



TUCKER
DESIGN AWARDS

June 29, 2022
Toronto, Ontario, Canada

Tucker Design Awards and Bybee Prize Presentations

WEDNESDAY, JUNE 29, 2022 • HOCKEY HALL OF FAME

Toronto, Ontario, Canada

6:30PM

Welcome Reception – Concourse Level

7:00PM

Awards Presentations – TSN Theatre

Master of Ceremonies

Jane Bennett

Executive Vice President – Natural Stone Institute

Tucker Design Awards Presenter

Buddy Ontra

2022 President – Natural Stone Institute

Ontra Stone Concepts, Bridgeport, CT

Introduction of the Bybee Prize

Roger Jackson, FAIA, NCARB, LEED AP

FFKR Architects, Salt Lake City, UT

2020 Recipient of the Bybee Prize

2022 Bybee Prize Recipients: Retrospective of Work

Tod Williams and Billie Tsien

TWBTA, New York, NY

Bybee Prize Presentation

George T. Bybee and Alyssa Bybee

Bybee Stone Company, Ellettsville, IN

Buddy Ontra

2022 President – Natural Stone Institute

8:00PM

Open Bar • Dinner • Museum Access

Congratulations to the Winners!



2022 Tucker Design Awards Jurors



Craig Copeland
AIA, LEED AP BD+C
Partner
Pelli Clarke & Partner
New York, NY

Craig Copeland is an architect, sculptor, industrial designer, a partner at Pelli Clarke & Partners, and the founder of Situcraft in New Rochelle, New York. Craig has led PC&P's architectural design teams on several nationally awarded projects, including the New Entry Pavilion and Reconfigurations at Brookfield Place, the Visionaire, in Lower Manhattan, and 1214 Fifth Avenue, New York City. More recently, Craig leads the architectural designs for Cabin | Stack | Prefab, a prefab home and furniture collection, and 2100 Penn Ave, a mixed-use headquarters and retail project in Washington DC.

In 2016, while still practicing architecture full-time, Craig opened his stone carving and design studio in New York City, and launched a furniture company, Situcraft. The following year, Craig was invited to represent the United States in the Italian Design Theater at the Marmomac, International Stone Fair in Verona, Italy. In late 2022, the eCCo collection will be expanded and relaunched in New York City.

Craig lectures and juries specifically on the best uses of natural stone and emerging technologies in the arts and architecture and is honored to have been on this year's Natural Stone Institute Tucker Award Jury.



Roger Jackson
FAIA, NCARB, LEED AP
Senior Principal
FFKR Architects
Salt Lake City, UT

Roger P. Jackson, FAIA, LEED AP is a Senior Principal and the recent Past-President of Utah's largest architectural firm, FFKR Architects, a 46-year-old firm of 180 employees. A native of Salt Lake City, he graduated from the University of Utah with a Master of Architecture in 1984.

Mr. Jackson has been practicing architecture at FFKR for 37 years. He is a Fellow of the American Institute of Architects and has designed buildings throughout the United States. Mr. Jackson specializes in historical restoration architecture and new work based on traditional architecture.

He has been entrusted with designing many significant sacred projects for The Church of Jesus Christ of Latter-day Saints including Temples in Vernal, Utah; Nauvoo, Illinois; Laie, Hawaii; Kansas City, Missouri; Brigham City, Utah; Hartford, Connecticut; Philadelphia, Pennsylvania; Tucson, Arizona; Pocatello, Idaho, and the Provo City Center Temple in Provo, Utah.

Roger is known for his remarkable sketching and freehand drawing talent, his intelligent and respectful management style, and a lively interest in people from all walks of life.



Cathy Offenberg
Associate Director
Practice Lead, Landscape Architecture
IBI Group
Boston, MA

Since joining IBI Group in 1999, Cathy Offenberg has developed a specialty in campus site planning and design for public and private school facilities. Drawing on her previous experience in marketing and advertising, she is actively involved in business development and contributes her knowledge of brand identity to campus master planning projects.

Cathy oversees a diverse array of practice areas including urban parks, streetscapes, and embassy work for the U.S Department of State's Overseas Building Operations (OBO).

As a Principal with the firm, Cathy is responsible for managing project scope, budget and schedule; client and sub-consultant coordination; supervising in-house project staff; development of design, technical and presentation packages, as well as cost estimates, technical specifications and permitting documents; construction administration and project representation at meetings and presentations. She is also actively involved in mentoring the firm's landscape architectural staff.

Cathy has a thorough understanding of the public process and has assisted in managing complex projects from inception through construction.

Design Workshop

Landscape Architect

PROJECT TEAM MEMBERS

Pearson Design Group
Architect

Alexandra Karram
Interior Designer

Stone Curators 🌍

Pipeline Quarry
Stone Suppliers

Sandoval Masonry
Stone Installer

Stones

Zen Gray granite
Ankar Gray basalt
Stone scree and boulders

JUDGE'S COMMENTS

"A well-articulated natural and abstract use of stone. Emotional and powerful transitions of beautiful organic forms to cold, harsh contrast of geometric stone shapes. Consciousness to showcase nature with sustainability and sensibility, as in the stormwater mitigation. A fusion of showcasing sustainability as a current and relevant aspect."



All project photos Brandon Huttenlocher - Design Workshop, Inc.



Andesite Ridge Retreat

Gallatin County, Montana

The 2.5-acre forested site sits on a sparse and rocky promontory overlooking a visually spectacular glacially carved landscape within the Greater Yellowstone Ecosystem. The garden—an artful composition of restrained geometries and bold textures—extends the visual and functional relationship of the home into the landscape, limiting the footprint of impact. In a collaboration of creative talent, the architect, interior designer, and landscape architect successfully achieved a vision that embodies a sense of place in a rugged and inhospitable natural environment.

Because the surrounding landscape is so dominant, the garden is limited to two distinct linear vignettes that extend from the home. At the entry, a horizontal walkway and vertical wall create a procession that features sculpture, designed, and crafted by the client. The walkway—composed of cut pavers and loosely cracked native rock—includes a grid of aspen, an organic addition that infuses seasonal color, texture, and shade.

By comparison, the second garden is conceived as an abstract reference to the geologic scree fields and theater-like Montana skies. Emerging as a small spring, water spirits its way from the front entry at the high point of the building, flowing downward in a stream of broken rock fragments. Beneath a suspended glass bridge, craggy boulders appear intermittently, their organic jagged forms rising in contrast to the architecturally crisp, basalt stone walls. As the stream approaches the lower level, water diffuses across an undulating stone delta, slipping beneath a bridge of floating stones, and collecting in a still pool that terminates on a destination firepit. In a feat of engineering that abstracts and exaggerates the ephemeral nature of mountain streams and lakes, the landscape architect utilized modern technology to create an experiential art installation that transforms a dry stream bed into a glassy plane of water over a 30-minute period.





All project photos Namgoong Sun Studio



Boulder House

Seoul, South Korea

The Boulder House, located in Gangnam, Seoul, is surrounded by multi-family houses, making it an unsuitable location for the single-family house. The client, a famous movie star couple, required privacy due to stalking issues from fans and the media.

In the paradoxical process of designing a home in an area where privacy is very unfavorable for a client whose privacy is very important, the solid mass of the building became a very unique feature. To protect privacy, the architect minimized all windows except for those facing the garden in the east. To make this rarely seen characteristic of the building stand out, the architect simplified the mass as much as possible and the simple mass with almost no windows maximized the weight of the building. To complement this design, natural stone was selected as the exterior finishing material.

However, simply using stone as the exterior material did not create the massive weight felt from a genuine boulder. Unlike a natural boulder, the stones typically used in buildings are divided and repeated for construction, which distorts the unique pattern and scale of the stones.

The architect chose an Italian quartzite, which has a soft and uniform horizontal layer that looks like sedimentary rocks. He cut the stone thin and long to resemble a boulder stone with horizontal layers. By matching the stone pattern and the construction joint in parallel, observers can see horizontal layers of different scales depending on how far away they are as they look at the building.

At a close distance, the horizontal pattern of the stones is visible, and at a far distance, the horizontal construction joint looks like a natural pattern of stone, making the building look like a large mass of a boulder.

Atelierjun

Architect

PROJECT TEAM MEMBERS

Alps Marmi
Domo Graniti

Stone Suppliers

Kiro Construction

Stone Installer

Stone

Alps Snow quartzite

JUDGE'S COMMENTS

"So minimal, but powerful. A real celebration of stone and design, especially due to siting. Perfect marriage of concept and material purity. Simple material and geometry in which the stone becomes the form. Well executed. Its breadth of details amplifies contemporary use of stone."



Make Architects

Design Architect

PROJECT TEAM MEMBERS

Architectus

Executive Architect

Euomarble

Stone Supplier

Deemah Stone

Stone Installer

Stone

Calacatta Oro marble

JUDGE'S COMMENTS

"Impressive. Great coordination was needed to make it look like it was carved out of one block.

Appreciated the difficulty and the feat achieved in matching the veining.

Gorgeous. Masterfully done."



All project photos Sarah Worth/Brett Boardman - Make Architects



Brookfield Place

Sydney, Australia

The lobby at Brookfield Place is located within the heart of Sydney's central business district. It comprises a 6 Star Green Star-rated office tower, two restored heritage buildings, premium retail space, and a world-class transit hall for Wynyard Station, one of the city's busiest transit hubs.

Designed by Make Architects with Architectus as Executive Architect, the office tower element fronts Wynyard Park which, in the 1920s, was a prime location for large corporate headquarters. The developer aspires to return the address to its former glory.

To this end, the office lobby design and materiality had to give an immediate impression of the premium nature of the workplace, and the materials and their installation needed to be of the highest level of quality. Calacatta Oro marble was chosen for the floor, walls, and desk for this reason.

The ambition was to lay the marble as if it was one single piece. Euomarble in Italy and the architect and contractor in Australia collaborated closely to painstakingly create a virtual dry lay that stitched the pieces together online before the physical pieces were cut to size and precisely installed. The attention to detail and precision of this process has achieved a beautiful finish with the walls, floor and desk marble simulating a continuous vein.

The wall and floor sections are 2cm thick. To minimize waste and improve sustainability, the wall panels have been laid with a honeycomb aluminium backing, which allowed double the quantity of square meter installation from one marble block.





All project photos Nic Lehoux Architectural Photography



Calvin & Tina Tyler Hall at Morgan State University

Baltimore, Maryland

Morgan State University (MSU) in Baltimore is the largest of Maryland's historically black colleges and universities. Founded in 1867, the university was designated a 'National Treasure' in 2016 by The National Trust for Historic Preservation. The architectural team was tasked with designing a student services center that would bridge between the historic academic quad and the modern campus commons, while also establishing an iconic and uplifting "front door" to the university. Calvin and Tina Tyler Hall's expressive form, with sweeping curved walls, reaches out to embrace its surroundings and invites students into the dynamic campus. It has improved the student experience by establishing a welcoming entry point for current and prospective students and by gathering the formerly dispersed administrative and student services.

Stone cladding was important to the university, given the project's adjacency to the historic quad. However, a Target Value Delivery process revealed early on that the budget could not support conventional stone masonry. With this early insight, the design team developed a 2-in-thick stone veneer precast panel system. The design involved a rigorous approach to stone panelization. Each stone joint was carefully considered and mapped across the entire façade using a set of alignment rules established by the design team. The stone cladding is accented with sharp returns of prismatic metal that subtly shifts between rich copper and orange hues, depending on the weather, time of day, and viewing angle.

The building's form and materiality create natural flow between new and existing campus student spaces and by reinterpreting the language of MSU's original stone architecture, linking old and new. Specific to MSU, its history, its needs, and the unique site opportunities, Tyler Hall is the natural result of its context, the university's needs and aspirations, commitment to outstanding student experiences, a focus on sustainability, and an integrated process that manifested in a shared vision.

Teeple Architects

in association with

GWWO

Architects

PROJECT TEAM MEMBERS

Owen Sound Ledgerrock Ltd

Stone Supplier

Universal Concrete Products Corp.

Stone Installer

Stone

Eramosa limestone

JUDGE'S COMMENTS

"Acknowledged initially for its proportioning and dynamic play of light on the stone, that light will have a different effect on the stone every day because of the bends and reveals. The airiness is an interesting contrast to the solidness of the stone itself, almost pliable and reflective against the sky. The punched openings going vertical are a striking contrast to the long horizontal gestures that reach out and create depth."



PEI Architects

Architect

PROJECT TEAM MEMBERS

BPM Architects

Site Architect

VM Kaldorf

Stone Supplier/Fabricator

Marbrier Pierre Taille

Stone Installer

Stones

Jura Beige limestone

Nero Assoluto granite

JUDGE'S COMMENTS

"Liked how it was very minimal. The tonality of that really broad wall was a very good design move in the selection of stone and the jointing.

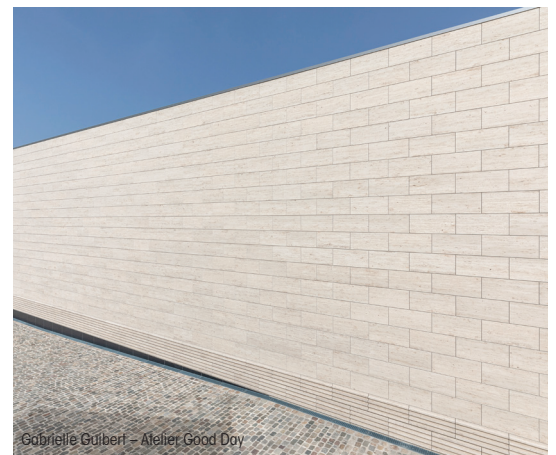
The crafting of the louvered-style base is powerful and unique. Love the secret door. In its spatial context, there's a relationship of the new receiving and acknowledging the old as it casts shadows on the façade. A successful consideration of the existing structure when crafting an addition."



Gabrielle Guilbert - Atelier Good Day



Rossana Guierrez de Lubetsky - PEI Architects



Gabrielle Guilbert - Atelier Good Day

Chateau Lynch-Bages New Bordeaux Winery

Pauillac, France



Gabrielle Guilbert - Atelier Good Day

The Lynch-Bages Chateau in the French Bordeaux region was recently redesigned as a multi-use building. Embedded in a picturesque winemaker village, the complex now unites the formerly separate operations of vinification, a wine barrel cellar, office space, and a visitors' center.

The owner family, PEI Architects of New York City, and local architect BPM of Bordeaux took on the unprecedented task of harmonizing different functional and design-related requirements. By working with transparency, light, and open space, patrons can see the wine making operations from the reception and tasting area. This immersive brand experience brings the clientele much closer to the product.

The design is translating the existing traditional Chateau into today using glass and stone in clear geometrical shapes. The façade is of Jura beige vein cut limestone quarried and fabricated by VM Kaldorf and a contrasting base board of Nero Assoluto granite, both 40mm thick. The veining creates a flowing effect which is accentuated by fluted pieces above and at the sides of the reception and main dock entrance.

The stone façade is installed as the center piece of the entrance area that welcomes the client with warm color tones and the self confidence of a very successful Bordeaux winery. The design intent of a plain and undisturbed surface was met by replacing visible joints with joggled joints all over the façade. They were designed by VM Kaldorf and every single panel was rebated in a distinctive pattern on their CNC machinery.

Fluted pieces with all honed surfaces, sharp and square edges serve as special design elements. Assembled from a mother panel and pinned and glued fins, precision and care in fabrication, assembly, and matching the veining were paramount. Nine years from planning to groundbreaking resulted in something truly unprecedented and special: The new Lynch-Bages winery in Pauillac.



All project photos Anna Wesolowska - Hedman Photography



Jefferson Column Capitals University of Virginia Rotunda Charlottesville, Virginia

Thomas Jefferson's Rotunda is the architectural and symbolic center of the University of Virginia. To celebrate its 200th anniversary, the University commissioned John G. Waite Associates, Architects to restore the Rotunda, now a National Historic Landmark and UNESCO World Heritage Site.

In 1895, after a disastrous fire destroyed all but the outer brick walls, the architect Stanford White rebuilt the Rotunda. His otherwise admirable reconstruction replaced Jefferson's severely damaged column capitals with inferior versions that did not match the appearance or quality of the originals. UVA hoped to conserve White's capitals during the most recent restoration, but the advanced disaggregation of the stone led the University to replace the sixteen free-standing capitals with recreations of Jefferson's original design, while retaining the four 1890s pilaster capitals.

To authentically recreate Jefferson's capitals, the team laser-scanned surviving fragments of the originals, scoured pre-1895 photographs, and utilized clay molds. The new capitals were carved in Carrara, Italy, just as Jefferson's were nearly 200 years earlier. Starting with a 10,000-lb block of Carrara marble, CNC machines cut out 90 percent of each capital, with the remainder hand-carved. The new capitals match the design, craftsmanship, and materials of Jefferson's originals. Temporary steel shoring supported the portico and roof. A custom-built track system under the portico was used to transport the capitals, each weighing 7,000 pounds. The 1890s capitals were held in place by gravity, but with concerns for seismic stability, the team designed a system of steel rods to pin the new capitals to the portico structure and to the shafts.

JGWA worked closely with Rugo Stone, who later said, "the Rotunda project is among the most inspired, challenging, and rewarding projects in our history." The impressive coordination between the team and UVA ensured that Jefferson's original vision will survive for centuries to come.

John G. Waite
Associates, Architects, PLLC
Design Firm

PROJECT TEAM MEMBERS

Rugo Stone 
Stone Consultant/Fabricator/Installer

Stone Sculptor Studio
Stone Supplier/Quarry

Stone
Carrara marble

JUDGE'S COMMENTS

"Marvelous. The engineering to calculate and execute pulling this off is amazing. It's also amazing that someone wanted to do it. It's beyond CNC and robotics; it's based on design and process. A very important piece of architecture and most worthy of an award."



Patterhn Ives, LLC

Architect

PROJECT TEAM MEMBERS

Earthworks, Inc. 🌍

Stone Supplier

Grant Masonry Contracting

Stone Installer

Stones

Pewter Mist Light limestone

Pewter Mist Dark limestone



Sam Fentress

JUDGE'S COMMENTS

"It has the power of Louis Kahn in the way the material is allowed to be very elegant, with taught simplicity. Liked the mix of stones, especially the lower darker band on the building. Really beautiful. Liked the simplicity and yet the complexity of the play with different textures. The patterning – the change of tones – is thought provoking. The variation in the really deep relief of the cuts – the pushed in window and door – are powerful."



Patterhn Ives



Patterhn Ives

Kol Rinah Synagogue

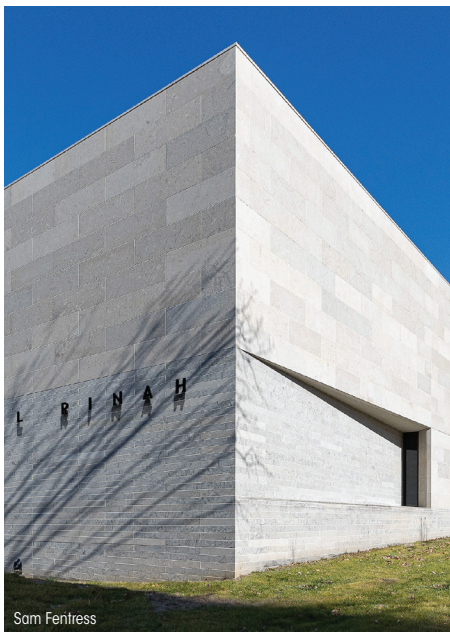
St. Louis, Missouri

Located near the center of a growing business district in St. Louis, Missouri, the new synagogue joins two established Jewish congregations on a newly acquired property that previously served as a Baptist church and school. A new limestone addition containing the sanctuary and entry is precisely positioned within an urban garden to create a dynamic environment for this diverse and inclusive community serving three primary functions: gathering, learning, and prayer.

The stone mass of the addition is intentionally quiet, seeking beauty and eloquence with an economy of means. A new entry sequence and arrival space provides a clearly defined, singular entrance for the entire synagogue. The light-filled entrance graciously welcomes visitors throughout the day, transforming into a beacon in the evening to invite entry and enliven the surrounding streetscape.

The sanctuary is an unexpected, double-height volume for fellowship and reflection. Ambient illumination from a generous clerestory is in dialogue with a sharper direct light from the west entering through a thin vertical cleft in the south facade. This warmer light illuminates the east-facing Ark wall from a concealed source, harnessing the symbolic and transcendent dimension of natural light while providing a dramatic backdrop for the bimah. Acoustics, material, and light are carefully composed to create a warm, tranquil space inspiring contemplation and spirituality.

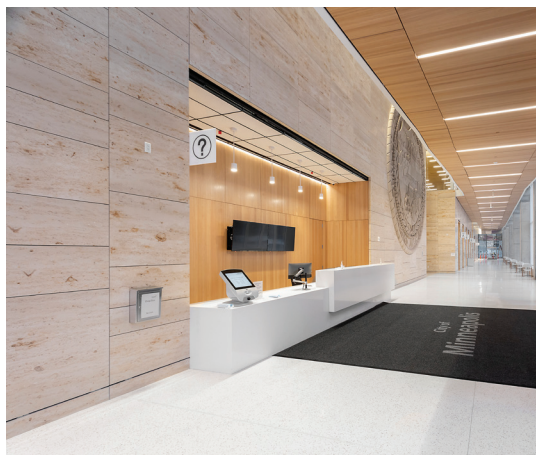
Limestone cladding used in the addition is regionally sourced from the Flint Hills in Kansas, 380 miles away. The limestone's warmth, variation, and natural occlusions reveal its geologic formation and embedded history. Lighter toned 2-ft by 6-ft panels are set in contrast to darker toned 6-in by 6-ft panels. Tooled mortar joints ease the surface, exhibiting the hand of the mason. Natural stone helps connect the synagogue to its place, providing an expression of civic presence and permanence for Kol Rinah.



Sam Fentress



All project photos Mitchell Stier Photography



Minneapolis Public Service Building

Minneapolis, Minnesota

The \$195 million Minneapolis Public Service Building offers contemporary warmth, transparency, and connectivity with the selection of Renaissance Beige Jura limestone cladding for interior and exterior wall surfaces of the building's public spaces.

The architecture is created as an open gesture toward the central plaza. The plaza is allowed to grow into the building through the soaring glass curtainwalls of its public base. Jura limestone veneer panels clad the interior side of these public spaces and broadcast the building's warmth back out into the exterior plaza space. Suspended between the building's inside core and the outside streetscape is a floating skybridge. The veneer stone is mounted in orderly five-foot wide vertical bands, yet the varying height of pieces adds a playful syncopation to the wall texture.

Renaissance Beige Jura limestone was preselected to the exact quarry and stone bench. Vein-cut and honed-finished stone samples were selected with balanced strata of variegation and character in mind.

Prominent on the public-facing wall of the lobby space is the 26-ft diameter Great Seal of the City of Minneapolis, carved of faultless Indiana limestone. Integration of the giant reclaimed medallion sculpted in 1967 for the façade of the now-demolished Minneapolis Auditorium was a project design requirement. The 96 blocks of homogenous Indiana limestone weighing 33,000 pounds required special engineered backup and concealed, structural mounting provided by the stone contractor in contrast to the veneer limestone system making up the surrounding field. The Jura limestone field was held away from the Great Seal stones by a consistent half-inch visual gap that was carefully scribed and cut in the field. Now located at arm's length from the new skybridge cutting through the public lobby space, the Great Seal represents a new, more accessible approach to public service and city governance.

MSR Design

Architect

PROJECT TEAM MEMBERS

Henning Larsen

Design Firm

Mortensen Construction

General Contractor

Verostone Gmbh

Stone Supplier/Fabricator

Grazzini Brothers & Company

Stone Installer

Fischer

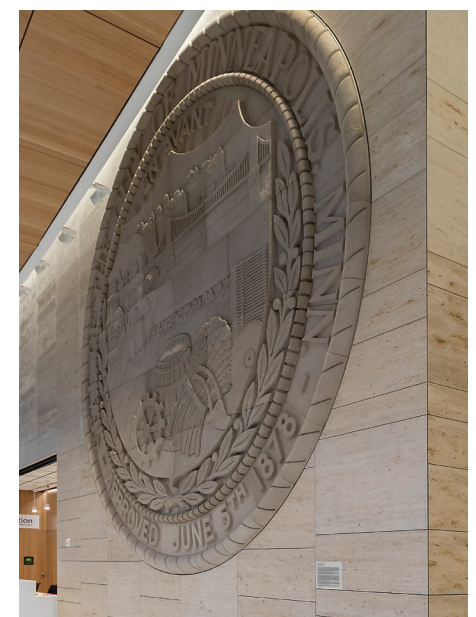
Stone Anchoring System Supplier

Stone

Jura limestone

JUDGE'S COMMENTS

"Carefully selected panels have a playful horizontal joint but there is still a pattern. Fantastic effect. The stone surface has an integrated feeling. Liked that the stone was horizontal but stacked. Random but controlled. A contemporary stacked veneer. Form and design are harmonious, welcome, and warm."



the Bybee PRIZE

The Bybee Prize is named in honor of the late James Daniel Bybee, a respected past president of the former Building Stone Institute and of Bybee Stone Company. It is awarded to an individual architect or landscape architect, for a body of work executed over time, and distinguished by outstanding use of natural stone in building or landscape applications.



©Taylor Jewell

Tod Williams and Billie Tsien

Tod Williams and Billie Tsien founded their New York City based firm Tod Williams Billie Tsien Architects | Partners in 1986. Their practice is committed to reflecting the values of non-profit, cultural, and academic institutions toward an architecture of enduring vision. A sense of place defined by light, texture, detail, and most of all, experience, is at the heart of their designs.

Some of their notable projects include the Asia Society Hong Kong, Lefrak Center at Lakeside in Prospect Park, Brooklyn and the Barnes Foundation in Philadelphia. Their current work includes the U.S. Embassy in Mexico City, the renovation of David Geffen Hall at Lincoln Center, New York City and the Obama Presidential Center in Jackson Park, Chicago.

Over the past three decades, their dedication to this work has been recognized by numerous national and international citations including the National Medal of the Arts from President Obama, the 2013 Firm of the Year Award from the American Institute of Architects, and the 2019 Praemium Imperiale presented by the Japan Art Association.

In parallel to their practice, Tod and Billie teach at Yale University as the Charles Gwathmey Professors in Practice, and are devoted participants in the broader cultural community. Tod is a trustee of the Cranbrook Educational Community and the American Academy in Rome. In 2021 Billie was appointed by President Biden to the U.S. Commission of Fine Arts, serving as the first Asian-American and woman to be Chair.

As educators and practitioners they are deeply committed to creating a better world through architecture.





All project photos ©Michael Moran

The Center for the Advancement of Public Action, Bennington College, Bennington, VT



The Barnes Foundation, Philadelphia, PA



Lefrak Center at Lakeside, Prospect Park, Brooklyn, NY



TATA Consultancy Services, Banyan Park, Mumbai, India



Frederik Meijer Gardens & Sculpture Park, Grand Rapids, MI



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About Natural Stone Institute

The Natural Stone Institute is a trade association representing every aspect of the natural stone industry. The current membership exceeds 2,000 members in over 50 countries. The association offers a wide array of technical and training resources, professional development opportunities, regulatory advocacy, and networking events. Two prominent publications—the *Dimension Stone Design Manual* and *Building Stone Magazine*—raise awareness within the natural stone industry and in the design community for best practices and uses of natural stone.

The association serves as the authoritative source for safety and technical standards and information regarding the use of natural stone. It operates an industry accreditation program and two prestigious awards programs, as well as a continuing education program for architects and designers.

The Natural Stone Institute was formed in 2018 as a merger of the Marble Institute of America and the Building Stone Institute. The Building Stone Institute was formed in 1894 as the International Cut Stone Contractors and Quarrymen's Association; the name was changed to the Building Stone Institute in 1955. Established in 1903 as the National Association of Marble Dealers, the Marble Institute of America officially formed in 1944, when the association merged with the National Association of Marble Producers. In 1962, the National Association of Marble Builders merged with MIA. In 2021, the National Building Granite Quarriers Association (NBGQA) merged with the Natural Stone Institute. The NBGQA was founded in 1916.

Learn more about the programs, events, and resources available to design professionals.



naturalstoneinstitute.org/designprofessionals



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