



TUCKER
DESIGN AWARDS

NEW  ORLEANS!

OCTOBER 20TH 2016

CONTEMPORARY ARTS CENTER, 900 CAMP STREET, NEW ORLEANS, LA
EXCELLENCE IN THE USE OF NATURAL STONE

MIA+BSI: the Natural Stone Institute – a joint venture of the Marble Institute of America and the Building Stone Institute - proudly present the 2016 Tucker Design Awards. As the largest and longest serving natural stone trade association, the MIA+BSI continue the Tucker Design Awards tradition begun by the Building Stone institute in 1977. The Tucker Design Awards honor those who achieve a criterion of excellence in the use of natural stone through concept, design and construction. The award is a prestigious biennial architectural design recognition valued by both the building and landscape communities.

All aspects of natural stone installation – including exterior building, landscape, interior design, ornamentation or restoration of commercial, institutional or residential projects – were considered in this Tucker

Design Awards selection process. Our panel of esteemed jurors reviewed each project for its overall unique, innovative and impressive qualities, rather than it's fit within a particular category. The 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. For members of the MIA+BSI, acknowledgement as a contributor to a Tucker Design Awards 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.

2016 PROGRAM

TUCKER DESIGN AWARDS AND BYBEE PRIZE PRESENTATIONS

5:30 pm – 7:00 pm

Freeport Theater

WELCOME

Jane Bennett *Executive Vice President, MIA+BSI - Chestertown, New York*

Aaron Taylor Hicken *2016 President - Building Stone Institute - Delta Stone Products, Heber City, Utah*

INTRODUCTION OF THE JURORS

David Castellucci *2016 President - Marble Institute of America – Kenneth Castellucci & Assocs., Lincoln, Rhode Island*

PRESENTATION OF THE 2016 TUCKER DESIGN AWARDS

MacNaughton “Mac” Ball *Waggoner & Ball Architects, New Orleans, Louisiana*

Jack W. Davis *Chicago Tribune (retired), New Orleans, Louisiana*

L. Azeo “Ace” Torre *Torre Design Consortium Architecture & Landscape Architecture, New Orleans, Louisiana*

INTRODUCTION OF THE 2016 BYBEE PRIZE RECIPIENT

Peter Walker, FASLA *PWP Landscape Architects Berkeley, CA and 2014 Bybee Prize recipient*

RETROSPECTIVE OF WORK: 2016 BYBEE PRIZE RECIPIENT

Robert A.M. Stern, FAIA *Robert A.M. Stern Architects, New York, New York*

PRESENTATION OF THE 2016 BYBEE PRIZE

George Bybee *Bybee Stone Company, Ellettsville, IN*

RECEPTION and CELEBRATION

7:00 pm – 8:30 pm

First floor gallery



JURY SESSION APRIL 8, 2016, NEW ORLEANS, LOUISIANA

2016 TUCKER DESIGN AWARDS JURORS



JACK DAVIS

Retired

Jack Davis worked at three New Orleans newspapers starting in 1972 – as a founder of the weekly Figaro, as a reporter, columnist and city editor at The States-Item, as metro editor of The Times-Picayune. In 1983 he became metro editor of the Chicago Tribune, then the editor and later the publisher/CEO of one Tribune newspaper (the Daily Press, in Virginia) and then publisher/CEO of another, The Hartford Courant, the oldest newspaper in America. He is a trustee emeritus of the National Trust for Historic Preservation and a board member of the

Congress for the New Urbanism. He and his wife Mimi live in New Orleans.



L. AZEO "ACE" TORRE, FASLA, AIA, IIDA, FAAR,

LEED AP®

Torre Design Consortium, Ltd.

As President of Torre Design Consortium, Ltd., Mr. Torre is responsible for overall firm development and operations throughout the United States and Canada.

He is responsible for the production and quality control of planning, schematic designs through construction phases of projects in the firm's New Orleans office.

With over 40 years of experience, he has been extensively involved with management of multi-disciplinary teams on countless large-scale projects throughout the United States and Europe.



F. MACNAUGHTON BALL JR., FAIA

Waggonner & Ball Architects

Mac Ball is Principal of Waggonner & Ball, an award-winning, internationally active architecture and environmental design practice located in New Orleans. Born in Charleston, South Carolina and a graduate of the Yale University School of Architecture, Mac has a unique approach to materials, color, and form due to his sustained grounding in the fine arts. A painter and ceramicist, Mac is a strong supporter of art institutions in New Orleans and his work is represented by Cole Pratt Gallery. Mac's experience on a number

of significant preservation and adaptive reuse projects provides a firm foundation for the buildings that he designs, always with a deep respect for historical context and an awareness of site, climate, soils, and the building's performance over time. Each project brings focus to matters essential to architecture—space, light, materiality, and tectonics. The American Institute of Architects elevated Mac to Fellowship in 2011.

Mr. Torre is a recipient of the prestigious Rome Prize in Landscape Architecture and has studied at Louisiana State University, American Academy in Rome and Harvard Graduate School of Design. He has held teaching positions at both Louisiana State University and Tulane University. He is a registered Architect in 49 states, Landscape Architect in 16 states, Interior Designer in two states, and certified Planner, as well as a published author.

Torre Scholarships have been awarded to LSU College of Art and Design students since they were established in 1990 in Landscape Architecture, Architecture, Interior Design, and Art. Ace delivered the 1999 commencement speech to the LSU College of Art and Design (art, architecture, landscape architecture and interior design), was awarded the Distinguished Alumni Award from LSU in 2006, and was the first recipient of the Robert Reich Professorship, which is now awarded annually to professionals whose dedication is to share professional practice experiences with students, and promote interdisciplinary thinking.



7 BRYANT PARK: PUBLIC LOBBY

NEW YORK, NEW YORK

PROJECT DESCRIPTION

The carefully detailed stone-clad lobby of 7 Bryant Park is the result of an extraordinary effort by the design team to procure exactly the right materials and the highest level of craftsmanship.

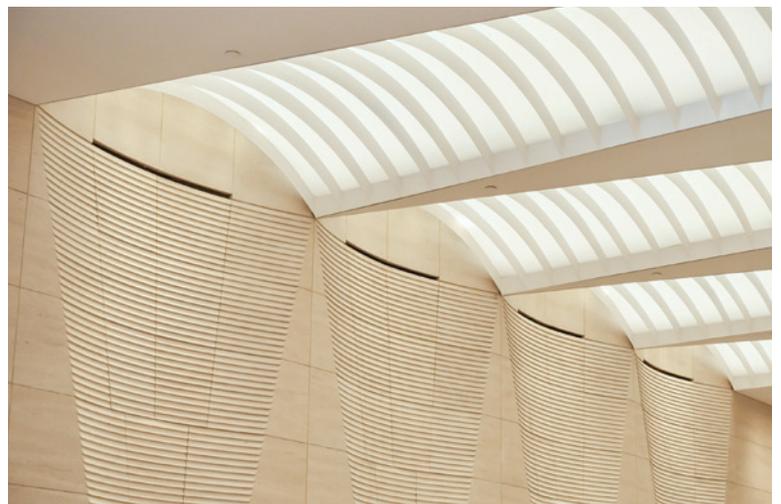
A thirty-story speculative office building at the southwest corner of Manhattan's Bryant Park, the tower makes the most of its proximity to an important green space with a sculpted facade overlooking the park and a generous public space at ground level. The defining element of the design is a pair of mirrored conical forms carved out within the rectangular massing of the tower at the corner diagonally opposite the park.

The conical motif is repeated in the ground floor entry lobby through the arrangement and detailing of the stone elements. Mocha Crème limestone is used for the walls and Moleanos limestone for the floors, with accents of Calacatta Caldia marble and Jet Mist granite. Limestone was chosen as the primary stone for its warmth, richness, and light tone, with the more richly grained white marble and black granite adding contrast to the palette. On the floor the triangular contour of the cones is represented by contrasting panels of white marble with black granite accents against a field of beige Moleanos limestone. On the walls the motif is represented by shallow conical recesses in the Mocha Crème limestone. The carved appearance is detailed in a serrated profile that resembles true carving of the stone wall. To achieve this effect, oversize cubic stone wall panels were carved with a CNC router. Multiple panels, each individually carved, were assembled on-site over a sloped structural steel frame. Calacatta Caldia marble was chosen for the elevator lobbies to provide balance and lighten the palette. Following this initial design decision, an extended process ensued to procure the very best material available, with the design team insisting on a brighter white background with light veining. The process required multiple trips to the quarry and fabrication plant and included approval of dry-lay mock-ups before shipping by the owner-contracted stone inspector, who also approved dry-lay mock-ups of all other walls and floors.

Wall panels were 2 feet high by 5 feet wide and 1 ¼ inches thick. Typical floor panels were 5 feet by 5 feet by 2 inches thick.

JURORS COMMENTS

This was the only pure interior design project that received an award this year. This bright and elegantly detailed lobby of Mocha Crème and Moleanos limestone at a busy corner facing Bryant Park must be a welcome draw for the eye for those passing by. The CNC-routed stone panels are meticulously serrated with conical motifs that play back to the exterior design of the glass tower in which the space is embedded. The floor and walls are coordinated through angled geometries that rise up to a floating, vaulted ceiling that belies the great weight of the large tower above.



ARCHITECT

Pei Cobb Freed & Partners Architects,
New York, NY

STONE INSTALLER

Stone Truss Systems, Fairfield NJ

STONE SUPPLIER

Marmi e Graniti d'Italia, Massa, Italy

CONTRACTOR

Urmal and Sons Ltd, Lisbon



ADMISSIONS CENTER AT BRANDEIS UNIVERSITY

WALTHAM, MASSACHUSETTS

PROJECT DESCRIPTION

The new Admissions Center at Brandeis University houses all aspects of the Admissions Department and serves as a gateway to the campus for prospective students and their families. As the first stop for most prospective students, the building orients visitors by establishing and framing important views of Brandeis' growing campus.

The building is an essential element in the University's recruitment efforts and embraces the institution's values of openness, diversity, and academic excellence. Brandeis required an Admissions building which would be inviting and contemporary "yet warm"—complementing the modernist tradition of the campus's existing buildings.

The post-war buildings of the Brandeis campus, founded in 1948, were simple modernist pavilions of brick and exposed concrete. In the 1960's the Rose Art Museum was the first limestone-clad building on campus. From that point, limestone was reserved for cultural and community structures at the campus. The administration wished to continue this tradition and requested that the new Admissions Center materially complement a recently completed limestone Campus Center.

The Admissions Center was detailed with minimalist restraint in order to emphasize the geometric and sculptural qualities of the building, as well as to embody the University's core values of excellence and openness. Limestone presented a perfect medium with which to achieve these goals. The building's main floor includes a 100-seat presentation room, interview suites, staff offices, informational/display areas, and comfortable waiting lounges. With expansive views and abundant daylight, the second floor accommodates the admissions staff. A light filled double-height atrium space visually connects the two levels and helps create a positive and dynamic memory of prospective students' visit to the school. The approach to the building through the landscape is accessible and welcoming, and the building's terrace serves as the starting and ending location for campus tours. The site design for the building transformed a large parking area into a new landscaped quadrangle, enhancing the environment while providing key circulation paths. The Admissions Center defines the edge of this new collegiate space.

Minimalist limestone detailing provided another technical advantage. Special care was given to the detailing of the exterior envelope in an effort to create a virtually maintenance-free building. Exterior wall mockups of alternate construction assemblies were erected, water tested, and reviewed by the team's envelope consultant. As such, the building

envelope is true to the dual character of the project, where modernist functionality meets minimalist sculptural form.

The interior materials chosen to complement the limestone cladding include American sycamore paneling, artisan plaster, and acoustical fabric ceilings. Large expanses of glass punctuate the monolithic limestone cladding to give the building its open and transparent character. The University was interested in energy efficiency and the reduction of the facility's carbon footprint. The building meets the sustainable goals established by Brandeis and is designed to a LEED Gold standard.

With the construction of the Admissions Center, the University has fulfilled its goal of enhancing the visitor experience through the use of natural light, sculptural form, and venerable materials.

JURORS COMMENTS

The designers of this university welcoming and admissions center were asked to use limestone cladding to honor the palette and warmth of the other stone buildings on campus. The project has a robust and energetic massing that is complimented by the use of stone, meticulously detailed and crafted to provide a seamless texture of alternately sized horizontal bands of limestone. This is not easy to do given the geometry of the structure, but it appears to be executed faultlessly. The stone gives the building a beacon-like quality as if it is lit from within. The gestural form, clothed in its warm mantle of stone panels must be an irresistible draw for both visitors and students, thus achieving its purpose.

ARCHITECT

Charles Rose Architects, Somerville, MA

LANDSCAPE ARCHITECT

Reed Hilderbrand Associates Inc.,
Cambridge, MA

STONE INSTALLER

Fred Salvucci Corp, Burlington, MA

STONE SUPPLIER

Valders Stone & Marble, Valders, WI



CHARLES DEERING LIBRARY WEST ENTRY RENOVATION, NORTHWESTERN UNIVERSITY EVANSTON, ILLINOIS

PROJECT DESCRIPTION

Upon completion of Northwestern's University Library in 1970, James Gamble Rogers's 1933 Deering Library's front entrance was permanently closed. Building access was re-routed through a basement corridor connecting it to the new library, thus compromising its intended role as ceremonial portal to the precincts of knowledge.

Restoration of the entrance and lobby provides a new face for the combined library complex, strengthens connections between Deering and Main Library and preserves the unique architectural character of Deering's spaces.

Work included construction of a new, accessible entry route and plaza fronting on the adjacent meadow, new custom-designed lamp standards and railings, new landscaping, accommodation for assembly podia and media hookups, restoration of exterior lighting and finishes and re-commissioning of the original entry doors. Masonry details match original work and sandstone paving matches that which was removed decades ago. Inside, work included repair and restoration of historic finishes, assemblies, and a new security station and entry vestibules stipulated to be indistinguishable from the building's original architecture. This encompassed restoration and augmentation of historic lighting, new custom-designed, archival-quality display vitrines, custom signage standards, and custom-designed light fixtures.

Building-wide work included improvements to accessible routes, elevator, security and life-safety enhancements, and redesign of the corridor linking Deering to Main library, including new finishes, lighting, signage, millwork and integrated digital media displays designed to clearly mark the point of transition between Main and Deering.

Carefully considered use of stone was essential in integrating the new elements seamlessly and gracefully into the fabric of the original building. The choice of stone varieties, their finish, cut and treatment was a significant aspect of the design of the original building, so attention to source, scale and mix was central to the success of the finished project. Stone's durability, beauty, and clear association with distinguished university buildings first led to its selection by Rogers for the Library and other campus buildings. Some stone used originally had been replaced over time with inferior materials in later renovations. The new plaza uses the same long-gone figured sandstone for paving once found in the building's loggia. New landscape walls are built of Lannon stone obtained from the same quarries and with a mix and cut that matches the original walls. Stair treads and wall copings are of

granite selected to match the original, and inside the building, new vestibules and repairs use the travertine found on neighboring piers and walls.

Limestone and sandstone elements in the original lobby were cleaned and restored, enhancing their beauty and allowing them to be appreciated anew. The overall ensemble of renovations and new construction comprise a seamless extension of a rich and evocative architectural language. Together, these elements celebrate and enhance this significant architectural asset, allowing it to serve and inspire current and future generations of Northwestern students, alumni, staff and visitors.

JURORS COMMENTS

This masterful building by James Gamble Rogers was given a second life by the design team. The original entrance sequence that had been abandoned for years for an undignified one on another side was restored and improved by a sensitive renovation and a new accessible entry sequence and plaza that tie the building to its adjacent courtyard and the existing campus circulation. Well integrated into the landscape, the new entry features restored and new lighting elements that are sympathetic to the original structure. The original building's sandstone was used deftly to emulate the historic fabric and to blend the outside elements with the restored lobby and circulation corridors. This is an excellent example of thoughtful historic preservation and good stewardship. The original architect was right all along: the building should only be entered from the west elevation and the design team has made the entrance both legible and accessible through careful stone detailing and sympathetic landscaping.

ARCHITECT

HBRA Architects, Chicago, IL

STONE INSTALLER

Jimmy Z Masonry, Crystal Lake, IL

STONE SUPPLIER

Quarra Stone Company, Madison, WI

STONE QUARRY

Biesanz Stone Company, Winona, WI
New England Stone Industries,
Smithfield, RI
Russell Stone Company, Grampian, PA
Monacelli Stone Company, Lannon, WI

DBX RANCH

COLORADO

PROJECT DESCRIPTION

Until recently, this 3.5-acre property operated as a maintenance boneyard for a nearby working ranch. Deposited debris, barren soils, and fill from an adjacent development created an unnatural landform, resulting in a site with low visual quality and no functioning ecosystems. Through a collective dialogue between landscape, architecture and interior design, a new vision reimagines the disturbed site into a livable landscape, emblematic of our American West. The residence – an ensemble of structures designed in a modern ranch vernacular – is effortlessly unified through layered, interconnected outdoor gathering spaces and regional materials that elaborates upon the experience of moving between structures, heightening and renewing one's sense of place.

Upon entering the courtyard, one is immediately aware of seamless and unfolding relationships between architecture and landscape through a sophisticated, regional palette of natural stone, water, and plants. Set upon architectural focal points, two perpendicular sandstone paths descend into the space and converge upon a monolithic, hand-carved granite fountain. The design of the fountain is purposefully quiet, both in its detailing and operation. The feature includes a recessed interior, allowing water to become still before it reaches the surface, with lightly cleft sides, allowing the water to delicately bounce as it descends into the geometric lower granite basin.

The landscape architect's selection of various stone material extends the tones of the home's granite walls and contextual surroundings into the garden, but also be detailed in a manner that balances rural and modern qualities. The majority of the paving is constructed of rectilinear gray sandstone with a natural finish and snapped edges, laid in a staggered running bond organization. Throughout the garden, thoughtful attention was also given to the configuration and layout of terraces, pathways and steps. In doing so, this ensured that the edges of the terrace and its interface to other elements were designed so that no "left over" stone paver pieces would be found.

Within the central courtyard, split-faced stone stairs descend into a rectilinear plinth of lawn, punctuated by a carved granite fire pit. Leveraging the property's existing topographic relief, a shallow infinity-edge dipping pool abstracts the transparent and cavity-like pools found throughout the Rocky Mountains. The design purposefully achieves the illusion of a larger water feature with the distant pond and offers a refreshing recreational element. Containing the infinity edge, a designed granite escarpment emerges from the meadow, juxtaposing the geometric water feature and providing informal seating ledges.

The site's prior use required the landscape architect to incorporate a highly technical and complex sub-surface structural system. The initial geotechnical report identified the building envelopes rested on 12 feet of man-placed fill. Assuming a 1 percent settlement, the team faced concerns that the terraces would settle up to 12 inches. In response, a grid of structural micro-piles provides the necessary foundation for the construction of terraces immediately outside of the architecture, under the water features and site walls. The solution enabled the crisp detailing and design resolution of the architectural structures to seamlessly connect with the horizontal stone terraces.

JURORS COMMENTS

This inspiring project with its crisply detailed walks, retaining walls and pools provides a contrast to its rural and informal setting by establishing a man-made precinct within the landscape. The vernacular wooden buildings that form the compound are dark and recessive elements that also provide a contrast to the constructed landscape. Stone elements are shown to full advantage and have been carefully selected and placed within the composition. One can imagine that hundreds of years from now, when the wooden structures have deteriorated and faded away, that the enduring stone chimneys and walls will make a fabulous and poetic ruin, placed as they are on their stoutly designed forest of piles.

LANDSCAPE ARCHITECT

Design Workshop, Aspen, CO

LANDSCAPE CONTRACTOR/ INSTALLER

Landscape Workshop, Carbondale, CO

STONE INSTALLER

JD Masonry, Arvada, CO

STONE SUPPLIERS

Coldspring, Cold Spring, MN
Gallegos Corporation, Vail, CO





DORCHESTER SQUARE RENEWAL

MONTREAL, QUEBEC

PROJECT DESCRIPTION

Created in honour of Canada's Confederation in 1867, Dorchester Square remains a prestigious space emblematic of Montreal's Golden Age, when the city was Canada's sole metropolis. In the heart of downtown, it has endured as Montreal's chosen site for commemorative events and for festive, cultural and political gatherings. The presence of four commemorative monuments and 10,000 graves from the former St. Antoine cemetery below its lawns confirms the historical and archaeological importance of this heritage site.

The renewal of Dorchester Square required that the park be completely rehabilitated, its monuments restored, its landscape revived, and that it address the present-day requirements of an urban public space. The design strategy recovers the former spatial and aesthetic qualities of the site through the restoration of the original Victorian garden square design and its monuments, while at the same time reimagining its urban and landscape forms to address current realities of the site.

Walkways are paved in a carpet of black Peribonka granite finished in three different textures, thus creating a vibrant visual effect as light is reflected off its surface. To recall the cemetery and its forgotten graves, 58 footed Latin crosses, a graphic used to represent cemeteries on city maps, are inserted into the stone walkways in a fourth more highly textured finish of granite. As the precise limits of the early 19th century cemetery are unknown, the crosses are inserted to correspond with their location and orientation on the map of the site, thereby permitting a reading of the cemetery's expanse.

Long-neglected and requiring complete restoration of their bronze and stone elements, the square's four monuments were given thoughtful attention. At the heart of the square, the restored equestrian Boer War Monument with its sculpted stone base is now enrobed by red geraniums, the flower of Montreal, highlighting its significance. The Robert Burns and Sir Wilfred Laurier monuments, both fully rehabilitated, are reinstalled in their previous locations. The latter, whose stone base includes elegant bas reliefs, is provided a new circular dais fashioned from monolithic blocks of polished black granite, which includes recessed lighting for dramatic night-time illumination. The Belfort Lion was relocated following its conservation so that it now rests upon a granite pathway, permitting it to be viewed in a manner consistent with the Victorian approach to sculpture within a garden square. A unique feature of the Lion monument is its watering trough for horses, the repair of which was included in its restoration.

Through the restoration of existing stone monuments and the integration of new natural stone elements, this important public space has found new life. Stone was selected for this project not only because of its ability to meet the technical demands of Montreal's environment, but because of its potential to reflect historical and contemporary design ideas, and to communicate the quality and importance of the site. The renewal of Dorchester Square offers a contemporary vision for the site that is deeply respectful of its archaeological and historical heritage, as well as its current time.

JURORS COMMENTS

The before and after pictures of this particular project are an testament to the power of design excellence and sensitive historic preservation--preservation that goes beyond just putting things back like they were at some point in history. Each site has a story to tell and a thoughtful design team takes advantage of the opportunity to tell that story to people who visit a building or place. This public room, Dorchester Square, once held a cemetery, unmarked graves now positioned beneath its surface. The designers took advantage of the archaeological aspects of the site by restoring its features, seen and unseen. The extent of the cemetery was marked with 58 Latin crosses of Canadian black Peribonka granite in a special textured finish. Four monuments were lifted and appropriately restored and landscaped so that the visitors could better see and appreciate them. The landscaping reinforces the pathways and edges to create a new and meaningful place where there was once an empty space. The black granite pathways and plazas have four different stone finishes which produces a glittering effect not unlike a surface that has just been rained on. It sparkles and catches the light in both day and night and makes this square ever a lively one for residents of and visitors to Montreal.

LANDSCAPE ARCHITECTS

Consortium Cardinal Hardy Architects /
Claude Cormier + Associés, Montreal, QC

STONE INSTALLER

Ramcor Construction, Montreal, QC

STONE SUPPLIER

Granicor, Saint-Augustin, QC

RESTORATION CONSULTANT

Trevor Gillingwater, Montreal, QC

MONUMENT RESTORATION

Terramex, Montreal, QC



HALLS RIDGE KNOLL GUEST HOUSE

SANTA LUCIA PRESERVE, CARMEL, CALIFORNIA

PROJECT DESCRIPTION

Halls Ridge Knoll Guest House is located in the Santa Lucia Preserve, a remarkably beautiful, vast landscape that was previously a historic cattle ranch. The rugged and pristine site has a rolling topography, a forest of ancient live Oaks and Manzanita, and offers panoramic views of the San Clemente Mountains and the Los Padres National Forest beyond.

The master plan for this vacation retreat puts forth a series of buildings that relate to its ridge-top setting. These buildings, which feature stone prominently, include a workshop, guest house, and main residence. Each structure is anchored to the land with a series of massive bluestone walls and fireplace chimneys, marking the passage along the ridge and culminating in a stone court at the future main residence.

The first building constructed on site is the guest house, which flanks the winding entry drive and is anchored to the sloping site with a substantial Llenroc bluestone wall, screening the house and pool. A simple timber framed shed roof springs from the wall, supporting naturally weathered zinc roofing over cedar-clad volumes. A linear path of natural cleft Pennsylvania Bluestone runs adjacent to the stone wall, marking the house's entrance and the end of the pool; it also continues inside, serving as the circulation hallway which runs the length of the house.

The home is sited to take advantage of passive design elements of the temperate California climate. Expansive windows provide natural lighting throughout the house, while a broad overhanging roof shades from the intensity of the summer sun. Sliding doors and operable hopper windows throughout the house use the prevailing winds for natural ventilation, while also providing expansive views of the mountain range. Wood flooring in the living space of the house is reclaimed from an old barn structure.

The Halls Ridge Knoll guest house is a thoughtful, modernist intervention, carefully detailed in timber, glass, and more than 3,000-square-feet of Bluestone wall cladding and 800-square-feet of Bluestone paving. Designed to choreograph movement along the extraordinary ridge-top site, the guest house celebrates its magical surroundings.

ARCHITECT

Bohlin Cywinski Jackson, San Francisco, CA

LANDSCAPE ARCHITECT

Bernard Trainor and Associates,
Monterey, CA

STONE INSTALLERS

Jamey DeMaria Masonry, Carmel, CA

STONE QUARRY

Finger Lakes Stone Company, Conklin, NY

JURORS COMMENTS

This small gem of a project was startling in its modesty. On approach, one appears to be passing an old country wall of stone, possibly the remnant of an earlier structure with an old chimney marking the site. The rustic wall turns out to be a foil for an elegant guest house with a simple shed roof that uses the wall as a continuous support. The first of three buildings envisioned for the property, the small guest house is perched upon the edge of a steep hill with distant views to the mountains. The contrast between the hard exterior stone wall offering privacy and the warm, open wood, glass and stone interior is startling and pleasing. Beyond the house proper, the stone wall continues along the road, breaking down and dematerializing into the ground, as it simultaneously frames views from the living room and shelters a linear infinity pool that appears as a long plane of unbroken glass.





INDEPENDENCE PASS RESIDENCE

ASPEN, COLORADO

PROJECT DESCRIPTION

The Independence Pass Residence is sited at the edge of a nature preserve in Aspen, Colorado with views of an alpine meadow, forests of evergreen and aspen trees, the Roaring Fork River and the Rocky Mountains.

The owners requested something very different from large, ostentatious heavy-timber homes that appear throughout the Aspen slopes: a home that would reach out to nature, not to gird against it; one that would feel light and modern, yet not on display.

Approached from the north, a driveway leads from the main road to a private parking court, sheltered from wind and weather. The house stretches between two existing hills on the site; forming a threshold to the views of the meandering river and nature preserve beyond. The lower level is expressed as a series of stone-clad walls that extend the building into the landscape. The upper level is a sleek box with a metal roof that floats on slender columns. Pre-weathered wood siding is used to clad the upper level of the buildings and will continue to weather to a silver grey. All exterior cladding materials are intended to weather naturally with little maintenance to a palette of soft grays.

A wall of black-stained cedar boards marks the main entry and extends through the house into a double-height space with a floating stair. Cantilevered wood stair treads lead to the upper level and main living pavilion where full-height walls of glass reveal panoramic views of the nature preserve and New York peak. The living room, dining room and kitchen occupy the center of the linear floor plan, with a master bedroom suite to the west and a family room and outdoor courtyard to the east. A fireplace clad in Vals quartzite forms the western edge of the living room with a large skylight above. A reading alcove with a bench of wood slats is lined with Douglas fir panels and stainless steel shelves for display of the owner's photography collection. Sliding panels of glass open to an outdoor deck, further blurring the boundary between interior and exterior.

A second stair connecting all levels of the house is crafted of a one-inch thick steel plate that is both structure and guardrail, slicing through the vertical space. Ground level spaces include three bedrooms with individual baths, a guest suite, mudroom and exercise room.

JURORS COMMENTS

This vacation house in Aspen touches lightly on the land. Perched atop a man-made stone plinth of richly textured Vals Quartzite that extends out into the landscape through a series of retaining walls, the house is a thin and elegant, linear pavilion of metal, glass and wood that takes full advantage of the distant mountain views to the south. Douglas fir and bright colored metal structural elements in the interior contrast with the textured quartzite and honed Pietra Cardoso panels. The unusual and sculptural floating roof connotes a linear cumulus cloud and provides welcome shading for outdoor areas in the summer months. One particularly pleasing detail is the skylight at the face of the chimney breast which allows light to play on the textured quartzite as it rises through and above the roof. The ability to watch snow blowing across this skylight while sitting in front of a roaring fire must be a delight in winter months.

ARCHITECT

Bohlin Cywinski Jackson, Seattle, WA

STONE INSTALLERS

Gallegos Corporation, Basalt, CO

STONE SUPPLIER

Quarra Stone Company, Madison, WI

STONE QUARRY

Bertozzi Felice di Rovai G & C Srl, Pietrasanta (LU), Italy
Truffer AG, Vals, Switzerland



LINCOLN SQUARE SYNAGOGUE

NEW YORK, NEW YORK

PROJECT DESCRIPTION

The new home for the Lincoln Square Synagogue is designed to elevate the sense of community for the modern orthodox congregation and foster the Hebraic consciousness of prayer, reflection and study. This 52,000 SF ground-up new building consists of three above grade and two below grade floors.

Specific needs for a sanctuary space, expanded educational spaces, flexible gathering spaces, kitchen and administrative offices were identified. In particular, the sanctuary space needed to accommodate members' ability to pray "in-the-round." Each of these elements contributed to an overall desire to foster a sense of place within an expanding, unified Jewish community.

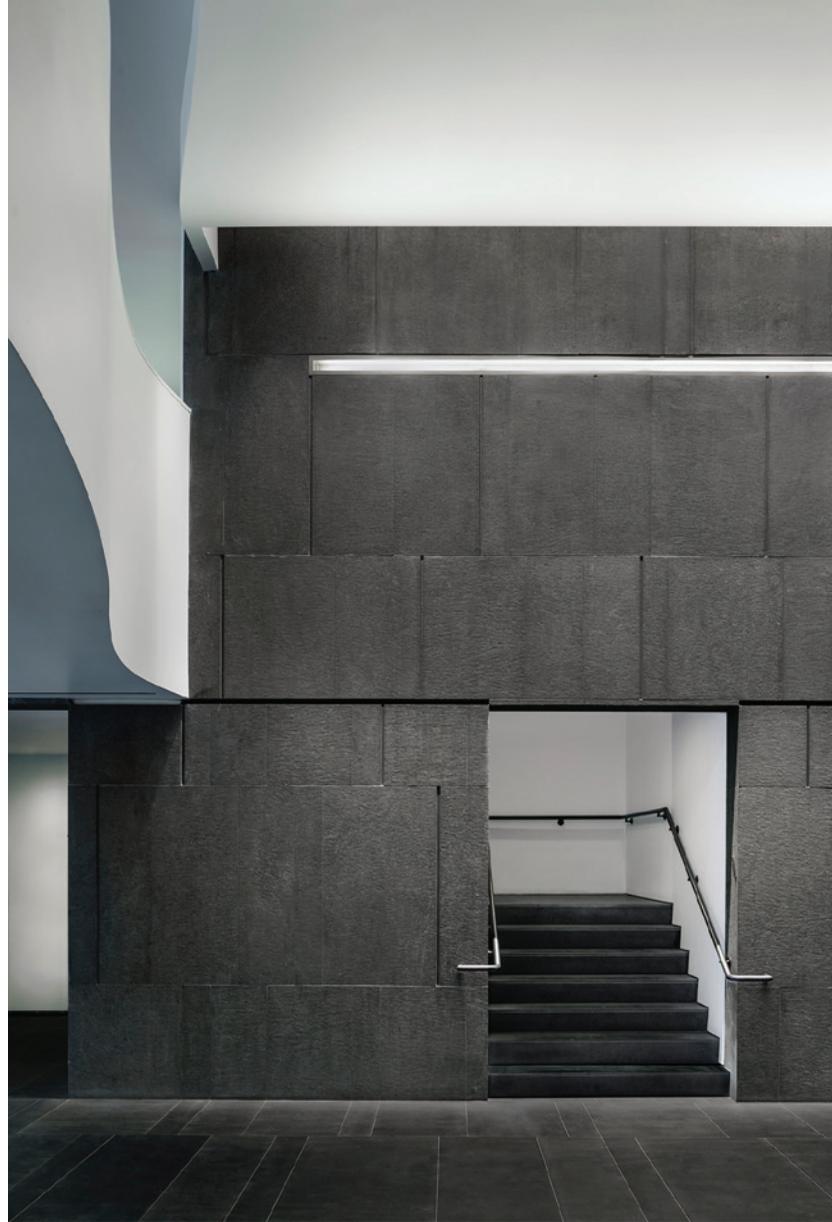
The resulting building includes a 450-seat sanctuary, a 2,200 square foot outdoor terrace, a 160-person Beit Midrash – "house of study," educational spaces, administrative offices and a 500-seat 10,000 SF banquet space.

The thoughtful incorporation of Jewish symbolism within the exterior and interior expression defines the building as a place of worship, in the Upper West side of Manhattan and architecturally illustrates how the congregation manifests their Hebraic consciousness in their daily lives and who they are as a Jewish community.

Integration of biblical materials (stone, bronze, cedars of Lebanon) commemorates the past while incorporating the craft of modern detailing, conveying a unique sense of place and reflecting the continuum of the synagogue's heritage. In particular, the natural stone solidity of the north façade and the "ends" of the east façade convey the protective covering for the Torah and the Tabernacle within. The patterns within the stone are referential to the "stripes" found on the prayer shawls and the rustication of the main stone lobby wall is reminiscent of the Wailing Wall in Jerusalem. The selection of stone plays an integral role in translating the broader notion of symbolic reference into an identifiable materiality within the built structure.

Lastly, the design carefully devises the spiritual experience of the spaces by creating a hierarchy of circulation within. Architectural clues, such as the street-level entrance, the lobby-interior gathering space and the more private sanctuary corridor acknowledge a physical transition from public to private and reflect the spiritual journey members undertake as they prepare to enter the sanctuary.

The result is a unique, LEED certified, structure and architectural expression reflective of the community.



JURORS COMMENTS

This synagogue in New York City stood out boldly from the other more bucolic sites and projects we reviewed, being an intensely urban project that meets a busy sidewalk. The project has a dramatic and striking presence on Amsterdam Street near Broadway. The large glass volume that contains the sanctuary and other gathering spaces is contained visually by two stone facades that to this reviewer recall the two ancient tablets that form the foundation of Jewish faith. The undulating glass curtainwall is expressed as horizontal bands of varying heights that give a sense of a living community and spiritual ascension. The stone detailing and attention to texture and materiality throughout the sculptural interior of the building is superb. There is a sense of mystery and timelessness that we felt was appropriate and powerfully moving.

ARCHITECT

CetraRuddy, New York, NY

INTERIOR STONE INSTALLER

Amendola Marble, White Plains, NY

EXTERIOR STONE INSTALLER

Massuci Construction Corp.,
Huntington, NY

STONE SUPPLIER

Walker & Zanger, Perth Amboy, NJ

RELMAR HOUSES

TORONTO, ONTARIO

PROJECT DESCRIPTION

Pocketed into a narrow lot adjacent to the Cedarvale Ravine in Toronto's Forest Hill Village, the two semi-detached homes known as the Relmar House(s) are an architectural response to a complex commission. Addressing the request of an empty-nester couple making the decision to downsize into a forever home, the two sides of the project respond to their two very different sets of priorities.

One half of the project is calibrated to address the clients' desire to age-in-place. An elevator is tucked near the kitchen to mitigate navigating three flights of stairs; exterior surfaces are heated to prevent ice build up and the need for snow shovelling; the washrooms are tiled in a slip-resistant surfaces including heated benches, and come prepped for future safety grab bars; and the basement includes a health spa, gym and a future suite for live-in support if required. The other half supports a larger strategic financial plan to offset construction costs and to add density to the site of a former single family home.

Beyond the programming, the site itself presented a number of design challenges. Access to natural light is considerably limited by an apartment building to the south and the neighboring home to the north. This, combined with the constraints of subdividing the property, generated a design response that is productively introverted, with skylights that wash the interiors with light.

Despite being two houses with two separate needs, the project is holistically considered. It balances spatial complexity and economic simplicity to maintain a consistent architectural language. The metaphor of the geode — a stone with a rough crust concealing a glinting center — helped guide and cohere the aesthetic.

Like the geode, the exterior of the houses(s) is weighty and robust. And while the aesthetic of the exterior is obviously more contemporary than neighbouring homes, a native material palette and tactical placement of punched windows respects a contextual awareness without a jarring contrast. The facade consists of a hard, black brick and Eramosa limestone shell that cracks open at the roof (the skylights). The interiors are clad in a reflective, light-reflecting White Sands limestone. The interior stairs are shifted off the limestone to create an uninterrupted, sun-filled three-storey atrium with the kitchen/living room on the ground floor, a hovering mezzanine office space above on the second floor, and the bedrooms on the third. The view from and between these spaces adds to an overall feeling of levity that permeates the interior of both homes.

In addition to aesthetic integrity, the project integrates active and passive sustainable systems into its design, not just as a technical requirement but also a responsible design ethos. The roofs of the main structure and the garages have extensive and intensive planting systems respectively. Water retention measures address the irrigation of plantings, while excess water is allowed to recharge back into the ground, keeping the house(s) excess run-off from flowing into the city of Toronto's often overloaded storm sewer infrastructure.

JURORS COMMENTS

These two instantly likeable and intriguing townhouses were a refreshing take on an old typology. Like fraternal twins with slightly different features, the two linked row houses were spatially dynamic and airy. The use of White Sands limestone on the walls creates the feeling of being in an interior courtyard or a sunny street in a far distant climate as most of the light filters down from above and catches the light stone detailing. The sustainable features and interesting mix of materials makes this project very successful on many levels.

ARCHITECT

Architects Luc Bouliane, Toronto, ON

STONE INSTALLER

D. L. Engineering Inc.,
Richmond Hill, ON
Gentile Stone, Stouffville, ON

STONE SUPPLIERS

Owen Sound Ledgerock Ltd.,
Georgian Bluffs, ON
Stone-Tile International,
Toronto, ON

STONE ENGINEER





STONE BARN AT A COASTAL FARM COASTAL RHODE ISLAND

PROJECT DESCRIPTION

A family's dream of creating a special place for present and future generations has been realized through an ongoing eighteen-year collaboration between the architects and client. The Stone Barn, the fourth in a series of phases in the reorganization and restoration of this coastal farm, has been repurposed from a dormant dairy barn into a great room at the social center of a family compound.

Situated at the highest elevation of the farm, the barn was originally a bank barn neatly tucked into the rolling topography. Dairy stalls were located on the ground level accessible from the east, where low ceilings limited overhead space. The main level had access from the west and the south. A gambrel roof replaced the original gable which was destroyed during the New England Hurricane of 1938. Over the course of several generations and changes of ownership, ongoing water damage and subsequent powder post beetle infestation severely compromised the entire structure. The patched east stone wall was noticeably bowed and cracked after years of supporting an eccentrically shifted roof load.

None of the original wood framing was salvageable and over 50 percent of the stone walls required rebuilding from the ground up. Constructed of field stone and fragments of brick and thin slate chinking, and, having a beautiful aged patina of chipped parging and yellow ochre lichen, the family requested at the onset that the beloved stone walls remain visible from both the interior and exterior of the barn. Additionally, the family requested that the lower level head room be increased to create usable space. Extensive underpinning and pouring of robust concrete benched foundations allows the lower level to provide a twenty-first century function. The rebuilding of the stone walls presented a challenge to maintain the patina and impasto of the parging and keep all walls looking consistent. The architects worked with the structural engineer and the mason to attain a mortar mix that was both stable and had the same weathered texture of the extant walls.

A series of Douglas Fir heavy timber bents have been inserted into the barn's stone shell. A pair of steel trusses, centered on the two west facing doors, create an unencumbered central open space for large gatherings. An oversized, steel clad fireplace anchors the gathering space and extends the use of the barn into three seasons. The architects clad

the fireplace in steel plates as a purposeful foil, honoring the existing stone of the barn. A cantilevered, raised stone hearth creates an intimate perch in an expansive space.

The adjoining field stone foundation of a former shed anchors an irregularly shaped granite paved terrace and has been transformed into a fire pit. The terrace and top of the walls of the fire pit were seamlessly raised to knit together grading at the north and east sides of the barn. The fire pit is a favorite spot for generations of the family and their guests to gather and watch embers sail upwards into the night sky.

JURORS COMMENTS

A long-term collaboration between the owners and architect pays off in this thoughtful and beautiful restoration of a stone barn, the last in a series of projects on this rural site in Rhode Island. The original stone walls were restored and augmented with new, matching stone to form a seamless and timeless container for the masterfully detailed interior. Wood elements that bring out the rich color and patina of the exposed stone walls are contrasted with charcoal-colored steel structural components. Interventions such as the delicately detailed roof clerestory, glass room addition and powerful stone fireplace and hearth make this a fascinating, memorable and richly layered place. The outdoor fire pit, ancient, yet modern in its execution, is an extraordinary moment in the composition.

ARCHITECT

Bohlin Cywinski Jackson,
Wilkes-Barre, PA

LANDSCAPE ARCHITECT

Michael Vergason Landscape
Architects, Alexandria, VA

STONE INSTALLER

Rosewood Construction, Oakland, CA

STONE SUPPLIER

Northeast Millwork, Tiverton, RI

STONE QUARRY

Vermont Soapstone, Perkinsville, VT



WOODY CREEK GARDEN PITKIN COUNTY, COLORADO

PROJECT DESCRIPTION

Within walled boundaries, Woody Creek Garden embraces its high alpine environment through explorations of stone and water that serve as unifying elements of form in the design of the various outdoor spaces. Through striking and distinctively detailed stonework, water is portrayed in its various states and forms – atmospheric mist, single rivulets, cascades, and still pools.

Two courtyards interlink the residence allowing each room to enjoy the visual landscape. In the entrance courtyard, the sound from a carved 24" x 24" cut-granite fountain reverberates throughout the walled space. Placed for gathering and quiet contemplation, a pin-wheel arrangement of sculptural, granite slabs provide a honed surface for sitting while providing year-round interest. Each stone was individually specified with intentionally spaced core fractures, utilizing the extraction method to serve as sculpted details. Large sandstone pavers, set in sand and cut in an irregular, but geometric fashion bring a sense of modernity to the space.

Throughout the property, stone detailing seek to heighten one's experience of the landscape and views. Upon the home's entry, an 18" rectilinear cut in the freestanding stone wall frames a distant peak, creating a singular reference to the outside world in this encased space. Emerging from the center of an organically-shaped carved sandstone slab, water is carried along a narrow 2" runnel sandstone cap, disappearing into the framed horizon. This glimpse to the west is the only opening in the tightly enclosed courtyard. From its opposite aspect, the feature creates a welcoming gesture at the home's front entrance. The slender rivulet of water trickles from the sandstone slab above onto a honed granite plane, set within a sandstone terrace

In contrast, a second promontory courtyard commands a strong presence over its alpine setting, leaving the steeply sloping site undisturbed. A 12' x 40' reflecting pool – a thin sheet of water over honed black granite – captures the form and silence of the ever-changing natural environment on its taut surface. Along its edge, water flows over a 1/2" radius edge, disappearing into a recirculating slot. Commissioned by Italian artist Bruno Romeda, a bronze sculpture rests upon an elevated granite plinth. Along its western edge, designers crafted a two-tiered, infinity edge detail. In the first vertical drop, water

flows between the pool and perimeter stone walls, landing onto an intermediate bench, while the second drop introduces a chamfered edge, allowing water to embrace the vertical relief without splashing. Sandstone terraces provide continuous access to the various landscape features of the garden. At the base of the battered perimeter walls, a sandstone path leads to a fire pit, encircled by lichen-covered boulders.

Along the courtyard's eastern perimeter, water appears to emerge from the hillside, fracturing and falling against the irregular vertical stone wall, melting in a curtain-like formation behind the spa. The colors, distinctive detailing and striking stonework were selected based on their appropriateness to the context. From above, a rectilinear pool lies behind the wall, silently mirroring the sky above and offering no ostensible connection to the structure or to its source.

JURORS COMMENTS

A house with a pinwheel-shaped plan provides an opportunity for a series of outdoor rooms in this extraordinary setting, each with its own views to distant mountains. It is hard for a New Orleans architect to comprehend actual contours much less an environment like this. The designer took full advantage of the opportunity. A series of landscaped courtyards or outlooks is connected through a well detailed and varied, stone and water elements. Fountains and pools incorporating natural stone catch the sunlight and provide visual continuity and the ever present sound of water in what must be a very quiet peaceful site. The presentation provided a number of stone details that allowed the jury to understand the care and thought that went into this commission.

LANDSCAPE ARCHITECT
Design Workshop, Aspen, CO

ARCHITECT
Poss Architecture, Aspen, CO

LANDSCAPE CONTRACTOR
Landscape Workshop, Carbondale, CO

STONE SUPPLIER/INSTALLER
Gallegos Corporation, Wolcott, CO

STONE QUARRY
Arkins Park Stone, Loveland, CO

2014 Award Winners

The Barnes Foundation

Philadelphia, PA
Architect: Tod Williams Billie Tsien

Bass Library at Yale University

New Haven, CT
Architect: HBRA

Casa De Las Lomas

Austin, TX
Architect: Michael G. Imber Architects

Noble & Greenough School Castle Project

Dedham, MA
Architects: Archterra & Towers/Golde

Fifteen Central Park West

New York, NY
Architect: Robert A.M. Stern

Franklin D. Roosevelt Four

Freedoms Park
New York, NY

Architect: In honor of Louis I. Kahn

George "Doc" Cavaliere Park

Scottsdale, AZ
Architects: Floor Associates (JJR/Floor) & Weddle Gilmore

Lakewood Cemetery Garden

Mausoleum
Minneapolis, MN

Architect: HGA

New Country House

Villanova, PA
Architect: John Milner Architects

Escondido

Horseshoe Bay, TX
Architect: Michael G. Imber Architects

Schermerhorn Symphony Center

Nashville, TN
Architect: David M. Schwarz Architects

US Federal Building & Courthouse

Tuscaloosa, AL

Architect: HBRA

2012 Award Winners

Allen & Cowley Residence

Phoenix, AZ
Architect: Knoell & Quidort Architects

The Center for the Advancement of Public Action

Bennington College
Bennington, VT

Architect: Tod Williams/Billie Tsien

City Garden

St. Louis, MO
Landscape Architect: Nelson Byrd Woltz

Duke Divinity School Addition

Duke University
Durham, NC

Architect: Hartman – Cox Architects

Epic Corporate Headquarters, Campus Two

Verona, WI
Architect: Cuninghame Group Architects

Jefferson Scholars Foundation

University of Virginia
Charlottesville, VA

Architect: VMDO Architects

Lincoln Center Addition Southworth Library

Dryden, NY
Architect: HOLT Architects, P.C.

North End Parks

Boston, MA
Architects: Gustafson Guthrie Nichol & Crosby/Schlessinger/Smallridge

Philadelphia City Hall

Philadelphia, PA
Architect: VITETTA

Santa Barbara County Courthouse

Santa Barbara, CA
Architect: Robert Ooley, AIA

U.S. Courthouse

Alpine, TX
Architect: PageSouthernlandPage

Waipolu Gallery and Studio

Oahu, HI
Architect: Bohlin Cywinski Jackson

2010 Award Winners

Chapel of Our Lady of the Most Holy Trinity

Thomas Aquinas College
Santa Paula, CA

Architect: Duncan G. Stroik

The Kogod Courtyard at

The Reynolds Center for American Art and Portraiture

The Smithsonian Institution
Washington, DC

Architect: Foster + Partners, London

Abby Aldrich Rockefeller Sculpture Garden

The Museum of Modern Art
New York, NY

Architect: Zion Breen Richardson

Sun Valley Pavilion

Sun Valley, Idaho
Architect: Ruscitto/Latham/Blanton

Ambassador John L. Loeb, Jr. Visitors Center

Newport, RI
Architect: Newport Collaborative

Kroon Hall, School of Forestry and Environmental Studies

Yale University
New Haven, CT

Architect: Hopkins Architects, London

Douglas B. Gardner '83 Integrated Athletic Center

Haverford College
Haverford, PA

Architect: Bohlin Cywinski Jackson

Federal Reserve Bank of Kansas City

Kansas City, Missouri
Architect: Pei Cobb Freed & Partners

OC Tanner Store Renovation

Salt Lake City, Utah
Architect: MJSA Architects

Lily Lake Residence

Northeastern, PA
Architect: Bohlin Cywinski Jackson

New Canaan Pool and Pool House

New Canaan, CT
Architects: Amanda Martocchio Architecture + Design and Devore Associates, Landscape Architect

Ravine Residence

Toronto, Canada
Architect: Hariri Pontarini Architects

2008 Award Winners

Campbell Cliffs

Tucson, AZ
Architect: Line and Space, LLC

Ridge House

Rural Canada
Architect: Bohlin Cywinski Jackson

Litowitz Residence

Glencoe, IL
Architect: Liederbach and Graham

Opus 22

Genesee, CO
Architect: Marpa Design Studio

Bailey Plaza, Cornell University

Ithaca, NY
Architects: Michael Van Valkenburg Associates, Inc., Landscape Architects, PC

The Community Chalkboard: A Monument to Free Expression

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

Atwater Commons – Middlebury College

Middlebury, VT
Architect: Kieran Timberlake Associates

Park East Synagogue

Pepper Pike, OH
Architect: Mark Simon, FAIA

Seattle City Hall

Seattle, WA
Architects: Bassetti Architects & Bohlin Cywinski Jackson

George A. Purefoy Municipal Center

Frisco, TX
Architect: Malcolm Holzman, Holzman Moss Architecture

2006 Award Winners

402 Redbud Trail

Austin, TX
Architect: Cottam Hargrave Architecture

Art Collectors' Residence

Toronto, Canada
Architect: Hariri Pontarini

Belvedere Gardens

Salem, VA
Architect: SMBW Architects

Factory for Synergy Lifestyles

Karur, Tamil Nadu, India
Architect: SJK Architects

The Liberty Bell Center

Philadelphia, PA
Architect: Bohlin Cywinski Jackson

MTA TBTA Brooklyn Battery Tunnel

Brooklyn, NY
Architect: DiGeronimo PC

The Park at Lakeshore East

Chicago, IL
Architects: Site Design Group Ltd., The

Office of James Burnett

Petco Park – San Diego Padres Ballpark
San Diego, CA

Prothro House Addition and Remodel

Dallas, TX
Architect: Lawrence W. Speck, FAIA

Sigmund Stern Grove Renovation

San Francisco, CA
Architect: Office of Lawrence Halprin

Trinity Church

Boston, MA
Architect: Goodly Clancy

Unified Science Center – Swarthmore College

Swarthmore, PA
Architects: Einhorn Yaffee Prescott & Helfand Architecture.

2004 Award Winners

House in the Blue Mountains

Eastern, PA
Architect: Peter Q. Bohlin, FAIA

Sinquefield House

Osage County, MO
Architect: Barton Phelps & Associates

Tweed Courthouse

New York, NY
Restoration Architect: John G. Waite Associates, Architects, PLLC

Princeton University Chapel

Princeton, NJ
Restoration Architect: Ford Farewell Mills and Gatsch

The Keystone Building

Harrisburg, PA
Architect: Bernard J. Cywinski, FAIA

Carl and Ruth Shapiro Campus Center

Brandeis University
Waltham, MA

Architect: Charles Rose Architects

Admissions & Career Services Center

Trinity College
Hartford, CT

Architect: Kieran Cywinski Jackson

Tupelo Farm

Albermarle County, VA
Architect: Charlottesville Landscape Architects, Nelson Byrd Woltz

Tilted Stone Courtyard

Sante Fe, NM
Architect: Antoine Predock

McCaw Hall – Kreielsheimer

Promenade, Seattle Center
Seattle, WA

Landscape Architect: Gustafson Guthrie Nichol

2002 Award Winners

Gateway Center – University of Minnesota

Minneapolis, MN
Architect: Antoine Predock

Temple Beth-el

Fort Worth, TX
Architect: Hanfeld Hoffer Standford

Little Lake Lodge

Aspen, CO
Architect: Urban Design Group

Mira Monte Village

Henderson, NV
Landscape Architect: Peridian International, Inc.

Private Residence

Westwood, MA
Architect: Dan K. Gordon Associates, Inc.

National Japanese American Memorial to Patriotism During World War II

Washington, DC
Architect: Davis Buckley Architects

Washington University Graham Chapel Addition

St. Louis, MO
Architect: Vinci/Hamp Architects, Inc.

The Cooper Union for the Advancement of Science and Art

New York, NY
Restoration Architect: Platt Byard Dovell

2000 Award Winners

Andromeda Palm Court

Jaffa, Israel
Architect: M. Paul Friedberg & Partners

Grand Central Terminal

New York, NY
Architect: Beyer Blinder Belle Architects

The William J. Nealan Federal Building and Courthouse

Scranton, PA
Architect: Bohlin Cywinski Jackson

Gallaudet University Chapel Hall

Washington, DC
Architect: Harry Weese Associates

Gantry Plaza State Park

Long Island City, NY
Architects: Thomas Balesley Associates, Sowinski Sullivan Architects, Lee Weintraub

Ledge House

Catoctin Mountains, MD
Architect: Bohlin Cywinski Jackson

Law Library – University of Connecticut

Hartford, CT
Architect: Hartman-Cox Architects

The New Queens Civil Courthouse

Queens, NY
Architect: Perkins Eastman Architects

Rough Creek Lodge and Conference Center

Glen Rose, TX
Architect: PageSouthlandPage

Spence Theater for the Performing Arts

Alto, NM
Architect: Antoine Predock

St. John's Hall – Fordham University

Bronx, NY
Architect: Wank Adams Slavin Associates

1998 Award Winners

San Francisco Main Library

San Francisco, CA
Architect: Pei Cobb Freed & Partners

Main Building at the Central Park

Children's Zoo
New York, NY

Architect: Cabrera/Barricklo Architects

A House in the Endless Mountains

Eastern Pennsylvania
Architect: Bohlin Cywinski Jackson

Bartholomew County Memorial for Veterans

Columbus, IN
Architect: Thompson and Rose Architects

Iowa State Capitol

Des Moines, IA
Restoration Architect: RDG Bussard Dikis

Whig and Clio Halls at Princeton University

Princeton, NJ
Restoration Architect: Ford Farwell Mills and Gatsch Architects

1996 Award Winners

McDonnell Hall – Washington University

St. Louis, MO
Architect: Kallmann McKinnell & Wood

Ross Commons Residence Hall Complex

Middlebury College
Middlebury, VT

Architect: Einhorn Yaffee Prescott

The Callahan Residence

Athens County, OH
Architect: RVC Architects

The Jefferson Memorial

Washington, DC
Architect: John Russell Pope

Woodland Dormitories

Kenyon College
Gambier, OH

Architect: Thompson and Rose

Japanese American Historical Plaza

Portland, OR
Architect: Murase Associates

United Parcel Service Headquarters

Atlanta, Georgia
Architect: Hughes, Good, O'Leary & Ryan

Old Boys' High School Restoration

Brooklyn, NY
Architect: Beyer Blinder Belle

Architect: Beyer Blinder Belle

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2016 JAMES DANIEL BYBEE PRIZE RECIPIENT

Robert A.M. Stern is a practicing architect, teacher, and writer. With the help of fifteen partners, Mr. Stern leads an extraordinarily diverse and successful 320-person practice, all based in one office in New York, with projects as varied as the record-setting residential development 15 Central Park West in New York; the 57-story Comcast Center headquarters office tower in Center City Philadelphia; the newly opened Schwarzman College at Tsinghua University in Beijing, as well as buildings at public and private colleges and universities across the country; mixed-use residential neighborhoods in China; and private houses.



ROBERT A.M. STERN, FAIA
Founder and Senior Partner
Robert A.M. Stern Architects

Stern served as Dean of the Yale School of Architecture from 1998 to 2016; he was named J.M. Hoppin Professor of Architecture in 2000. Before returning to Yale, where he received his Master of Architecture degree in 1965, he was Professor of Architecture and Director of the Historic Preservation Program at the Graduate School of Architecture, Planning, and Preservation at Columbia University. Mr. Stern served from 1984 to

1988 as the first director of Columbia's Temple Hoyne Buell Center for the Study of American Architecture. He has lectured extensively in the United States and abroad on both historical and contemporary topics in architecture. He is the author of several books, and nineteen books on Mr. Stern's work have been published. Mr. Stern is the 2011 Driehaus Prize laureate and in 2008 received the tenth Vincent Scully Prize from the National Building Museum. In 2007, he received both the Athena Award from the Congress for the New Urbanism and the Board of Directors' Honor from the Institute of Classical Architecture and Classical America. He is a Fellow of the American Institute of Architects.

With his buildings, his teaching, and his writings, Robert A.M. Stern has changed the architectural profession and lifted the spirit of American architecture. Stern's fifty-year career has been dedicated to the idea that architecture is a conversation across time, connecting the present and future with the past. From the beginning of his career in the late 1960s, Stern reintroduced to architecture a concern for places, landscapes, and communities. Stern raised public awareness about the importance of architecture as host and author of "Pride of Place," the eight-part television series shown on the Public Broadcasting System in 1985.

Stern has put his ideas into practice. His designs are influential and controversial. Some architects see their work as autobiography. They establish a single vision and then repeat themselves. Stern sees his work as that of a biographer, or portrait painter, who helps clients and communities to realize their dreams. With every new project he and his colleagues find the specific solution that suits the program, the context, the culture and aspirations of the client, and the expectations of the larger community. At the same time, he is definite about his own point of view, which is in its way quite radical. That Stern is seen by some as a traditionalist is a testament to how he has altered the discourse in American architecture. Stern has dedicated himself to the fight against anonymity, uniformity, and placelessness that were shortcomings of international-style modernism. He has been instrumental in defining the paradigm for architecture in our time, a paradigm that values diversity, the lessons of the past, and an optimistic view of American achievement. As an influential practicing architect, as an author and thinker, as a preservationist and urban planner, as a teacher, and as a representative of architecture in corporate America, as much as any architect in our time, Stern's contributions have reaffirmed architecture as the great social art of our culture.



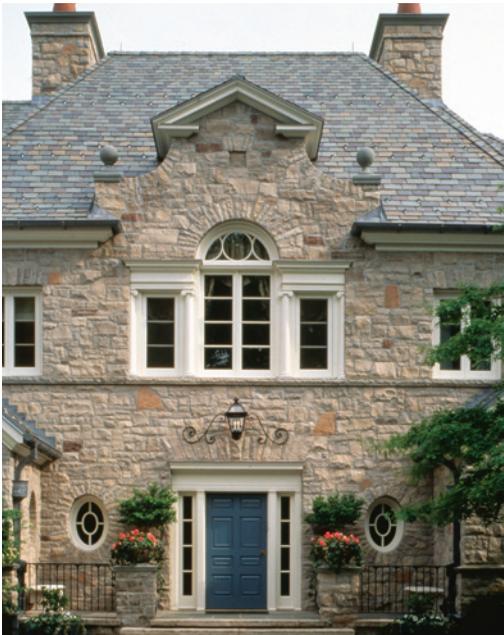
Janice and Robert McNair Hall, Jesse H. Jones Graduate School of Business, Rice University | Houston, Texas

Heart of Lake | Xiamen, China



Campus Gates, Marist College | Poughkeepsie, New York

Fifteen Central Park West | New York, New York



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Tompkins Bluestone Company, Hancock, NY
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Stone Interiors, St. Rose, LA
US Stone Industries, Prairie Village, KS

SILVER LEVEL

Diamant Boart, Olathe, KS
Continental Cut Stone, Florence, TX

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Learn more at www.naturalstoneinstitute.org

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