography and capturing dramatic views.

### JUROR COMMENTS

- *Striking use of stone in a contemporary way. It appears as if the stone was picked off the surrounding mountains. The stone flows from inside the residence to the outside patio and landscape.*
- *This house takes you back mid-century with precise and accurate inclusion of local stone. Thoughtful application that connects house to landscape, while separating essential structural elements that support roof and create enclosure.*
- *The glowing coloration of the local stone, used in contrast to plain painted concrete and steel, defines the strong forms of this residence. The stonework is finely laid, and the punched apertures are well-considered for scale, view and interior light*

HOA guidelines dictated that some "cultured" stone be incorporated in the elevations for compatibility with the "Tuscan" character of the subdivision. The owners chose real stone instead. Thick walls anchor the building to the land. Lighter steel, cantilevered roofs float over the stone base. On the south, they keep summer sun out and allow winter sun to warm the interior limestone tiles that retain the heat with thermal mass. Windows on the east and west are minimal, and deeply recessed in the fortress-like walls. Natural light illuminates the interior and changes the shadow patterns throughout the day. Exterior floors are flagstone, reinforcing the connection between inside and out.

The home illustrates that traditional stone, with its time proven quality and warm connotations, can achieve contemporary imagery. The design celebrates

the setting, respects the values of the neighborhood and preserves the peak of the hill for the community.

## DESIGNER:

Tod Williams Billie Tsien Architects, New York, NY

## THE CENTER FOR THE ADVANCEMENT OF PUBLIC ACTION

BENNINGTON COLLEGE, VERMONT



### STONE INSTALLER

Champlain Masonry, Pittsfield, MA

### STONE SUPPLIER

Gawet Marble & Granite, Inc., Center Rutland, VT  
Trowel Trades Supply Inc., Colchester, VT  
Walker Zanger, New York, NY

### PROJECT DESCRIPTION

The Center for the Advancement of Public Action at Bennington College is a gathering place for students, faculty, and professionals to confront what it means to make lasting changes on the world's most pressing problems. The Center is composed of three buildings - the symposium building, residences for fellows and visitors, and a flexible, multi-use space known as the Lens.

The site, selected by the architects, has views of the Green Mountains to the east, the meadow to the north, the pond and wetlands to the west, and the Visual and Performing Arts Center to the south. Rather than one large structure, the scale of the three buildings and their relationship to the land borrows from the surrounding architectural vernacular. The buildings are sited to form a central courtyard, creating a sense of collaboration and connectedness, which is reiterated by the exterior walkways between the buildings that link to existing campus circulation.

### JUROR COMMENTS

- Beautiful use of stone in a simple, contemporary way. Nice detailing, scale and proportion.
- Beautiful restraint and elegant approach of stone which remembers clarity and richness of Barcelona pavilion. Well-crafted and technologically brilliant.
- Reclaimed Vermont marble cladding and granite paved outdoor and indoor floor surfaces distinguish the low, angular forms of this elegant institutional building, giving it both a density and a local geological relationship. The well-detailed marriage between the stone construction and a "green-design" building agenda is noteworthy.

All three buildings are composed of steel with block infill and clad in a variety of 3" thick Vermont marble panels. The blocks were found in an abandoned quarry in Rutland, Vermont only fifty miles from Bennington, and selected for their beauty and durability in a cold climate. Each marble elevation was laid out on the floor of a warehouse prior to installation to insure that the varied colors and sizes were distributed in a desirable pattern. Several full block faces with tool handling markings were used as part of the pattern. The use of this marble emphasizes the design's respect for local aesthetics and evokes the powerful landscape that is paramount to the Bennington experience. Interior floors and exterior terraces and walkways are paved with Olympic black granite from Lake Champlain. The effect helps to eliminate the boundary between indoors and outdoors. The lobby table, residence terrace bench, and courtyard water feature are also black granite. The natural stone used throughout

creates an elegant expression of civic strength and permanence.

The Lens, a virtually off the grid building, serves as a model of sustainability, which lies at the heart of the project's design. Bennington College, which has no grades or majors, wanted an environmentally sensitive building, but opted not to pursue certification. The result is a LEED Silver equivalent building.

The three buildings create a community dedicated to ambitious thought and meaningful action, while simultaneously serving as a nexus, connecting separate parts of the campus community. The Center's idea, design, and materials are deeply connected to the unique mission and place of Bennington College.



### STONE INSTALLER

Kirkwood Masonry, Kirkwood, MO  
Leonard Masonry, St. Louis, MO

### STONE SUPPLIER

Cold Spring Granite Company, Cold Spring, MN  
Earthworks, Inc, Perryville, MO

### PROJECT DESCRIPTION

Designed to provide a vibrant and serene urban oasis, Citygarden sits at the heart of the Gateway Mall, just a few blocks west of the famous Arch and Mississippi River. The two-square block space had been underused for decades while the surrounding area had undergone significant revitalization efforts including two new stadiums and many new condominium developments. Citygarden was developed as part of an effort by the city to present itself in the best light when they hosted the 2009 Major League Baseball All Star game.

Funded by the Gateway Foundation, Nelson Byrd Woltz Landscape Architects (NBWLA) formed a clear design strategy for the three-acre space. Citygarden is structured as three precincts delineated by two walls. The northern precinct represents the high upland river bluffs. The middle band represents the low ground or floodplain. The southern band represents the cultivated river terraces. While all the territories are interrelated and interconnected, each of these precincts possesses distinct characteristics. The first wall is granite-capped

### JUROR COMMENTS

- A beautiful public space use of stone. The design creates an elegant open space with a sense of place that seems to give relieve from the structured elements within the inner city by using strong visual stone elements and pleasing stone forms in the landscape.
- Although unclear to the jury how the scope was separated between two submissions, in both cases – the serpentine bench; stone walls; stone fountains; and general area of paving - make this urban park. They provide the perfect backdrop to the setting which does not overwhelm or compete with the intended use of the garden – the display of works of sculpture.
- By now a recognized and valued element in the re-vitalized St. Louis downtown, this urban landscape draws strength from its designed geological narrative of the region. Constructions of St. Genevieve limestone, granite and bluestone are intelligently and sensitively choreographed with full-grown trees, plantings, and floral beds, water features and public art to create an energetic dance of public space.

and snakes through the park's southern portion offering seating. The arcing second wall is 550 foot long and made of native Missouri limestone. Pennsylvania bluestone paving creates the central walk that cuts down the middle of the garden and is the paved field for 102 choreographed vertical water jets and lights that comprise a massive 'spray plaza'.

While providing park space, Citygarden also serves as a sculpture garden, which includes 24 both modern and contemporary works. Other features include a café, and a split-level pool whose two-parts are joined by a waterfall.

The Foundation and City of St. Louis desired that the garden embody a timeless quality that evoked the history and spirit of St. Louis and the incorporation

of natural stone was instrumental in obtaining that quality. The selection of granite, limestone and bluestone provide durability to withstand harsh environmental elements and heavy use, and also create a dramatic and aesthetically pleasing visual effect. The use of a limestone native to the area was appealing to the Foundation both in terms of sustainability and in helping to knit the garden to its regional geology. The multiple granite colors chosen complement the glass pavilion café in the Northeast quadrant of the garden. The project used 36,000 square feet of granite in paved areas.

During the opening ceremony for the park, Mayor Francis Slay stated, "With one stroke, City Garden has made downtown so much more attractive as a place to do business. And as a place to live, too."

## DESIGNER:

Hartman-Cox Architects, LLP, Washington, DC

## DUKE DIVINITY SCHOOL ADDITION

DUKE UNIVERSITY, DURHAM, NORTH CAROLINA



### STONE INSTALLER

Rugo Stone LLC, Lorton, VA

### STONE SUPPLIER

Bybee Stone Company, Ellettsville, IN  
Duke Stone, Hillsboro, NC

### PROJECT DESCRIPTION

The Divinity School addition is located in the shadow of the venerable Duke Chapel and is the third building in the Divinity School enclave, comprised of "Old Divinity", "New Divinity" completed in the 1970's and the current project. The west campus of Duke, designed by Julian Abele of Horace Trumbauer Architect in the 1920's, is a beautiful assemblage of Collegiate Gothic buildings. The Divinity School addition faces the Memorial Garden and the nave of the Chapel forming a cloister with the open loggia that links the chapel to the original Divinity School building.

The addition's three-story design takes advantage of a steep slope in topography by locating a new chapel and three terraced floors between "New Divinity" and the Memorial Wall. They are connected by a stepped, linear stair and corridor tying the spaces together visually and functionally.

The new chapel is located on the mid-level between the entrances from the Memorial Garden and the entrance from the parking to the north and is on axis with the transept of Duke Chapel. This mid-level

### JUROR COMMENTS

- *Wonderful replication of the existing gothic complex. Beautiful stone carving and detailing rarely seen in today's world.*
- *Among a number of academic submissions this extension of the existing Divinity School represents the highest form of stone mason and stone cutter's art. Not only extends detail of quality and character of the building, but achieves a unique delicacy of detail that will not be found in the future of contemporary building making.*
- *An unabashedly historicist addition to the School and campus, the extensive use of "Duke stone" gives this design immediate contextual strength. A commitment to a high quality of construction is evident throughout, from the thoughtful specifications provided by the architects, to the craft demonstrated by the masons and stone-carvers.*

location reduces its height relative to the Duke Chapel and produces a massing that comfortably cascades down the hill. The refectory, also located at the mid-level, serves as a social area for the chapel. The new building creates a centrally oriented arrangement, radial rather than linear. New focus spaces or circulation hubs have been incorporated in the plan at the entrances and adjacent to the new chapel, refectory and bookstore area.

The addition is an undeniable and unapologetic extension of the Collegiate Gothic style. Extensive research was done during the design process to replicate original materials and methods. Most notable is the way the University owned "Duke Stone" was quarried. Duke Stone is a blend of seven primary colors and 17 shades of gray, beige, browns,

rusts and blues. It became apparent that the crisp, hard-edged character of the stone used in buildings constructed from about the middle of the century had shifted to a stone style that is smaller, more rounded and inconsistent due to more recent blasting and ripping methods used in the quarry. The campus architect researched and resurrected the older methods of quarrying, cutting and laying the stone to get results similar to those of the old buildings. Designers also did extensive research and worked closely with the Indiana quarry who fabricated all the limestone trim, chimney pots, spires and tracery windows to replicate the quality and detail found in the Duke Chapel. The result is a building constructed of stone matching the Duke Chapel in style, material and detail and, in the process, creating a unified and seamless ensemble.

# EPIC CORPORATE HEADQUARTERS, CAMPUS TWO

VERONA, WISCONSIN

**DESIGNER:**  
Cunningham Group Architecture, PA, Minneapolis, MN



## STONE INSTALLER

J.P. Cullen & Sons, Inc., Janesville, WI

## STONE SUPPLIER

Monterey Masonry, Sheffield, MA

Granite Importers, Barre, VT

Tompkins Bluestone Company, Hancock, NY

## PROJECT DESCRIPTION

Set amidst rolling hills and farmlands in Verona, Wisconsin, the Epic Campus combines a modern aesthetic and detailing with the local, agrarian vernacular found in the farmhouses and barns that dot the surrounding landscape.

From the project's inception, the owner desired a campus that embraced the rural context and brand she has worked hard to cultivate. She also requested that the buildings nestle into the landscape and create their own individual identities, yet meld gracefully with the larger whole of the campus.

The four buildings that make up Campus 2 arc along the edge of a prominent ridge, seemingly growing out of the gentle slope. Together with the existing auditorium and training center, the buildings form a large central park area.

Each building has two distinct wings, linked together by enclosed bridges sitting atop exposed steel and concrete piers. These wings form a central outdoor

## JUROR COMMENTS

- *This complex of buildings truly reflects its surrounding agrarian style. The structures are designed with a human scale and proportion. The combination of contemporary and farmland styles is unique and pleasing to the judges.*
- *Masterful application of traditional stone veneer in a way that brings richness to the surrounding environment, while connecting the building to its place. Great use of both natural cleft face and cut stone to exemplify openings and connection from inside to out.*
- *The corporate campus skillfully demonstrates brick and fieldstone construction in concert with timber framing, steel secondary structures, and extensive glazed surfaces – all used to intimate a close-knit, supportive environment.*

courtyard, each marked by a towering stone chimney. The glazed bridges provide a sheltered physical connection between buildings and open views into the courtyards and the fields beyond.

Gable, barrel, and shed roofs echo the agrarian landscape typology, floating atop exposed steel structure. This echo of the local vernacular maximizes views outward to the surrounding fields and large internal campus courtyard.

Stone was a natural material choice in the rural context among the fields and high grasses surrounding the campus. The bluestone/sandstone blend, which was taken from nine different quarries, has a diversity mirroring that of the moraines left behind by glaciers as they carved the hilly landscape.

Flamed-edge bluestone quoining moderates the transition between the rough fieldstone and the more predictable faces of brick, wood, and steel.

The stone bases place the buildings in the landscape contextually, while the brick on the upper stories of the buildings matches the phase one campus buildings, tying the two campuses together through materiality. Small outcroppings of stone and standing seam copper further delineate entrances, stair towers, and roof decks. Natural materials of quarried stone, cedar, Douglas fir, and copper tie the design into its context while providing a rich palate for additional articulation on otherwise lengthy building facades.



## DESIGNER:

VMDO Architects, Charlottesville, VA

## JEFFERSON SCHOLARS FOUNDATION, UNIVERSITY OF VIRGINIA

CHARLOTTESVILLE, VIRGINIA



### LANDSCAPE ARCHITECT

Siteworks, Charlottesville, VA

### STONE INSTALLER

Toru Oba, Charlottesville, VA

Icon Custom Masonry, Pineville, NC

### STONE SUPPLIER

Charles Luck Stone Center, Charlottesville, VA

Buckingham Slate, Arvonnia, VA

Alberene Soapstone Company, Schuyler, VA

### PROJECT DESCRIPTION

The new LEED Gold certified center for the prestigious Jefferson Scholars Program at the University of Virginia is housed within a complex of three interconnected buildings arranged around a central outdoor gathering space.

Creating a place of interaction—a calm, safe, and open landscape for learning—is at the core of the Center's innovative mission. A central courtyard and garden center the project with a significant, private, outdoor space for contemplation and respite that acts as a venue that complements the indoor event spaces. The Three wings are carefully situated around this central green so that one can move easily between inside and outside, between building and site, in the tradition of the University's best buildings and landscapes.

The interior spaces of the individual buildings are connected to the site through the transitional

### JUROR COMMENTS

- Good use of stone as thread of continuity and accent on the building and in the landscape.
- Although stone is used as a counter point to primarily brick and masonry buildings, it exemplifies itself in places where one becomes intimate in both and landscape. Detailing is sophisticated and brings application of stone into the 21st century.
- A contemporary updating of the Jeffersonian architecture of UVA's famous 'Lawn', this design employs well-laid Virginia red-brick in sensitive combination with bluestone foundations and retaining walls, slate and soapstone accents, and wood-framed roof structures, windows and doors. The collage of materials is well-detailed and provides appropriate scale and warmth for the desired intimacy of the Foundation.

space of an encircling stone terrace. This terrace is connected to the central tent lawn and woodland garden via a system of stone seat walls, stone stairs and stepping stones. All of these combine to provide a layered complex of interwoven spaces for learning, socializing, and gathering for the fellows and staff of the foundation.

The courtyard and building complex is set within a native Piedmont forest garden and is framed by stone terraces, walls and steps. The site also integrates stormwater management through porous paving, bioretention gardens and cisterns that harvest rainwater for irrigation.

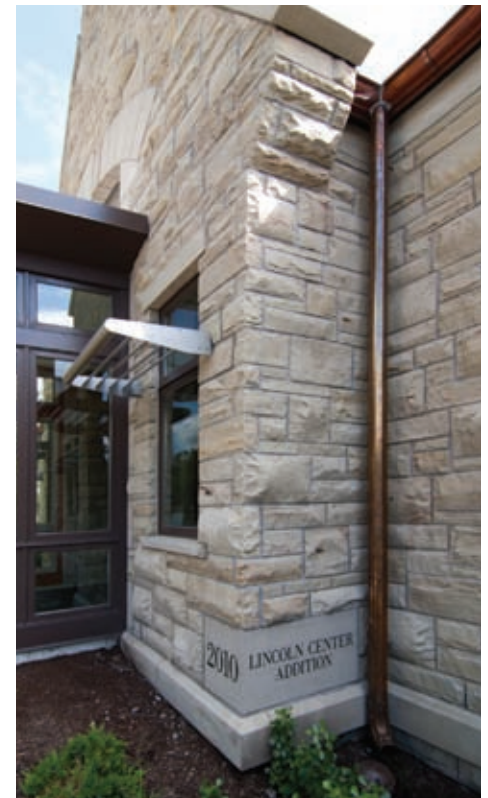
Slate shingles, soapstone columns, and bluestone paving and walls are used to create a sense of synergy between building and site while instilling

a sense of familiar permanence. Locally quarried and fabricated Buckingham Black Slate roofing shingles are used as vertical siding, as a modern interior wall cladding and as durable interior floor paving. Another local stone, Alberene Soapstone, was custom fabricated as a series of sculptural columns supporting the exterior canopy. Pennsylvania Bluestone is used in several exterior and interior capacities. This material creates the floor of the exterior terrace, uniting the three buildings and the spaces of the site. It is also used in a custom, thin stacked application as a veneer for site walls, stair risers and as the base coursing of the buildings. This same detail is transported in side as the detail for a fire place in the main gathering hall. This use of stone marries the buildings to the site and creates a sense of place, scale and texture that supports the mission of the foundation.

# LINCOLN CENTER ADDITION

SOUTHWORTH LIBRARY, DRYDEN, NEW YORK

**DESIGNER:**  
HOLT Architects, P.C., Ithaca, NY



## STONE INSTALLER

Ithaca Stone Setting, Inc., Ithaca, NY

## STONE SUPPLIER

Cleveland Quarries, Vermilion, OH

Hobart Stone Dealers, Inc., Binghamton, NY

## PROJECT DESCRIPTION

In 2009, the 200th year anniversary of Abraham Lincoln's birth, the Southworth Library Association utilized Christie's of New York to auction an original, handwritten manuscript by Lincoln from his 1864 reelection address. Having been the conservator of the document since 1926 the decision to sell the document enabled the library to finance the construction of an addition to fulfill long unaddressed library needs that will serve the village citizens far into the future. With the infusion of funds, plans moved forward to double the size and capacity of the existing structure.

The original library is a treasured building prominently located in the center of the village, a beautiful Romanesque-style design by architect William Henry Miller in 1894, which is listed on the National Registry of Historic Places. The expansion provides space for services, increased capacity for the library collection, a new main public entry as well as accessibility to the original structure. The challenge was to create an addition equal in size to the existing structure without overshadowing or competing with

## JUROR COMMENTS

- A beautiful addition to this unique, historic complex. Wonderful detailing and craftsmanship in the design and construction.
- A religious and authentic replication of the original building's architectural character and qualities. It's use and application of traditional stone elements for walls and roof create a great sense of depth and richness commonly associated with the power of Richardsonian style. In every way meets aspiration for recreating architecture of this period style.
- Knowing use of local sandstone allies this addition to its older neighbor and places it firmly in the New England architectural traditions characterized by H.H. Richardson. Solid proportions and strong details are appropriate attributes, as well; the overall effect is of a good citizen.

the historically significant William Henry Miller jewel. The design approach was to create two separate volumes, old and new, with a flat roof glazed connector serving as a transition between the two. The addition harmonizes with the original structure, resonating the materials, massing, scale, and style of the existing.

It was essential that the longevity and durability of the construction and materials match the sturdiness of the original structure. Careful sampling and testing of the existing building stone determined it to be a quartzitic sandstone from Ohio. The Library Association longed to use the same material, especially when it was determined that the original quarry could still supply the stone. The original building employed full depth self-supporting rough belly finished stone. To distinguish the new structure

from the historic structure, modern detailing was employed for the addition: smooth sawn stone was used for the trim: water table, accent bands, and around windows; and a 4" veneer stone, with a matching rough bellied finish, was used for the balance of the addition.

Upon review of the proposed design: "The Secretary of the Interior Standards advise that additions to historic buildings should be compatible in scale, massing, and materials and yet be clearly discernable as modern and distinct from the historic building. Your initial submission achieved this in a most artful manner and the revised design maintains the primacy of the historic library building. . . ." — James Warren, New York State Office of Parks, Recreation and Historic Preservation

## DESIGNERS:

Gustafson Guthrie Nichol, Seattle, WA  
Crosby/Schlessinger/Smallridge, LLC, Boston, MA

## NORTH END PARKS BOSTON, MASSACHUSETTS



### STONE INSTALLER

United Stone and Site, Inc., Canton, MA

### STONE SUPPLIER

Fletcher Granite, Smithfield, RI

### PROJECT DESCRIPTION

The North End Parks are built on three acres of new land on the "Big Dig" tunnel roof, at the prime entry to downtown Boston's densest and most historically significant neighborhood. Designed as a much-needed respite from the neighborhood's crowded, narrow sidewalks, the Parks answered the residents' requests for ample space.

The spaciousness had to be balanced against the brick expanse of City Hall Plaza just a block away while retaining a sense of intimacy, complexity, history, and texture. These rustic and complex qualities, with its famous Italian-American culture, are what make the North End neighborhood a beloved place to live and visit. Stone and the crafted scale of masonry detailing, served a central role in providing those comforting qualities that make the Parks a contemporary yet seamless extension of the neighborhood.

In the "Home Crossing" design, a series of zones are crossed as one moves from City (Government Center) to Home (North End). A granite "front porch" with metal pergola top provides an entry to Home.

### JUROR COMMENTS

- *A wonderful use of stone in the public landscape. The texturing of stone and the use of water with the stone "wet deck" is unique and playful.*
- *Creative and inventive use of stone to create a timeless urban landscape.*
- *A seemingly simple combination of highly expressive element – pergola, podium, pathways, water plazas and grassed terraces – are given lively substance and tactile appeal through the use of stone in a variety of dimensions, coursings and textures. The park place has activated this vibrant Boston neighborhood for residents and visitors alike.*

The "front porch" is designed as a conceptual extension of the granite-planked sidewalks that characterize much of the North End. Its historic granite sidewalk slabs, long-ago hand-chiseled in a rustic diagonal pattern have become softly worn by hundreds of years of footsteps.

The design team looked to modern stone-finishing methods and domestically sourced (yet visually Italianesque) Silver Cloud granite to be patterned into a field of 4' wide granite slabs that create the North End's new "front porch." The porch includes a smooth-planked, balcony seating area and a diagonally-routed water scrim surface just below.

The field of granite slabs appears to be stacked in several layers at the veneered face of the porch's low balcony wall, "floating" over a 4" reveal along the base, from which water emerges and, at night, light glows.

At the base of the wall, the 4' wide slabs continue with the machined interpretation of the historic, hand-chiseled diagonal texture. The water emerges from a recessed source in the base of the balcony wall, and a thin flow of water sparkles over the stones' diagonal textures. The swirling, Italian-marble-like movements of white and grey in the Silver Cloud granite are brought to life through the thin lens of riffing water.

Further interpreting the masonry traditions of the historic neighborhood, Silver Cloud granite is incorporated with brick to represent the famous Freedom Trail as a playful inset "cobble street" through the Parks.

The roles of the contractor and mason teams who built this project and installed the stone were instrumental in taking a thoughtful design into the realm of a timeless, crafted landmark.

# PHILADELPHIA CITY HALL

PHILADELPHIA, PA

**DESIGNER:**

VITETTA, Philadelphia, PA



## STONE INSTALLER

Dan Lepore & Sons Company, Conshohocken, PA

## STONE SUPPLIER

Vermont Quarries, Danby, VT

## PROJECT DESCRIPTION

Philadelphia City Hall, considered one of the finest examples of French Second Empire architecture, was designed by John McArthur Jr., and constructed from 1871 to 1901. Considered the tallest load bearing masonry structure in the world, City Hall is constructed of Massachusetts Lee marble and stands at a height of 337 feet with an 18 foot high granite base made of stone from quarries in New England. There are over 250 marble sculptures originally modeled in plaster by Alexander Milne Calder that represent industry, the continents, government, human attributes, arts and science.

Throughout its history, the exterior of City Hall received little maintenance, which led to its deterioration. Planning studies and a demonstration project to restore a portion of the exterior envelope for the building began in 1992. Part of this project included a funded cleaning study to determine the best and most effective methods for cleaning. Restoration for the entire exterior of the building began in 2000. The documentation plan for the restoration of the exterior envelope of the building

## JUROR COMMENTS

- *A beautiful restoration using classical stone carving and details. Truly an artist's challenge.*
- *Exhaustive, careful and painstaking effort can't go unnoticed in this awards program. The painstaking attention to detail and the completeness with which this was taken on is worthy of merit in and of itself. Exceptional quality of execution.*
- *The before and after images of this restoration provides clear evidence of the importance of such efforts for civic image and pride. The revelation of the original, enduring brightness of the stonework is testimony to the quality of the material. The labor involved in the detailed restoration is truly impressive.*

established techniques to restore/renovate all of the stone surfaces, as well as the cast iron cresting, copper gutters, flat roofs and wood windows.

All of the stone surfaces of the building were effectively cleaned without damage to the stone using a low pressure micro-abrasive system along with an intermittent water misting system used prior to the general cleaning.

The stone restoration included repointing of all stone joints with a compatible mortar material. Areas of unsound stone were tooled back to sound material, creating a drainable surface and minimizing future deterioration. Cracks in the stones were repaired with composite patch material, including the addition of stainless steel pins where the stones were displaced, or injected composite patch material where stones sounded hollow.

New Vermont Danby stone dutchmen, matching the existing stone in color and veining, were installed in the larger areas of spalled and missing stone. On the west elevation, significant deterioration of a fluted pilaster was found and replaced with a 15 foot high by 30 inch wide section of newly carved stone. On the south side of the building, two decorative column capitals were replaced. The existing capitals, which supported several floors of the building with loads ranging from 94,000 to 186,000 lbs, were cut back to receive the new carved stone capitals. The new capitals were modeled and carved to match the original, with four sections installed at the shaft of each column, which from the ground are indistinguishable from the original, reinstating the original grandeur of City Hall.

## DESIGNER:

Robert Ooley, AIA, Santa Barbara, CA

## SANTA BARBARA COUNTY COURTHOUSE

SANTA BARBARA, CA



### STONE INSTALLER

Britishstone, Lakewood, OH

### STONE SUPPLIER

Slippery Rock Ranch, LLC, Santa Barbara, CA

Stoneyard Building Materials, Santa Barbara, CA

### PROJECT DESCRIPTION

The newly replaced Spirit of the Ocean Fountain stands outside of the Santa Barbara County Courthouse in celebration of Santa Barbara's history, as well as its connection to the ocean. It is now considered the largest public arts project in Southern California in over a decade, and is being considered for the California Governor's Award for preservation.

The courthouse, a 160,000 square foot complex constructed during the late 1920s, became a State of California Historic Land Mark in 2003, and a National Historic Land Mark in 2005. Sadly, the original Spirit of the Ocean Fountain, first created in 1927 by Italian Sculptor Ettore Cadorin, decayed and fell apart over decades due to natural deterioration and human neglect. A new fountain was to be made to replace the original, but because of the Department of Interior's strict guidelines, The Santa Barbara Courthouse Legacy Foundation realized the fountain would need to be replicated with the same materials and methods from which the original was created.

### JUROR COMMENTS

■ *This was a labor of love to replace and replicate the "Spirit of the Ocean" fountain. Finding and using the same materials as used in the original 1927 sculpture; using the latest technologies to insure authenticity of the stone in combination with old artisan ways and talents make this a truly, beautiful work of art and replication.*

■ *A remarkable and noteworthy union of contemporary technology and the artist hand to recreate a treasure for the county of Santa Barbara. Sets a precedent that the jury is sure many will use in the future work.*

The color and quality of the stone was to match perfectly, and finding a freestanding boulder free of cracks and fractures wasn't easy. Five blocks of Santa Barbara Sandstone were cut from boulders in a nearby location. The challenge of replicating the original fountain exactly was met by using old photos and a Styrofoam replica of the original fountain.

A 3-D scan was taken of the original fountain and a CNC machine created the Styrofoam model. The Styrofoam sculpture, however, was of the statue in its decomposed state. The artists had to mold clay and plaster to the Styrofoam sculpture, using early photos of the original fountain as their model, to correct the decayed parts of the original fountain. Using chisels with tips custom shaped to match the original chisels used, the artist's goal was to get as close to the original fountain as possible. Using a very archaic technique called "Pointing," which served as a kind of 3-D rendering tool, the artists were able to guarantee that the replication was as precise as possible.

The Foundation also had the requirement that an education component be integrated into the creation of the new fountain. Therefore, the stone was craned onto the lawn of the courthouse, and a 40x40 foot carving studio was set up, opening the project for public viewing for the seven month project duration, encouraging and inspiring questions and comments from the public viewers.

The artist's goal in replacing the Spirit of the Ocean Fountain was to preserve as much of the history as possible. It was incredibly important to not leave their own artistic handprints on the fountain, but to preserve the original artist's work. They even went so far as to chisel Ettore Cadorin's name back into the pieces. The replaced Spirit of the Ocean statue now stands as an improvement on the decayed version of itself, and reflects the hard work, dedication, and pride of Santa Barbara's history and its present.



**STONE INSTALLER**

Elite Masonry, Inc., Cibolo, TX

**STONE SUPPLIER**

Salado Quarry, Florence, TX

**PROJECT DESCRIPTION**

The U.S. Courthouse at Alpine, Texas is a new 38,600 GSF 2-story U.S. District Courthouse facility located on a five acre site in the Trans-Pecos region of West Texas. The building is a particular response to the unique characteristics of the region and site, including the quality of the local landscape, the strong and climate of West Texas, the traditions of civic building in the area and the extraordinary building materials available in this region.

There are few regions in the United States that have such a strong tradition of buildings used by the federal government defining the dominant architectural heritage of the place as the Trans-Pecos region. A distinguished collection of forts and courthouses has served since the early 1850s as emblems of the strength and commitment of the U.S. government here. The same simple, economical collection of elemental geometrical forms found in all of these powerful buildings are at work in this new Courthouse.

Compatibility with the site and the surrounding area takes full account of the striking Trans-Pecos landscape that dominates the experience of this

**JUROR COMMENTS**

- *As soon as you see this building you know what you are getting. The use of stone exemplifies the climate and rugged desert landscape.*
- *The use of traditional west Texas stone in a humble application exemplifies the essential elements of a federal courthouse, and connects all expressed elements to this unique landscape in an inseparable way. Color, texture and technological applications unite to create an enclosure and set of finishes that bring noble but humble scale to this structure.*
- *A tough monument of frontier justice, the courthouse transforms formal typologies through the direct, unsparing employment of the local sandstone (quarried 50 miles from the site). This is a handsome building, which will weather well and represent the national character in an enduring way.*

locale. The building has the same quality of rising proud and tall from the flat plain as the hills and mountain ranges around the area. By maintaining something of the scale of the adjacent rock cliffs, it creates a real landmark for this edge of town. The building works in close harmony with the geology, topography and ecology of its environment.

Sun shading devices are used above most of the vulnerable windows to the east, south, and west to offer solar protection, and generous ramadas-traditional sun shelters in this region--are also employed where most effective. The courtyard, which also has a long history as a climatic control device in this region, is employed effectively to create a shady microclimate adjacent to much of the building's perimeter. Heating and cooling systems only have to moderate the more temperate courtyard conditions

for a large portion of the building's skin. Finally, the high-mass exterior skin material is used effectively to dampen the comparatively high diurnal temperature swing characteristic of this region.

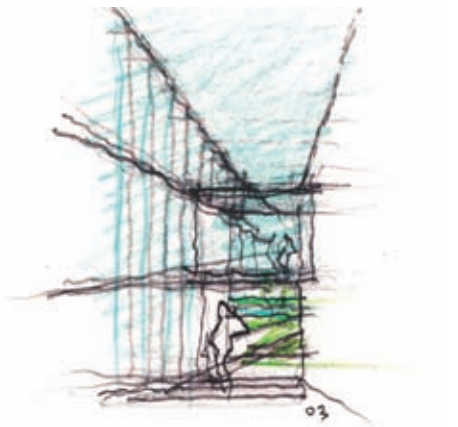
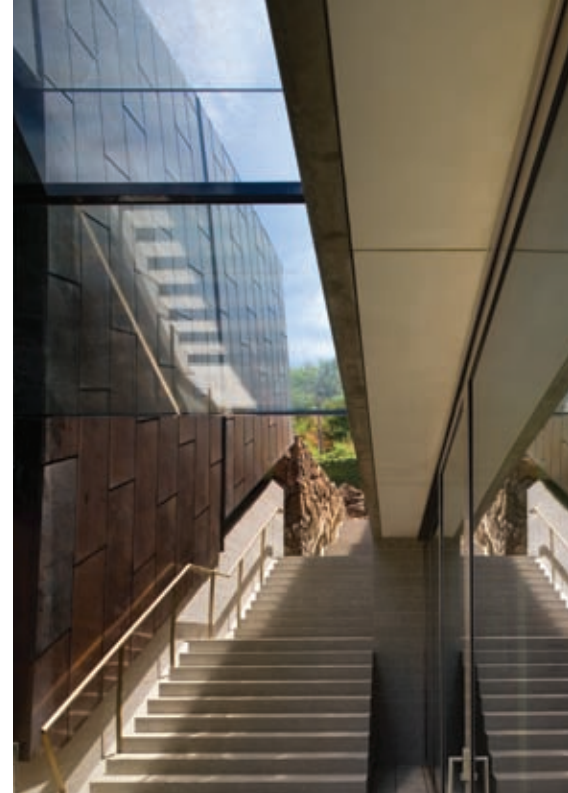
The exterior of the building is made of a warm russet-colored Pecos Red Sandstone acquired by re-opening a quarry fifty miles from the site that had been little used for decades. The high-mass load bearing exterior walls not only provide great thermal benefit, but also assist in meeting requirements for blast resistance. A two-foot thick stone wall between the building and the street provides ram resistance for additional security. The richly textured stone walls are exposed in parts of the interior as well creating a corporeal quality that adds a sense of dignity and permanence appropriate to a courts building.

## DESIGNER:

Bohlin Cywinski Jackson

## WAIPOLU GALLERY AND STUDIO

OAHU, HAWAII



### JUROR COMMENTS

- *This is an elegant, charming and very proportioned use of stone. "Less is more" is the idea for this project. Truly unique.*
- *Stone is used as it should be as the source that unites building, landscape and space on this striking site overlooking the Pacific Ocean. Each of the stone elements is beautifully detailed, exceptionally crafted as a compliment to the transparency of the building connecting land to sea.*
- *A palette of stone surfaces, textures, and details is employed in articulate counterpoint to glass, wood and painted interior planes; the combination contrasts to the lushness and ruggedness of the waterfront site. The range of details was most impressive, each displaying a keen appreciation for scale, construction and phenomenal effect.*

### STONE INSTALLER

Johnston Construction Company, Inc, Tacoma, WA  
Pacific Aquatech, Kapolei, HI

### STONE SUPPLIER

Quarry SE, Seattle, WA  
Dansk S.r.l., Carrara, Italy

### PROJECT DESCRIPTION

Located on the island of Oahu, this private gallery and studio offers spectacular views of the Pacific to the south and nearby Diamond Head to the northeast. Rather than replicate the traditional Hawaiian character of the existing residence, the new building is a sculptural presence whose varied spaces house a modern art collection.

A copper clad structure encloses the primary gallery space, its apertures framing views of Diamond Head and the ocean. Orientation on the site and precisely positioned overhangs mitigate the tropical sun.

Along the other edge of the steeply sloped site, a bar of concrete, glass and stainless steel defines the linear studio space. Three horizontal trays separate guest quarters, home office and art display and storage.

The building's two elements are joined by a glass bridge that floats above a rooms limestone staircase linking all three levels. The land's natural terracing offers each level its own private entry sequence.

Following the topography, lightly honed Chinese lava steps accommodates small gatherings and connects the new building to the existing house and garage.

## 2012 JAMES DANIEL 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 Laurie D. Olin, Henry Cobb, Lawrence Halprin, Cesar Pelli, Malcolm Holzman and M. Paul Friedberg. This year, Building Stone Institute is proud to add Robert Frasca to this list of accomplished design professionals.



# the Bybee PRIZE

**ROBERT J. FRASCA, FAIA**  
*Partner-in-Charge of Design*  
ZGF Architects LLP

Bob Frasca is partner-in-charge of design for ZGF Architects LLP. His work is united by the premise that architecture should vary with the program, climate and place, and the culture of the people who will occupy it. His instincts as observer, and then as designer, have produced a diverse portfolio, ranging from downtown civic and mixed use buildings in Washington, DC, Portland, Seattle, Kansas City and Denver, embassy buildings worldwide for the U.S. Department of State to research and academic facilities for major institutions including Memorial Sloan-Kettering, Duke University and the Dana-Farber Cancer Institute. Based on this body of work, the firm was awarded the Architecture Firm Award by the American Institute of Architects in 1991. He is also the recipient of the 2011 AIA Northwest & Pacific Region Medal of Honor.

Bob was elected to the College of Fellows of the American Institute of Architects in 1979. He has chaired the AIA National Honor Awards program, as well as numerous AIA chapter programs around the country. He was a long-standing member of the University of Washington Architectural Commission of the Board of Regents, and has served on design review boards for the University of California San Diego and Davis campuses. He has been a visiting professor and critic-in-design at universities in Oregon, Washington, California, Michigan and Utah and has lectured extensively at other academic institutions, AIA chapters, and civic organizations. Bob is a member and former chair of the national AIA Committee on Design, and held previous board positions with the Portland Center for the Visual Arts, Oregon School of Design and Portland State University.

His contributions to the profession and the community have been acknowledged by other honors including being the Architecture Foundation of Oregon's Honored Citizen, receiving the Watzek Award for Contributions to the Enrichment of the State of Oregon and the 2000 Distinguished Alumnus Award from the University of Michigan. He was recently selected as one of Oregon's Top 20 Business Leaders by the Portland Business Journal.

Bob received a Bachelor of Architecture from the University of Michigan, a Master of City Planning from the Massachusetts Institute of Technology, and was the recipient of a George Booth Traveling Scholarship.





Ronald Reagan Federal Building and U.S. Courthouse



Bellevue Regional Library



Ronald Reagan Federal Building and U.S. Courthouse



The Church of Jesus Christ of Latter-day Saints, Conference Center



University of California, San Francisco, Mission Bay Campus, Genentech Hall



Oregon State Capitol Building Wings Addition



Duke University Fitzpatrick Center for Interdisciplinary Engineering, Medicine and Applied Sciences

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

**[www.buildingstoneinstitute.org](http://www.buildingstoneinstitute.org)**

**Building Stone**  
MAGAZINE

Spring 2012 Tucker Design Awards Commemorative Issue  
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