



TUCKER

DESIGN AWARDS

FRANK LLOYD WRIGHT'S

Unity Temple

June 25th 2014

EXCELLENCE IN THE USE OF NATURAL STONE

Building Stone Institute, one of the country's longest serving natural stone trade associations, proudly presents the 2014 Tucker Design Awards. Established in 1977, the Tucker Design Awards honor those who achieve a criteria 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 - whether exterior building, landscape, interior design, ornamentation or restoration of commercial, institutional or residential projects - were considered in this Tucker Design Award selection process. Our panel of esteemed jurors reviewed each project for its overall

unique, innovative and impressive qualities, rather than its fit within a particular category. 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. 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.

SCHEDULE WEDNESDAY JUNE 25TH, UNITY TEMPLE

TUCKER DESIGN AWARDS AND BYBEE PRIZE PRESENTATIONS

10:30 am – 12:30 pm

Unity Temple Sanctuary

WELCOME

Jane Bennett *Executive Vice President – Building Stone Institute*

John Grubb *2014 President - Building Stone Institute – Charles Luck Stone*

GUEST SPEAKER

S. Lloyd Natof *Fine furniture craftsman and great-grandson of Frank Lloyd Wright, Oak Park, IL.*

INTRODUCTION OF THE JURORS

Brenda Edwards *Tucker Design Awards Committee Chair - TexaStone Quarries*

PRESENTATION OF THE 2014 TUCKER DESIGN AWARDS

Blair Kamin *Architecture Critic - Chicago Tribune*

Duncan G. Stroik *Principal - Duncan G. Stroik Architecture, LLC*

Peter L. Schaudt *FASLA, FARR - Hoerr Schaudt Landscape Architects*

INTRODUCTION OF 2014 BYBEE PRIZE RECIPIENT

Robert Frasca *FAIA, 2012 Bybee Prize Recipient - Zimmer Gunsul Frasca Architects*

RETROSPECTIVE OF WORK: 2014 BYBEE PRIZE RECIPIENT

Peter Walker *FASLA –PWP Landscape Architects*

PRESENTATION OF THE 2014 BYBEE PRIZE

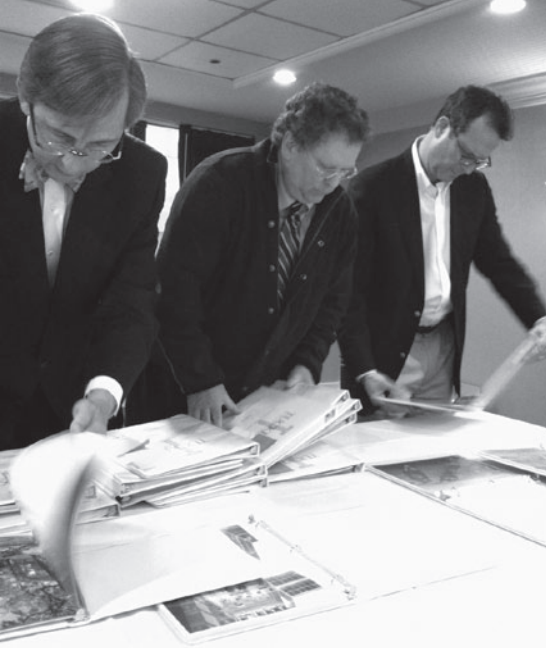
John Grubb *President – Building Stone Institute - Charles Luck Stone*

George Bybee *Vice President - Bybee Stone Company*

LUNCHEON CELEBRATION

1:00 pm - 2:00 pm

Unity House



Left to right: Duncan G. Stroik, Peter Lindsay Schaudt, Blair Kamin



Left to right: Duncan G. Stroik, Peter Lindsay Schaudt, Blair Kamin

2014 TUCKER DESIGN AWARDS JURORS



BLAIR KAMIN
Architecture Critic
Chicago Tribune

Blair Kamin has been the Chicago Tribune's architecture critic since 1992. A graduate of Amherst College and the Yale

University School of Architecture, he has also been a fellow at the Nieman Foundation for Journalism at Harvard University. The University of Chicago Press has published two collections of Kamin's columns: "Why Architecture Matters: Lessons from Chicago" and "Terror and Wonder: Architecture in a Tumultuous Age." Kamin is the recipient of 35 awards, including the Pulitzer Prize for Criticism, which he received in 1999 for a body of work highlighted by a series of articles about the problems and promise of Chicago's greatest public space, its lakefront.



PETER LINDSAY SCHAUDT
PLA FASLA FAAR
Hoerr Schaudt
Landscape Architects

For more than two decades, Peter has achieved numerous design awards and honors, highlighted by the Fellowship with

the American Society of Landscape Architects (ASLA) and the AIA Collaborative Achievement Award, for a consistent attention throughout his career to the integration of land and architecture. His career is marked with strong credentials in the art of design, stewardship, and social responsibility. With ideals of restraint, elegance, and simplicity, Peter strives to achieve a timeless design quality for each project.

Peter's understanding of urban design is one that blurs the boundaries of landscape architecture and architecture. This approach is especially influential in the historical sites that most attract Peter's attention, such as the master plan for the transition of the Glenview Naval Station into a successful mixed-use development.

Volunteering his time generously, Peter lends his experience to the U.S. General Services Administration as a National Peer. His service also includes terms as the landscape architect representative on Design Review Boards for the University of Wisconsin and the University of North Carolina.



DUNCAN G. STROIK
Principal
Duncan G. Stroik
Architecture

Duncan G. Stroik is a practicing architect, author, and Professor of Architecture at the University of Notre Dame. His built work

includes the Our Lady of the Most Holy Trinity Chapel in Santa Paula, California, the Shrine Church of Our Lady of Guadalupe in LaCrosse, Wisconsin, and the Cathedral of St. Joseph in Sioux Falls, South Dakota. A frequent lecturer on sacred architecture and the classical tradition, Stroik recently authored "The Church Building as a Sacred Place: Beauty, Transcendence and the Eternal". Mr. Stroik is an inaugural member of the Society for Catholic Liturgy and founding editor of Sacred Architecture Journal. He is a graduate of the University of Virginia and the Yale University School of Architecture.

THE BARNES FOUNDATION

PHILADELPHIA, PENNSYLVANIA

DESIGN BY: **Tod Williams Billie Tsien Architects**

New York, New York

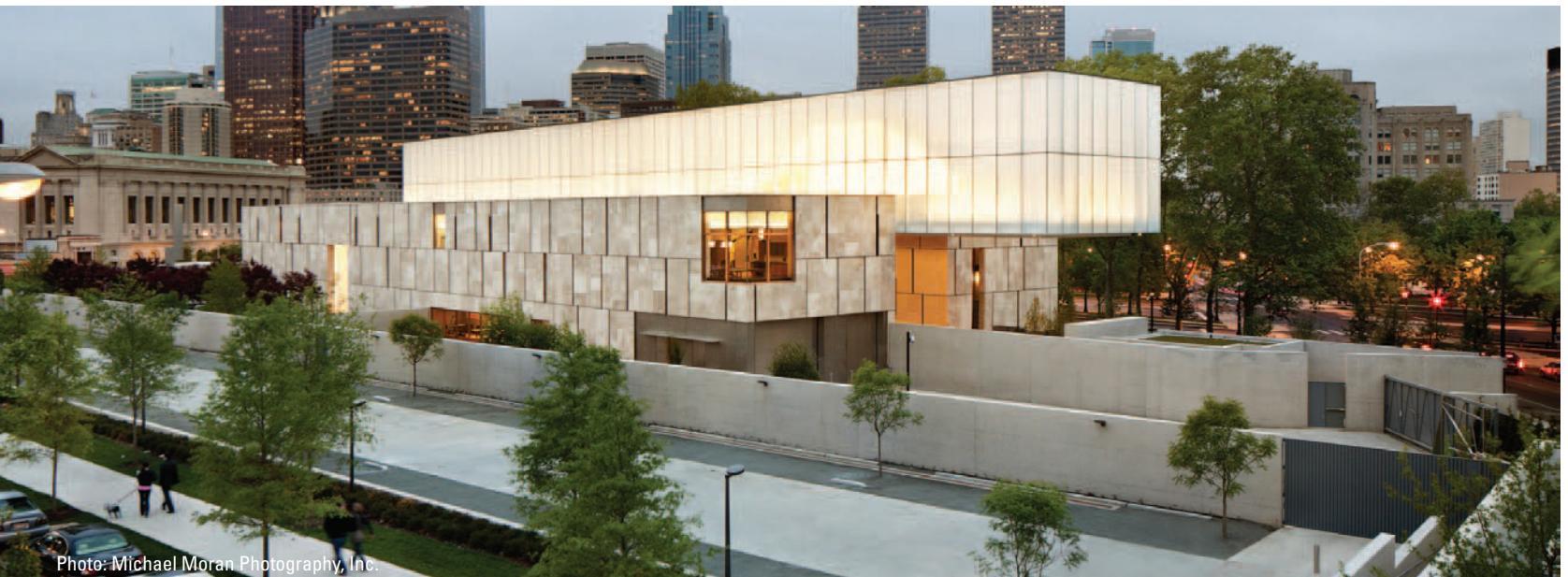


Photo: Michael Moran Photography, Inc.

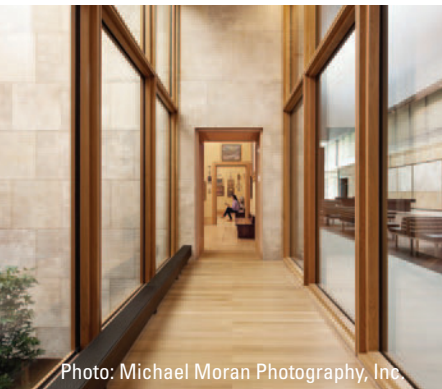


Photo: Michael Moran Photography, Inc.



Photo: Michael Moran Photography, Inc.



Photo: Michael Moran Photography, Inc.

PROJECT DESCRIPTION:

Originally housed in a Paul Cr t building in an arboretum in Merion, Pennsylvania, the Barnes Foundation collection now resides in a 93,000 SF building in downtown Philadelphia. Conceived as “a gallery in a garden and a garden in a gallery,” the new LEED Platinum building honors the Merion facility and provides visitors with a personal and contemplative experience.

The tripartite building plan consists of the Collection Gallery, the L-shaped Pavilion building for administrative offices, and a generous Court between the two. The legendary Barnes art collection is presented in a 12,000 SF gallery that replicates the scale, proportion and configuration of the original Merion spaces. The Court, resting between the Pavilion and the Collection Gallery, extends into an outdoor covered terrace. At night, an ethereal light box cantilevering over the terrace is transformed into an iconic beacon for the Barnes Foundation.

A fossilized, Israeli limestone overlaid on strips of stainless steel, wraps the building’s exterior. Selected for its durability, visual variety and depth, the limestone is a subtle nod to the French limestone clad Merion Gallery. Throughout the building the limestone is variously finished drawing out the stone’s color and fossilized inclusions, which adds character and texture through the hand of the mason.

The interior flooring is bush-hammered and brushed German limestone. Flamed finish granite is used as exterior site paving. A carved granite fountain greets visitors entering from the Parkway while a granite water basin anchors the West End of the Court.

The extensive use of natural stone throughout the building expresses a civic strength and permanence that relates the Barnes Foundation to its former Merion home and integrates the building with its new Parkway surroundings.

ASSOCIATE ARCHITECT:

Ballinger Architects and Engineers, Philadelphia, PA

LANDSCAPE ARCHITECT:

The OLIN Studio, Philadelphia, PA

STONE INSTALLER:

Dan Lepore & Sons Company, Conshohocken, PA / DM Sabia & Company, Inc, Conshohocken, PA

STONE SUPPLIER:

ARCH Stones/Petrucchi Ltd., Hebron, Palestine, Kfar Saba, Israel / PolyCor, Quebec City, Canada

STONE CONSULTANT:

ABC Stone, Westbury, NY / Walker Zanger, Mount Vernon, NY

JURORS COMMENTS: *Use of stone as like a painter uses paint. Honest, two dimensional wall is expressed as veneer vs. using stone as load bearing. Honest articulation of stone in 21st century. Expresses stone in poetic way – like a painter. Epitomizes the spirit of the Tucker award competition. Innovative use of stone. Risky, controversial commission for a building in Philadelphia’s cultural mile. Neoclassical style would have been more likely but, the client - to their credit - used stone in more innovative way. Risky for Barnes to move out of suburban Philly & to do this, but they pulled it off very elegantly. Crisp, sharp definition in the stone. Honest with its veneer-like quality. The notion of lightness with use of bars – a floating bar at top, a stone bar at the tension & counterpoint in between them is effective. The complete volume of a form in a material, as opposed to appliqu  on vertical surface. The fact that it wraps around three dimensionally is very sculptural instead of flat. Interesting disjunction of the exterior & public spaces on the interior & in the actual galleries - which were intended to remember the original galleries & the way the artwork was hung there by Barnes in the original house by Cr t. This is their answer to those who didn’t want to move.*



Photo: Timothy Hursley Photography



Photo: Timothy Hursley Photography

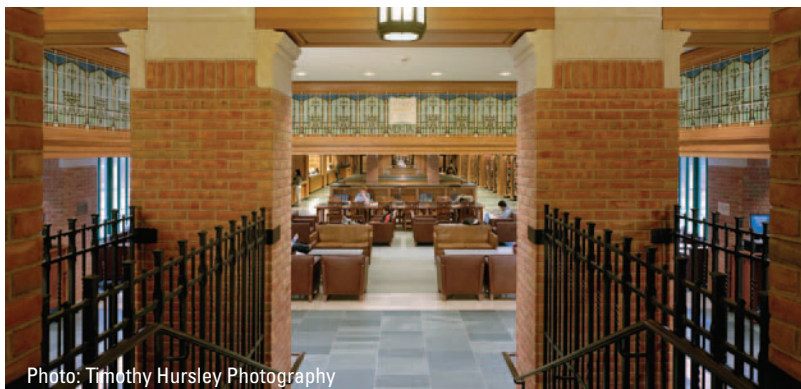


Photo: Timothy Hursley Photography



Photo: Timothy Hursley Photography

PROJECT DESCRIPTION:

Bass Library occupies the structural shell of Yale's former Cross Campus Library, with renovation of related portions of the historic Sterling Memorial Library. Work included complete reconstruction of the underground library, a new ground-level entry pavilion, and a redesigned stair and tunnel sequence connecting Bass to Sterling. Prominent stairways and the introduction of two-story high study spaces at the perimeter provide visual and spatial continuity between the library's two levels.

The use of a variety of stones was essential to this project as compatibility with distinguished and architecturally significant neighbors was one of the building's primary objectives, lending a sense of authenticity and recalling European precedents for collegiate buildings.

Bass and the related work in Sterling began with the same stone materials quarried from the same sources as those used in the original campus buildings. Other stone varieties were also included to make Bass unique. Carved stone ornament is found throughout the campus and was a defining component of the building's exterior. Stone's durability, beauty and ability to patinate gracefully over time led to its use in older buildings on campus and were an essential aspect of integrating the new building into an architectural environment that is inseparable from Yale's institutional identity.

LANDSCAPE ARCHITECT:

Morgan Wheelock Landscape Architect, Cambridge, MA

STONE INSTALLER:

NER Construction Management, West Haven, CT

SCULPTOR:

Bloomer Studios, New Haven, CT

STONE SUPPLIER:

Burlington Stone Company, Kirky-in-Furness, Cumbria, England / Connecticut Stone Supply, Milford, CT / Mankato-Kasota Stone, Mankato, MN / Plymouth Quarries, Hingham, MA / Quarra Stone Company, Madison, WI / Stone Source, Chicago, IL / Valders Stone & Marble, Valders, WI

JURORS COMMENTS:

Jewel box. Love and care in detailing - exquisite. All this project needs is time and weathering. The variations in color and texture, and use of different materials is never busy - comes together. What was once a sterile signal to the presence of an underground space is now a warm, inviting place for students. Lovingly detailed. Sets up a high quality style for going down - an entrance to an underground space is not always well done. Beautiful threshold. Like that the architect used plain brick as infill and stone is not over used. References Yale's collegiate gothic and Georgian styles. Attuned processionally and beautifully to campus. A monastic, castle-like feel. New stairway connects main floor to underground seamlessly, but with an evolution. A master work. Lower level had a lot of existing glass, but now window wells are enlarged and designed of glass and steel reminiscent of curtain walls of early to mid 20th century - fits nicely with the rest of the interior of brick, wood and slate. Eclectic mix of styles - which is what American architecture is about. Standards are extremely high.

CASA DE LAS LOMAS

AUSTIN, TEXAS

DESIGN BY: Michael G. Imber Architects

San Antonio, Texas



Photo: Jon McDonald Photography

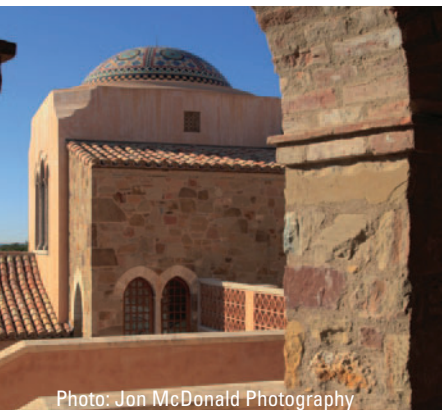


Photo: Jon McDonald Photography



Photo: Michael G. Imber

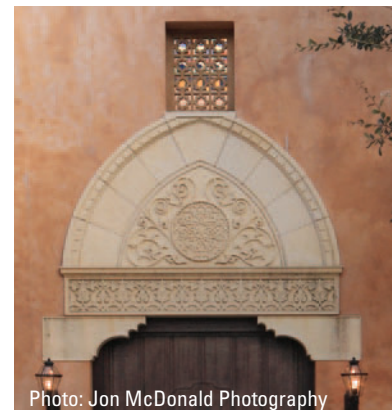


Photo: Jon McDonald Photography

PROJECT DESCRIPTION:

Overlooking the hills of Austin, Texas, this 8000 sq. ft. residence captures exemplary views as well as cooling southeast breezes through an open courtyard design. Sustainable building practices were employed through the solid masonry construction and use of modern materials such as aerated autoclave block, allowing for exceptional thermal performance and superior longevity of the structure. The expressive aesthetic of rough-hewn stone, wrought iron, antique brick, Moorish motifs, and decorative tile concrete dome is reinforced by the contrasting refinement of cut stone elements, wrought iron detailing, Moorish decorative motifs, and the colorful, patterned tile dome reminiscent of Southern Spain, creating a home that feels at comfort in the Texas landscape.

Built into a hillside, the residence is entered on the upper level through a forecourt; here, the parapet of the main entry creates a dramatic silhouette against the Texas sky. Wooden doors built in Guatemala are reminiscent of Spanish zaguans, and are surmounted by a decorative native limestone tympanum hand-carved in the Mudejar manner.

An upper outdoor dining loggia focuses on the views in a splayed plan configuration around a central courtyard. Private rooms occur on the lower level and surround the primary courtyard centered on the pool pavilion and distant views.

LANDSCAPE ARCHITECT:

Bud Twilley Landscape Architect, Austin, TX

STONE INSTALLER:

Clearman Masonry, Austin, TX

STONE CARVER:

Texas Carved Stone, Florence, TX

STONE SUPPLIER:

Continental Cut Stone, Florence, TX / TexaStone Quarries, Garden City, TX / The Rock Market, Austin, TX

JURORS COMMENTS:

Modest reinterpretation of mission style. Simple materials and massing. Elegant silhouette. Plainer stucco. Exquisite detail in the stone. Look deeper - spaces carry out elegant mission style. The jurors liked the octagonal form. Architect is extremely gifted in understanding of materiality. Using stone in a decorative way - expresses the thresholds and doorways. Feels like it has always been there. Not a copy of a copy. Robust. Genuine and authentic. Jurors couldn't find any weak points. Not just a façade. There is a layering of spaces and passageways as in traditional architecture. Accentuates authentic vernacular. Depths of the facades indicate that if we went inside, we would not be disappointed. Tribunal of a gothic and a Romanesque church – has invocations of that, and Moorish elements. Materiality. Possesses a weathered, natural look. Compared to other “Mc Mansions”, this home is really sophisticated, modest and refreshing.



Photo: Chuck Choi Architectural Photography



Photo: Chuck Choi Architectural Photography



Photo: Architerra Inc.

PROJECT DESCRIPTION:

This campus Landmark, formerly the Alfred W. Nickerson Estate, was an original design by H.H. Richardson & Frederick Law Olmsted, completed in 1890 by Shepley Ruttan & Coolidge. Noble and Greenough School acquired it in 1921 and it has been beloved by generations of students and alumni since.

The Castle Project was a complex program involving ambitious high performance goals, including LEED gold certification, paired with extreme siting challenges of steep topography and granite escarpment in order to enlarge the school's dining hall and create new faculty apartments.

A significant amount of newly sourced and salvaged stone was utilized to satisfy the sustainability goals of the school. Extensive studies and multiple mockups were done for both the granite and slate cladding to insure color, mix, size, proportion and installation style meticulously matched the stone of the original castle.

Massive red sandstone caps and trim were salvaged from the original structure and used to top piers that punctuate a new bluestone terrace. More rustic stone was salvaged from the site and used to create a pathway retaining wall, while another wall, once providing exterior cladding, was cleaned and sealed for interior use.

Displaced by a new elevator, a carved limestone fireplace was carefully disassembled, catalogued and reconstructed in the new dining room. Water-damaged stone from an interior wall was fully replaced with new stone to match its historic appearance.

GENERAL CONTRACTOR:

Shawmut Design & Construction, Boston, MA

STONE INSTALLER:

A&M Roofing, Andover, MA / D. Schumacher Landscaping, West Bridgewater, MA

STONE SUPPLIER:

Cleveland Quarries, Vermilion, OH / Kenneth Castellucci & Associates, Lincoln, RI / Lilac Quarries, Gilbertsville, NY / Vermont Specialty Slate, Forest Dale, VT

JURORS COMMENTS:

Dining hall addition to an H. H. Richardson building. Continuation of the stone base. Architect did not slavishly try to copy the original. Used different materials to make it known of an addition. Very well done. Not trying to use stone to make a new building look like it was always there. Not pretending to be old. True innovation. Glass expresses modernity. Roof color recalls some profile of existing building. Clearly Post & Beam versus [the existing buildings] clearly mason bearing walls. It is very honest. Model extension of an historic building. It connects but has its own identity. Appearance allows it to be its own building. Nice mediation between the two. Stone portrays strength. Interplay of richness of stone detail with beautifully crafted wood. Not always about when to use stone, but when NOT to use stone. Fireplace is so beautiful because it is highlighted by wood. Slate is treated as walls - playful stone shingle. Really a nice counterpart between stone and wood. Nice day lighting of stone walls inside. Clerestory lighting reflects on the stone. This is a project you want to visit and is attractive for students.

FIFTEEN CENTRAL PARK WEST

NEW YORK, NEW YORK

DESIGN BY: Robert A.M. Stern Architects

New York, New York



Photo: Peter Aaron, OTTO Archives



Photo: Peter Aaron, OTTO Archives



Photo: Peter Aaron, OTTO Archives



Photo: Peter Aaron, OTTO Archives

PROJECT DESCRIPTION:

Central Park West is one of the city's most glamorous streets, both architecturally and demographically - and is an internationally acknowledged archetype of Manhattan and of modernity.

The design for Fifteen Central Park West grew from the great New York tradition of apartment houses. Completely clad in limestone, it is composed of a lower mass (the House) that corresponds to the street wall of Central Park West, and the Tower, rising to the taller scale of the buildings along Broadway and Columbus Circle. The warmth and natural variation of limestone has made it the material of choice for New York's most important buildings, and those with the highest architectural ambitions. The traditional masonry expression of the exterior accommodates large windows that, together with projecting bays, French balconies, and deep terraces at the setbacks, fill the residences with natural light and open the rooms to views in all directions.

A deep-set frame marks the entrance on Central Park West, which leads into a vestibule and a grand lobby with two fireplaces. A low plaster dome marks the center of the room while four sculptural columns anchor the ceiling. The marble covered columns are fluted in a linen-fold pattern that flares away from the ceiling, creating a sense of lightness that belies their large size. The floors are lightly patterned in an oval to reflect the ceiling as well as the scale of the column fluting, using a combination of limestone and marble.

A granite fountain marks the center of the motor court and a pedestrian arcade along its east edge screens a residents' library. A residents' dining room spills out into a landscaped garden with a reflecting pool and fountain north of the entrance pavilion. The reflecting pool acts as a skylight over the seventy-five-foot-long lap pool in the health club below.

ASSOCIATE ARCHITECT:

SLCE Architects, New York, NY

STONE INSTALLER:

Berardi Stone Setting, White Plains, NY

STONE SUPPLIER:

Indiana Limestone Company, Oolitic, IN / Liberty Marble, Edison, N J

STONE CONSULTANT:

Swenson Stone Consultants, Hanover, NH

JURORS COMMENTS:

Real limestone, huge investment compared to crude concrete. Beautiful restraint. Super luxe apartment. Freshness in its interpretation of art deco. Impressed they used real stone versus concrete [for such a large structure] Impressive. Super luxe, but understated. Nobility – nice details. Sophisticated, good urban building. Clearly a market for these types of buildings. Can't think of one in a traditional style done as well. If going to spend money - spent it the right way. Architect had a deep understanding of NY typography. Not rigid. Having fun. Playful. Beautiful verticality. Although a background building, quality is so high. Need more building in our cities - strong, quiet nicely detailed buildings like this. 1st 24 stories are on the Park, and the top of the front building steps up like a ziggurat to create the terraces and has a nice form. Major tower sets back - two pieces working together break down a huge building that fits within the city and the park, which works better than a single building. So gracious, and so well done. The stone and the sculptural plasticity of the stone are gracious. Exquisite use of material.



Photo: Iwan Baan



Photo: Iwan Baan



Photo: Iwan Baan



Photo: Iwan Baan

PROJECT DESCRIPTION:

In 1973, Welfare Island, a two-mile long strip of land in the center of the East River of New York City, was renamed for President Franklin D. Roosevelt, and the southernmost four acres were dedicated to a memorial for him. Louis I. Kahn, FAIA drew up detailed plans for the park which were halted by his sudden death. Thirty-nine years later, construction of the memorial was completed and opened to the public in October 2012.

Initially, construction was prevented by the City's fiscal crisis in 1975 and thereafter was further stymied by a series of financial and political obstacles. Though designed in the 1970s, the project evokes the eternal - a fitting memorial to Roosevelt's legacy and his Four Freedoms - speech, worship, want and fear.

12,100 tons of granite was quarried in Mount Airy, North Carolina – the same stone that supplied many of President Roosevelt's Works Progress Administration projects built throughout the United States - to produce the 7,700 tons of dimensioned granite for the park. All excess stone has been used for other purposes both on this project and on other quarry projects.

The solid granite blocks used to make the Room measure 6 by 6 by 12 feet, weigh 36 tons and, due to their weight, were barged to the construction site. Four Freedoms Park is the heaviest stone-setting job undertaken in New York City to date.

There are 190 individual stones that make up the Room, seventy of which are monumental in size. The process of repositioning - or "tripping" - a granite block of this size from a horizontal to a vertical position has not changed since the construction of the pyramids in ancient Egypt: stones were set in large sand pits where they could be turned slowly without damaging corners or edges.

ARCHITECT OF RECORD:

Mitchell I Giurgola Architects, New York, NY

STONE INSTALLER:

Port Morris Tile & Marble, Bronx, NY

STONE SUPPLIER:

North Carolina Granite Corporation, Mount Airy, NC

JURORS COMMENTS:

Jurors were blown away by the stone and the fact that it had to be barged and craned into place. Classic use of granite in a landscape monument - will last lifetimes. Uses stone in severe modern composition, yet, timeless, geometry of monumentality. The process of repositioning the stone was pretty special. Polish placement reacts to the sunlight like a flashlight - really powerful. Sense of permanence. Innovative. Integration of quotations and the one bust of FDR at the center are impressive when you see him against the backdrop of water - that is very powerful. Needs to be some image of him somewhere, and that's an evocative image. Severe and poetic. Severe monumentality. In order to make an expression in the landscape, you have to exaggerate the form in a severe way to make it powerful - can't be subtle. The prow is impressive. The location is brilliant. Once you pass the bust there is space for contemplation - it becomes all about the future, the city. The space allows contemplation.



Photo: Bill Timmerman



Photo: Chris Brown, FASLA



Photo: Chris Brown, FASLA

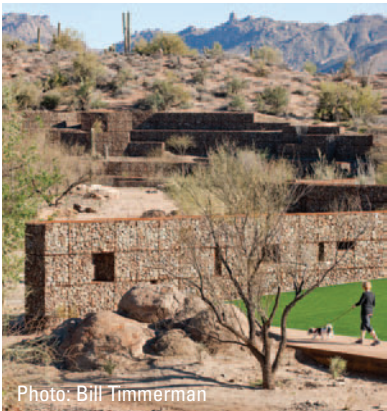


Photo: Bill Timmerman

PROJECT DESCRIPTION:

Preserving open space, respecting existing neighborhoods and creating a demonstration project for sustainability, were the primary guiding principles in the design of George “Doc” Cavalliere Park. Selecting native stone as the primary building material was essential to fulfilling the design’s commitment to honoring the site’s natural desert resources, while at the same time creating a sustainable modern aesthetic.

Located on 34 acres of rugged terrain, project requirements included a regional stormwater management system dramatically influencing the park’s layout and design. The design embraced the use of over 4,000 cubic yards of native stone to create vertical retaining systems to minimize site disturbance. The angular native stone was hand-placed into custom design gabion structures and naturalistically situated to blend into the desert environs.

The design further incorporates a dramatic freestanding “Window Wall”, that appears to rise out of the ground north of the main shade structure. Openings of various sizes are incorporated into the Window Wall to frame distant views and to create dynamic shadow and light patterns across the adjacent turf panel. The layout of the structure encourages visitors to engage directly with the tall wall of stone to better understand its inherent beauty and strength, firsthand.

The extensive use of native stone not only celebrates the site’s natural aesthetic but is also a primary element in the site’s overall sustainability. Cavalliere Park was chosen by the ASLA’s Sustainable SITES Initiative pilot program and is the first Certified SITES project in the state.

STONE INSTALLER:

Valley Crest, Phoenix, AZ

STONE SUPPLIER:

Granite Express, Mesa, AZ

JURORS COMMENTS:

Use of gabions with stone is a derivative from wineries. Trend as retaining wall for water edges or for water courses. Affordable way to use stone in a retaining wall. Honest way of expressing stone in our age. May seem like a commodity, but very landscape. Uses walls as part of landscape rising out of the vast desert - to make a place. Modest in sense of materials. Grandeur in keeping with vast desert setting. Civic. Peek-throughs are nice. More poetic than some other submissions, more like environmental sculpture. Seems to blend in beautifully. Camouflages as an animal’s hide. Uses stone to create space - not divorced from it. Very powerful. Inventive. Stone enables the public realm. Modest, cost effective, and grows from the landscape. Not concerned that he/she made it in a way that made it a hot thing. It recognizes a landscape, the best in the submissions. Articulates the precinct of the lawn. Modest in the sense of its material, but also grandeur of scale in keeping with the landscape, without marking ground or pouring concrete. Creates a space that isn’t an intrusion. Building is very powerful. A little oasis. Inventive. Threads through the landscape. More creative use of stone in its totality. Done in a modest cost effective way, yet frames the landscape. Marks space lightly on the land. Dignity that blends in and does not overpower. Architect does not define it. Stone used in contemporary way. Simple and straight forward.



Photo: Paul Crosby Architectural Photography



Photo: Paul Crosby Architectural Photography



Photo: Paul Crosby Architectural Photography



Photo: Paul Crosby Architectural Photography

PROJECT DESCRIPTION:

Lakewood's new Garden Mausoleum is truly a work of art with a contemporary design, peaceful gardens, and gathering areas. The natural light throughout the mausoleum highlights the rich, artistic materials of granite, marble and wood with intricate details such as bronze artwork, mosaics and etched glass. The burial rooms feature onyx flooring in deep hues of pink, green and honey.

The 24,500-square-foot, two-level design provides cremation niches and crypts for caskets both inside and outdoors in the mausoleum's meditative gardens. The rough-textured gray granite and white mosaic marble mausoleum balances stone and light from skylights to display the relationship between the spiritual and the earth. Light and space are carefully poised, providing a quiet environment while honoring the deceased.

To represent the imperfection of life, a coarse exterior was preferred and utilized a combination of two different granites, one from California and one from Minnesota, for the rough, split face veneer. The granite was installed with extensive lippage creating and continuing an imperfect look. The sought-after effect produces complex shadows across the granite facades.

Only one-third of the structure is above ground allowing the grey granite facade—stark, but serene—to work in concert with the gentle surrounding landscaping. The designer buried the other two-thirds of the structure into the south-facing hillside under a green roof, insuring that the building design and materials worked intimately with nature, providing a final serenity.

The area is complemented by granite benches, a pool and paved walkways with the understated warmth of pink granite, invoking a sense of peaceful paths and quiet resting places leading to the mausoleum.

STONE INSTALLER:

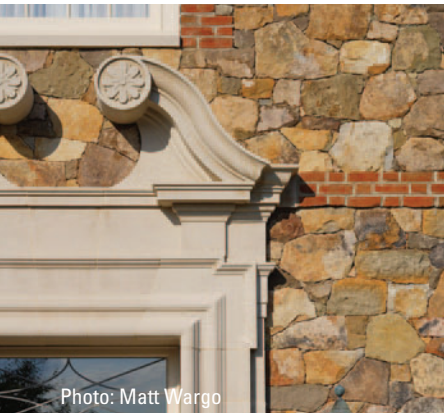
CD Tile & Stone, Minneapolis, MN
Grazzini Brothers, Eagan, MN
Mortenson Construction, Minneapolis, MN

STONE SUPPLIER:

Coldspring, Cold Spring, MN

JURORS COMMENTS:

Powerful, poetic. Stonework very interesting. Stepping or corbelling that creates vaulted ceilings. Beautiful landscape with water protruding into the green is powerful. Stone has quality of permanence and abstraction. Stone is a thick veneer – looks load bearing. Massive, with a sense of severity and permanence. What more appropriate character for simple sincerity - calm, contemplativeness - can almost hear chanting. For this building type, to see this kind of artistry is refreshing. Memorial and taken seriously to respect residents. Stone is used in a crisp envelope. 3 D object very modern. Sculptural. Timeless. Love the alternating ashlar pattern - not same heights. Stone is preeminent in the project.



PROJECT DESCRIPTION:

The project site is located on one of most noted estates on Philadelphia’s Main Line in terms of both size and degree of preservation. The sprawling estate comprises more than 700 acres and features a landmark main house designed by the architect Horace Trumbauer based on the designs of Edwin Lutyens and Ernest Newton. Portions of this estate have undergone very limited development and this new residence sits on a restricted 16.7 acre parcel of the larger estate.

The client had lived in Ireland and had great appreciation and affection for Irish Georgian manor houses. The designs of Lutyens and his interpretations of Classicism were on the minds of both the client and architects who designed a house to capture those qualities while serving the needs of an active family. The resulting design features vernacular stone materials blended with traditional and more formal Georgian elements and detailing. The windows and bays are trimmed with handmade brick set in richly textured fieldstone walls with no visible mortar. These walls form the backdrop for the finely carved limestone frontispiece at the main entrance, and the turned limestone columns of the rear loggia. A deep plaster cove cornice forms the eave and articulates the juncture between the stone facades and the red clay roof tiles.

The design of this unique residence is a study in contrasts. A contemporary interior design aesthetic mixes with fine quality traditional architectural detailing and millwork to create a lively residential environment. The exterior façade juxtaposes vernacular stone with stately Georgian detailing and proportion. The comprehensive site design incorporates a formal English garden plan within an agrarian landscape that transitions from structured and formal to natural and wild.

LANDSCAPE ARCHITECT:
Jonathan Alderson Landscape Architects, Wayne, PA

STONE INSTALLER:
L&L Restoration/Stone Masonry, Parkesburg, PA

STONE SUPPLIER:
Ranier Devido Stone Company, New Castle, PA
Rolling Rock Building Stone, Boyertown, PA

JURORS COMMENTS:
Competent, traditional Georgian design. Drawings are exquisite. Interesting flip of stone veneer walls and brick detailing. Actual limestone work is inventive for the doorways. Interiors have some inventive detailing. Classic house with character. Taking Pennsylvania vernacular and adapting to a universal Georgian style. Amazing depth of form of the porch is very sweet. The infill of brick is unique. Much craft and love. Impressed by the set, dry-joint look. Kudos must go to the contractor [installer] for this divine detail of the project. Seriously were working hard to design the elements. Shows that someone loves what they do.



Photo: Paul Bardigjy

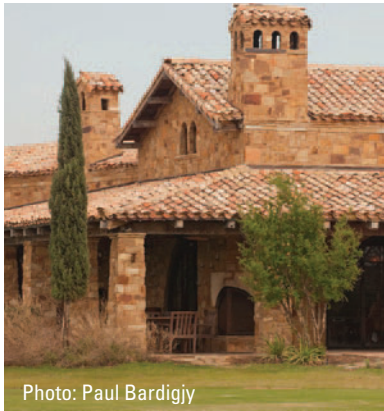


Photo: Paul Bardigjy



Image: Michael G. Imber



Photo: Paul Bardigjy

PROJECT DESCRIPTION:

The permanence of the rugged Texas Hill Country landscape and the character of the timeless materiality of the estates of Southern Europe, served as inspiration for the Club at Escondido. As a resort community of 250 homes in the Highland Lake Region of Texas, the development is comprised of gate houses, a Private Residence Club, and golf amenity structures that include a Clubhouse, Grille and Golf Academy, gatehouse, and comfort station.

Designed to rival the elegance and comfort of even the finest PGA Tour clubs, Escondido's club will feature the same palette of handcrafted materials used throughout the community including rustic stone, antique timber and terracotta tile, and hand-wrought ironwork fashioned after the monasteries of Southern Europe. Richly colored sandstones from nearby quarries were combined with antique roof tile from the south of France to create a natural visual adherence to the site's unusual geologic terrain of pink granite domes.

The Grille, known as La Hacienda, with its main gable roofed volume, holds the Dining Room and a small Golf Shop, with large stone arched openings that allow it to open on to a covered porch and Dining terrace focused around a liar's pit. At the end of the East wing, what was once an open-air stone shed has been converted into El Corazon – a private cigar room and bar with individual humidor lockers and an intimate lounge, each of these spaces is defined by a palette of handcrafted materials including rustic stone, antique timbers and terracotta tile, and hand-wrought ironwork.

LANDSCAPE ARCHITECT:

Garden Design Studio, Austin, TX

STONE INSTALLER:

Voltaire LLC, Austin, TX

STONE SUPPLIER:

Davis Stone, Fredericksburg, TX / The Rock Market, Austin, TX / Voltaire, LLC, Austin, TX

JURORS COMMENTS:

Reminds of a Tuscan farmhouse. Blew jurors away. Impressive. Use of stone is one of the most impressive uses in all the submissions. Liked the different qualities of stone. Looks like it could be in Italy and has been there since the 1400s. This architect is very talented and experienced in the use of natural stone. Understands the craft – of building walls and columns - and of vernacular. Continues the legacy. Appropriate use of stone for the style. Not cliché in its use. Feels authentic. Idyllic, Tuscan feel. So graceful in proportions. Timelessness. Charm that will keep getting better.

SCHERMERHORN SYMPHONY CENTER

NASHVILLE, TENNESSEE

DESIGN BY: David M. Schwarz Architects

Washington, D.C.



Photo: Steve Hall Hedrich Blessing



Photo: Steve Hall Hedrich Blessing

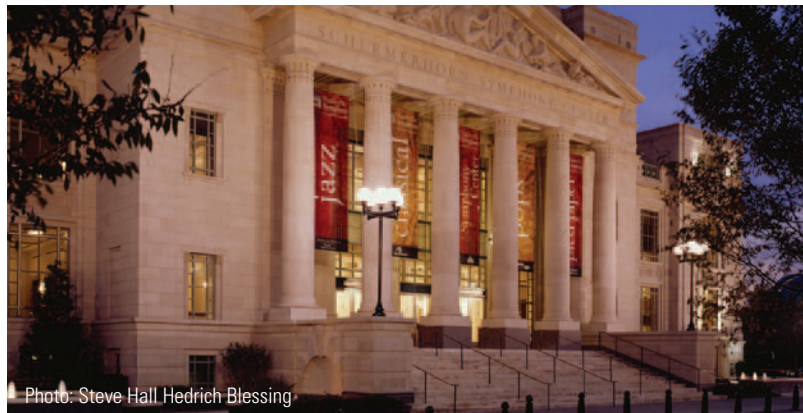


Photo: Steve Hall Hedrich Blessing



Photo: Steve Hall Hedrich Blessing

PROJECT DESCRIPTION:

The Schermerhorn Symphony Center in Nashville, Tennessee is a 197,000 square foot new construction hall with world-class acoustics that rivals the world's most respected venues. The design is multi-frontal, whereby a monumental, ceremonial portico entrance faces a pedestrian way to the north and a colonnaded formal garden and two flanking wings with end pavilions face the park to the west.

Given the Symphony's classical repertoire and Nashville's designation as the "Athens of the South" the client group was predisposed toward a timeless, Neo-Classical building. The need, however, for a building to reflect the time and age in which it is constructed remained central to the design process. The building synthesized the best of the past, incorporating current technologies and building practices, ultimately achieving a unique design.

The exterior is clad in Indiana buff limestone with Spanish marble accents and a base of carnelian granite. The entrance portico pediment is structurally supported by solid turned limestone columns and carved capitals. Occupying the pediment is a fifty-two foot long by eight foot tall limestone bas relief carved of the Greek allegory of Orpheus and Eurydice. Inside, the flooring and wainscot marbles in the lobbies create the perfect backdrop for the Symphony's patrons with a durable and useful promenade of lobby spaces well-suited to other functions.

The challenge set forth by the client was to design a hall that would reinforce the attitude that classical music remains relevant. Today, the age of the average Schermerhorn patron has decreased from a decade ago, and major music stars often request to schedule performances here. The building has been a catalyst for additional new construction in the SoBro neighborhood.

ARCHITECT OF RECORD:

Earl Swensson Associates, Nashville, TN

ARCHITECT CONSULTANT:

Hasting Architects, Nashville, TN

LANDSCAPE ARCHITECT:

Hawkins Partners, Inc., Nashville, TN

STONE INSTALLER:

Intrepid Enterprises, Harvey, LA

STONE SUPPLIER:

Bybee Stone Company, Bloomington, IN / Coldspring, Cold Spring, MN /
Henraux SpA, Querceta, Italy / Independent Limestone Company, Bloomington, IN

JURORS COMMENTS:

Fascinating new symphony hall in the US. Grand building done in Limestone with beautifully crafted, traditional detailing - impression in large space. Very civic, with a pediment with sculptures. Portico of classical columns with inventive capitals and bases are unique to this building. At first glance, reminiscent of Schinkel's Opera House in Berlin, but also with American qualities. Courtyard space has intimate scale with ability to go outside - which is refreshing for concert goers. Some beautiful interior details with column capitals and use of natural light. Clearly a classical building. Very strong. Pure to its history. Not overly inventive although incredibly crafted and well detailed. Unique. Use of architectural design elements is conscious disjunctiveness. Could only have been done in the 21st century.



Photo: Timothy Hursley Photography



Photo: Timothy Hursley Photography



Photo: Timothy Hursley Photography

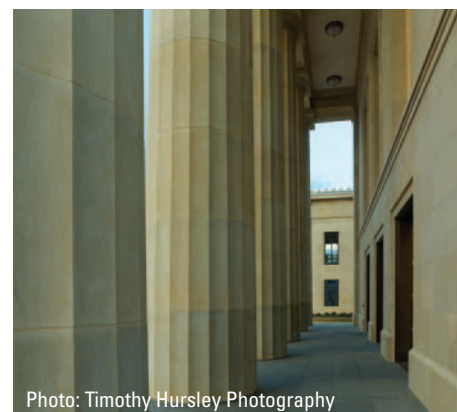


Photo: Timothy Hursley Photography

PROJECT DESCRIPTION:

The United States Federal Building and Courthouse in Tuscaloosa, Alabama is a 127,000 square foot facility that houses a diverse range of federal tenants while serving the needs for enhanced security, circulation, and infrastructure required by the U.S. District and Bankruptcy Courts components. The Federal Building establishes a dignified presence for the Federal Government and provides a civic resource of a scale and architectural aspect unique for the City of Tuscaloosa. As such, the Federal Building speaks to the region's past and future, incorporating memory and innovation in a public landmark that represents both the timely and enduring qualities of a significant public institution.

The Federal Building site sits slightly above ground level on a landscaped platform whose low, stone-capped retaining walls provide perimeter security with an open appearance of civic importance.

The Federal Building was designed to LEED Gold rating, and for EPACT, which demands progressive energy performance. The project's use of day-lighting, regional architectural and landscape materials, durable building systems and a timeless architectural expression were seen as a means of supporting the building's overall approach to sustainability and the responsible assignment of resources.

The use of stone was a defining aspect of the design, satisfying expectations for aesthetics, longevity, environmental and LEED objectives. The durable, Indiana limestone exterior and carved detail readily identifies this as a building of quality related to familiar monumental architecture found in our nation's capital. Inside, the beauty and durability of stone materials used for floors, walls and column bases convey a sense of permanence and consequence for a building that occupies a central position in Tuscaloosa's public life and civic identity.

LANDSCAPE ARCHITECT:

Nimrod Long & Associates, Birmingham, AL

STONE INSTALLER:

Jolley Masonry, Avondale Estates, GA

STONE SUPPLIER:

Evans Limestone Company, Bedford, IN / Levantina USA, Atlanta, GA / Quarra Stone, Madison, WI

JURORS COMMENTS:

The use of stone in our culture for Federal courthouses needs to express stability, strength of government. This does so without seeming leaden or pompous. There is still lightness - freshness – the stone seems lively. Stone is not superfluous. Proportional and elegantly, done. The stone is reliable. The composition of stone, light and art is ennobling. It carries on a tradition of classic use of stone informing a building for future generations.

the Bybee PRIZE

2014 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 Robert Frasca, Laurie D. Olin, Henry Cobb, Lawrence Halprin, Cesar Pelli, Malcolm Holzman and M. Paul Friedberg. This year, Building Stone Institute is proud to add Peter Walker to this list of accomplished design professionals.



PETER WALKER, FASLA

Senior Partner

PWP Landscape Architecture

Peter Walker is a landscape architect with over fifty years of experience in practice and teaching. The scope of his concerns is expansive – from the planning of cities to the design of small gardens– with a particular emphasis on civic design, corporate headquarters, plazas, academic campuses, and urban renewal projects. Exploring the relationship of art, culture, and context, he has challenged traditional concepts of landscape design.

Cofounder of the firm Sasaki, Walker and Associates (established in 1957), Walker opened its West Coast office, which became The SWA Group in 1976. As principal, consulting principal, and chairman of the board, he helped to shape The SWA Group as a multidisciplinary office with an international reputation for excellence in environmental design. In 1983, he formed Peter Walker and Partners, now known as PWP Landscape Architecture.

Walker has served as consultant and advisor to numerous public agencies and institutions: the Sydney 2000 Olympic Coordination Authority; the Redevelopment Agency of San Francisco; the Port Authority of San Diego; Stanford University; the University of California; the University of Washington; and the American Academy in Rome. He played an essential role in the Graduate School of Design at Harvard University as both the chairman of the Landscape Architecture Department and the acting director of the Urban Design Program. He was head of the Department of Landscape Architecture at the University of California, Berkeley, from 1997 to 1999. He is a Fellow of the American Society of Landscape Architects and of the Institute for Urban Design and has been granted Harvard's Centennial Medal, the University of Virginia's Thomas Jefferson Medal, the ASLA Design Medal, the IFLA Sir Geoffrey Jellicoe Gold Medal, and most recently the Urban Land Institute's J.C. Nichols Prize for Visionaries in Urban Development in 2012. PWP Landscape

Architecture was awarded the Cooper Hewitt National Design Award in Landscape Architecture in 2007 and received the Firm Award from ASLA in 2012.

Advocating a landscape that responds to, as well as influences its environment, Walker has collaborated with architects of such stature as I. M. Pei, Arata Isozaki, Norman Foster, Renzo Piano, Yoshio Taniguchi, Ricardo Legorreta, and Helmut Jahn.

Walker authored *Invisible Gardens: The Search for Modernism in the American Landscape* with Melanie Simo. His work has been included in several exhibitions in San Francisco and Tokyo, at the Corcoran Gallery of Art in Washington, D.C., and the Centre Georges Pompidou in Paris. As part of his commitment to education and publishing, Walker founded Spacemaker Press; its *Landmarks* series won the ASLA's President's Award of Excellence in 2000, and its magazine *Land Forum*, the ASLA Award of Excellence in Communications in 2006.

Education

Harvard University Graduate School of Design,
Master of Landscape Architecture, 1957 (Weidenman Prize, 1957)

University of Illinois,
Graduate study in landscape architecture, 1956

University of California, Berkeley,
Bachelor of Science in Landscape Architecture, 1955

Registration and Associations

CLARB Certification, Landscape Architect: California, Florida, Illinois, Maryland, Massachusetts, Michigan, Missouri, Nebraska, New York, Pennsylvania, Oregon, and Texas



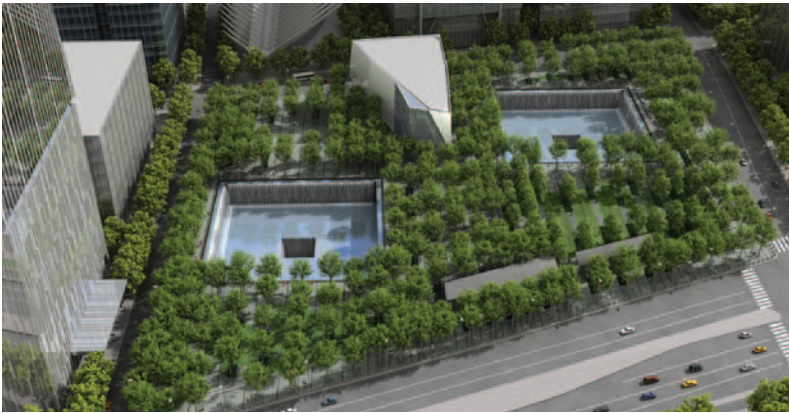
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Harima Science Garden City



Harima Science Garden City



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National September 11th Memorial

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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

BuildingStone MAGAZINE

Spring 2014 Tucker Design Awards Commemorative Issue
www.buildingstonemagazine.com

2016 TUCKER DESIGN AWARDS:

***Thursday October 20th, 2016
New Orleans, LA***

In conjunction with the ASLA national meeting and expo.

Call For Entry will be announced in the Spring 2015 issue of
Building Stone Magazine.



Building Stone Institute is a proud member of the Natural Stone Council and firmly advocates for global adoption of environmentally conscious practices and sustainable production of stone.

Learn more about the new ANSI standard **NSC 373 - Sustainable Production of Natural Dimension Stone** at www.naturalstonecouncil.org