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2012 Design Awards



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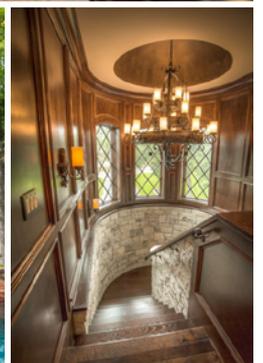
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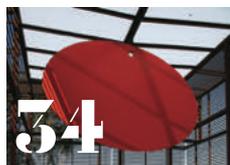
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# Hand-Pitched Appeal

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Look for Cordillera when you download Masonry Designer, Acme’s design studio for brick, block, and stone, available free at [brick.com](http://brick.com). Or contact your local Acme representative for more information about the unique appeal of Cordillera Stone.

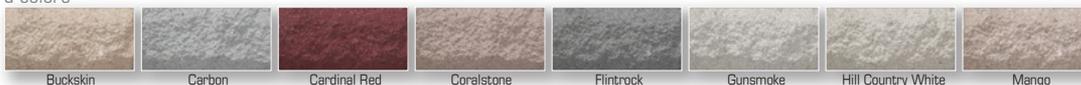
architect

John Grable Architects  
San Antonio

contractor

Leyendecker Construction  
Laredo

standard colors



Buckskin Carbon Cardinal Red Coralstone Flintrock Gunsmoke Hill Country White Mango

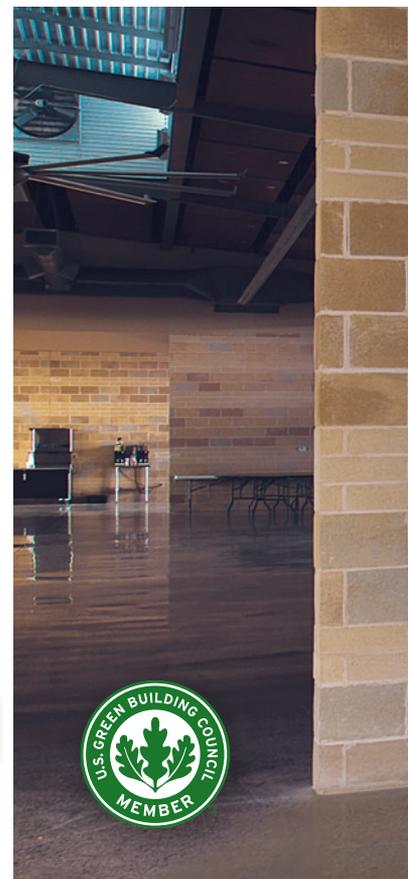


Navajo Padre Island Sand Riviera Sierra Terrastone Umber Western Gold

custom blends



Alamo Chalk La Cantera Madera Monterrey Pedernales Salado San Miguel Sonora Veracruz





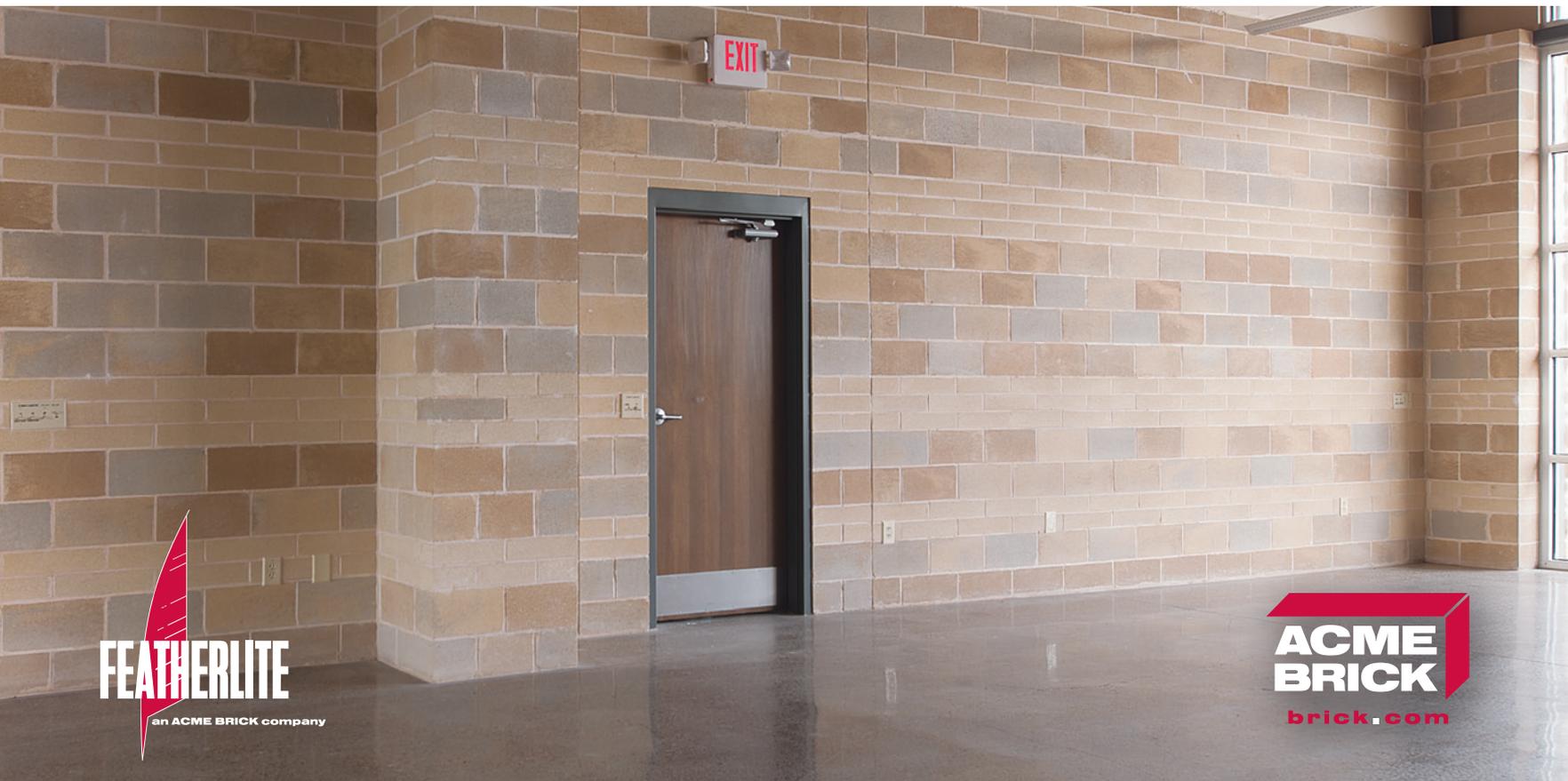
*“We consider Cordillera a bellwether low-maintenance regional material with time-honored rough-hewn character.”*

*“Architecture matters, when it’s rooted in things that are real and tell a story. This design began with our client’s deep respect for the land, reflected in shades of Cordillera Stone that blend well with the South Texas landscape. The company’s*

*story unfolds in belt lines of Cordillera that mimic the strata of the earth in oil-and-gas boring logs. Cordillera’s smooth inside face fascinated us as a natural interior finish for an all-in-one building system. Half a dozen buildings later, we are well pleased*

*with this utilitarian product that is durable enough to handle monsoon rains and desert sun. We consider Cordillera a bellwether low-maintenance regional material with time-honored rough-hewn character.”*

*— John Grable, FAIA*



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The Official Publication of the Texas Society of Architects (Texas Architects) *Texas Architect* (ISSN: 0040-4179) is published six times per year (bimonthly) by the Texas Society of Architects, 500 Chicon St., Austin, Texas 78702. Phone: (512) 478-7386. The Texas Society of Architects is the state component of the American Institute of Architects (AIA). Copyright 2012 by the Texas Society of Architects.

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Printed in the U.S.A. Periodicals postage paid at Austin, Texas, and additional mailing offices. Postmaster: Send address changes to *Texas Architect*, 500 Chicon Street, Austin, Texas 78702.

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## For Goodness' Sake

On making great things happen

by Larry Paul Fuller

There is good architecture. And then there is good architecture ... as in architecture for the public good.

This year's statewide design award winners — 13 projects from Dallas, Houston, San Antonio, and Austin — are a case in point. I was struck, during the awards jury process, by how intent the jurors were on recognizing certain entries, not only for their merit in terms of design (even design merit as broadly defined), but also for their capacity to fulfill client aspirations for the public good. Angie Brooks, Eddie Jones, James Timberlake — all three jurors were passionately committed to the idea that great things can happen in a collaboration between discerning architects and socially responsible clients within the public realm.

"Great things" includes the concept of "human hope" — a thread that runs through several of the winning projects. The theme could be no clearer than in the very name of the Haven for Hope Homeless Transformational Center in San Antonio (page 78). The Cathedral of Hope Interfaith Peace Chapel in Dallas (page 38) — although commissioned by an institutional rather than public client — also uses its name to define "hope" as an aspiration. And in purpose if not in name, the Houston Food Bank (page 62) stands as what writer Ardis Clinton, AIA, terms "a beacon of hope, illuminating the community and working to improve quality of life for all those in need."

In Dallas, the Brownwood Park Pavilions (page 30) and the Cotillion Park Pavilion (page

34) serve the function of modest neighborhood picnic shelters while rising, in form, to the level of public art. And in Austin, the I-35 Makeover (page 50) reclaims residual public space while symbolically stitching together the prosperous and gleaming CBD west of the freeway and the modest, historically minority neighborhoods to the east.

Human hope, accessible art, social justice. These themes that infuse our projects for the public good bring to mind the related term "public-interest design" — which emerges from the premise that design can be a way of improving the world. Sometimes it involves design initiatives funded by socially responsible agencies, by enlightened foundations and corporations, or by private individuals. Sometimes it involves pro bono or "low bono" commitments by design professionals. And, always, it involves the goal of making people's lives better.

For inspiration, check out *PublicInterestDesign.org*, whose editor, John Cary, is an articulate spokesman for this rapidly growing field. And watch future editions of this magazine for accounts of how architects are contributing to the public good — how they're actively making good design accessible to more than a tiny privileged segment of the population. This kind of change comes slowly. But, clearly, it's something to hope for.



*The award-winning Haven for Hope Homeless Transformational Center in San Antonio, by Overland Partners, brings together in one campus the necessary individual and family services to address the root causes of homelessness.*



# Contributors



**Emily Wiegand** is a graduate student at the University of Texas at Austin and will receive her Masters of Architecture in December. She was recently honored with the Student Design Excellence Award at UT. When not working in studio, she enjoys the live music scene in Austin and eating Mexican food in her hometown of San Antonio. View her photography collages on the Backpage.



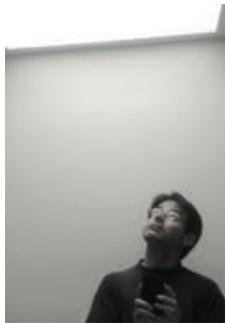
**Jason Chan, AIA** grew up in Singapore and landed in Texas. Recently, he was responsible for the successful delivery of the award-winning Texas Children's Jan and Dan Duncan Neurological Research Institute. He is an auto aficionado and enjoys participating in performance driving events at race tracks, including laps at the famed Nurburgring Nordschleife. See his article on page 66.



**J. Brantley Hightower, AIA** recently traveled with his daughter to Washington, D.C., where she proved to be rather unimpressed by the architectural monuments located there. Upon his return to San Antonio, where he lives and works, Hightower visited and wrote about Fort Sam Houston's new military hospital addition on page 74.



**Aaron Seward** first wanted to be an architect, then a writer. He considers himself lucky to have found a career that combines both disciplines. A native Texan and proud Houstonian, Aaron lives in Brooklyn, New York, with his wife Joan, where he is at work on his first novel. Read his profile of Laura Culpepper, AIA, on page 93.



**Eurico Francisco, AIA** believes that great architecture comes in all sizes and types. Complexity does not equal quality nor does cost necessarily correspond to quality. Read his articles on the humble but intelligent park pavilions on pages 30 and 34, and he's pretty sure that you'll agree with him.



**Ardis Clinton, AIA** is an associate in the Houston office of Perkins+Will. At the office, she can be found filling the roles of Project Manager, Project Architect, Marketing Coordinator, Party Planner, and Ice Cream Dolly Operator. She enjoys a good gin and tonic, some occasional bad television, and chasing her twin three-year-old boys. Read her article on the Houston Food Bank on page 62.



**Tommy Upchurch, AIA** keeps busy in Brenham - working on a mix of project types, providing a community voice in a recently developed Downtown Master Plan, and running shuttle services for his two teenagers. Always in the back of his mind is a river in northern New Mexico. See his article on page 58. ■

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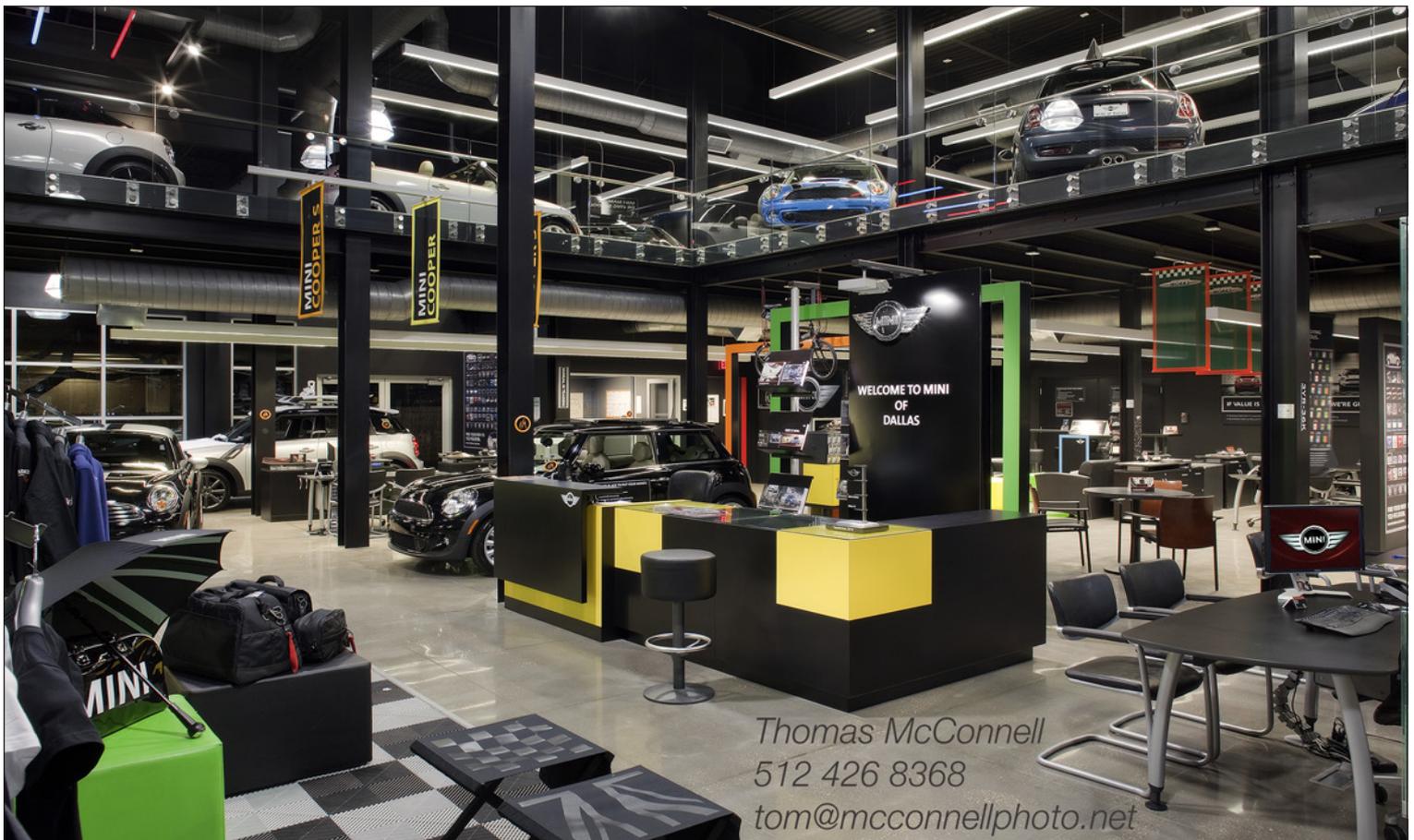
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## ArCh Hosts Inaugural Texas Student Biennial Exhibition

The Architecture Center Houston (ArCH) held an opening reception July 26 for its first “Texas Student Biennial Exhibition.” The exhibit features work from the eight accredited schools of architecture in Texas and includes project boards, slide shows, and architectural models. At press time, the exhibit was scheduled to close Sept. 7, but the boards will be on display during the Texas Architects Convention in Austin, Oct. 18-20.

“The idea for the exhibit had been kicked around for some time by our Exhibitions Committee,” said AIA Houston Executive Director Rusty Bienvenue. “Rice University and the University of Houston were champions for all of the schools being included.”

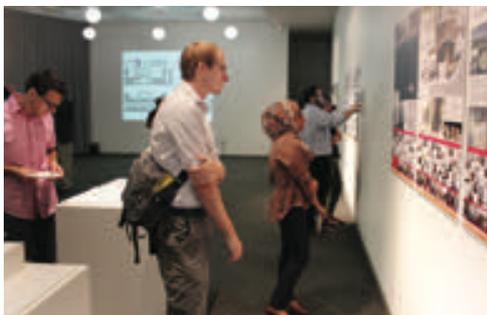
Letters were sent to the deans, who were responsible for selecting the projects for display. Some of the schools’ boards featured as many as 50 projects.

“The high quality of design submitted by all eight schools is quite remarkable,” said Bienvenue. “This bodes well for the future of architecture in Texas.”

A deans’ roundtable discussion moderated by Texas Society of Architects President-elect and former University of Texas School of Architec-

*The high quality of design submitted by all eight schools is quite remarkable. This bodes well for the future of architecture in Texas.*

ture Dean Larry Speck, FAIA, was planned — along with AIA Houston and ArCH’s annual Back to School Bash — as the culmination of the exhibit. See the November/December edition of *Texas Architect* for a roundtable recap. ■



*Texas Architects’ 73rd convention offers 90 Continuing Education opportunities, including tours (such as the new Federal Courthouse, shown at left) and Early-Bird Workshops.*

## 73rd Annual Convention Features Revamped CE Lineup

The Texas Society of Architects Continuing Education Committee has spent the past year reviewing and selecting educational programs for the Society’s 73rd Convention in Austin, Oct. 18-20. The revamped lineup includes six tracks of Continuing Education opportunities for those seeking credit in the following areas: Sustainable Design; Design; Historic Preservation and Renovation Practice; Codes and Standards; Practice; and Emerging Professionals. A few sessions from these tracks are highlighted below. Visit [www.texasarchitects.org/convention](http://www.texasarchitects.org/convention) for a full list of classes, schedules, and details.

### Sustainable Design

Rethinking Historic Buildings through a Green Lens  
Noted architect, planner, and historian Barbara Campagna, FAIA, LEED AP, will share her experience and work developing national sustainability policies, integrating cultural and preservation metrics into the LEED rating systems, and will discuss past and current sustainable preservation projects.

### Codes and Standards

Scoping Provisions of the New 2012 Texas Accessibility Standards  
The 2012 Texas Accessibility Standards (TAS) came into effect in March 2012 with several key differences from the 1994 TAS. Gaila Barnett, AIA, will analyze the differences.

### Design

Independent for Life: Homes and Neighborhoods for an Aging America  
America is undergoing a seismic demographic shift, and families and individuals are expected

to shoulder much responsibility with little coordinated help. But designers and planners can think ahead, planning safer households and adapted communities and neighborhoods. Former San Antonio Mayor Henry Cisneros and Jane Hickie of the Stanford Center on Longevity will share some key insights about how to get this started.

### Historic Preservation and Renovation Practice

Architectural and Building Code Influences for Preserving Historic Buildings: Case Study  
San Antonio’s Bexar County Courthouse dates back to 1896 and features Romanesque Revival design. What goes into renovating such a structure? Lewis Fisher, AIA, will use Texas’ largest and oldest historic courthouse as a case study.

### Practice

Measure Twice and Cut Once: A Fresh Approach to Integrated Project Delivery  
Integrated Project Delivery (IPD) is emerging as the preferred way to organize project teams to achieve well-planned and efficient projects. Richard Markel, AIA, and David Weinberg, AIA, will discuss this method.

### Emerging Professionals

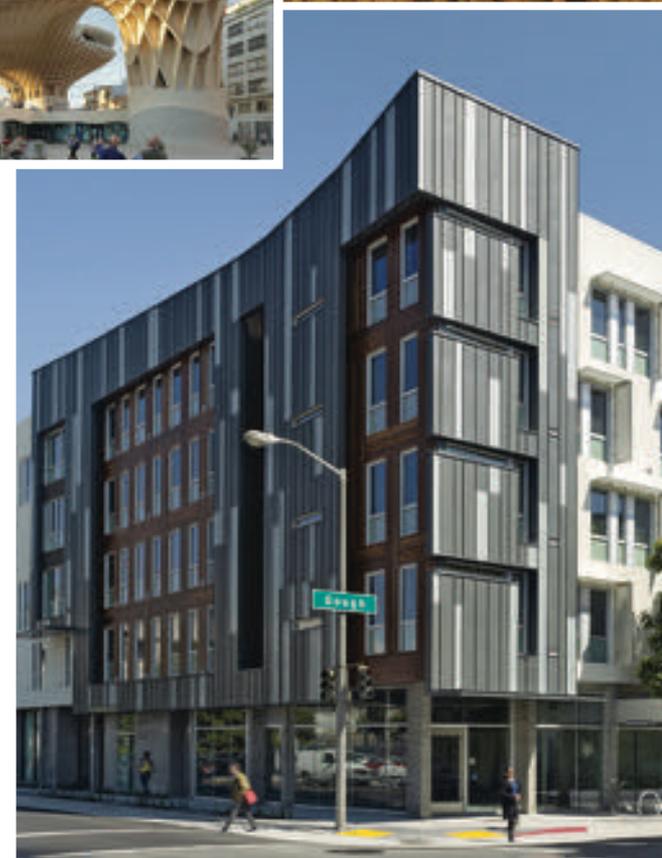
The Emerging Professionals track includes sessions such as “Tips and Tricks for using the NCARB Practice Software”; “NCARB and You: IDP, ARE, and Certification”; “Fireside Chats with Texas Architects,” which will feature roundtable discussions with some of Texas’ well-known and influential architects: Ted Flato, FAIA, Max Levy, FAIA, Val Glitsch, FAIA, Larry Speck, FAIA, and Frank Welch, FAIA; and a Friday evening “Emerging Professionals’ Gathering,” featuring complimentary food and drinks on the rooftop deck of AMOA—Arthouse at the Jones Center in downtown Austin. ■

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**Left** Waterhouse's *El Paso Public Library*, of 1954, widely regarded as one of the city's most beautiful buildings.

**Below** *The Lakehomer House*, of 1957, an outstanding example of the modernist houses built in El Paso during the two decades following World War II.

**Charles Ewing Waterhouse, Jr., Architect and Renaissance Man for the Borderland**

by William Palmore

On October 26, a symposium in El Paso will explore the life and career of architect and artist Charles Ewing Waterhouse, Jr. The occasion, scheduled as part of Tom Lea Month, marks the first time a consideration of modern architecture in El Paso is included in the scholarly festivities.

Over his lengthy career, Waterhouse worked for architects William Wuerhmann and Otto Thorman, as well as for the architectural partnership of Edward Carroll and Louis Dauble — the designers who, along with Henry Trost,

*Waterhouse excelled at composing building form, a proclivity owing, very probably, to his earlier interests in period architecture.*

defined the architecture of El Paso in the 20th century. At Carroll and Dauble, where he spent 35 years prior to retirement in 1980, he made important contributions to their best designs, most memorably to the El Paso Public Library of 1954, which is regarded by many as the city's most beautiful building. At the library, Waterhouse incorporated ornamental motifs, including abstract hieroglyphs recessed in the concrete soffit of the entry porch, that reflected his appreciation of regional Native American art.

Waterhouse produced a sizable number of buildings independently, most of them houses. His approach evolved over the decades: his first works were designed in a Spanish Colonial idiom, while those of his mid-career are distinctly modern in style, attaining a high level of design quality equal to that of his El Paso contemporaries, Robert Garland and David Hillis.

All three were good at organizing a house with respect for the sun and geography, an architect's obligation if modern design is to be made viable in a distinctive and difficult climate. Beyond planning, Waterhouse excelled at composing building form, a proclivity owing, very probably, to his earlier interests in period architecture.

Waterhouse was born in El Paso in 1905 and was a lifelong friend of the celebrated artist Tom Lea, sharing with him the talent for working in varying art forms. In addition to architecture, Waterhouse was an accomplished musician, photographer, and pioneering regional preservationist. He died in 2000.

The symposium will include a survey of Waterhouse's broader artistic accomplishments presented by Claudia Rivers and Laura Hollingsed of the UTEP Library Special Collections, home to the Waterhouse archive. The well-known painter Russell Waterhouse will reflect on how his father's creativity and working methods influenced his own art. The author will focus on Waterhouse's architecture and present supporting photographs, drawings, and models — including one of the Lakehomer House — that are components of his ongoing study of 20th century architecture in El Paso.

See "Calendar" for further details. ■

William Palmore is an Associate Professor at New York Institute of Technology where he teaches first year design, drawing, and history.



**Calendar**

**The Kimbell at 40: An Evolving Masterpiece**

Oct 7 Thru Dec 30  
www.kimbellart.org



This exhibition celebrates the 40th anniversary of the opening of the Kimbell Art Museum, Fort Worth, on October 4, 1972. It looks back to the Museum's genesis and showcases the

architectural achievements, pivotal acquisitions, important exhibitions, and historic events that have made it into the world-renowned institution it is today.



**influence**

73rd annual convention and design expo

**Texas Architects 73rd Annual Convention and Design Expo**

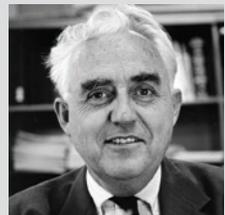
Oct 18-20  
www.texasarchitects.org/convention

The Texas Society of Architects hosts its 73rd Annual Convention and Design Expo in Austin. This year, the convention's theme is "Influence." Keynote speakers are Robert Hammond, co-founder and co-executive director of Friends of the High Line — a public park built above an abandoned, elevated rail line in New York — and Roman Mars, award-winning host and radio producer of 99% Invisible.

**Symposium: 'Charles Ewing Waterhouse, Jr.' at UT El Paso**

Oct 26  
wplamore@nyit.edu

Multiple presenters, including former El Paso architect William Palmore, will conduct a session from 5:30 to 7:30 pm at UTEP's Rubin Center to explore the life and career of architect and artist Charles Ewing Waterhouse, Jr., (above) as part of Tom Lea Month ([www.tomlea.net](http://www.tomlea.net)). Free and open to the public. ■



WATERHOUSE PHOTOS COURTESY C. WATERHOUSE, JR. PAPERS, MS458, SPECIAL COLLECTIONS DEPT. UTEP

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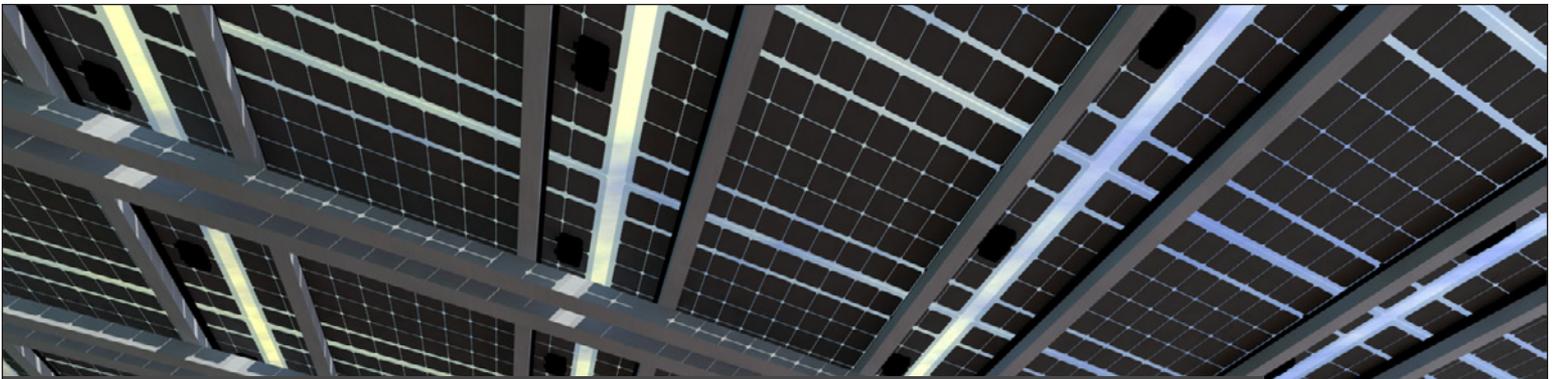
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## Baylor Stadium

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Even as college football fever was beginning to intensify across the state in late July, the Baylor University Board of Regents voted to move forward with the construction of a new \$250 million riverfront stadium complex pending a favorable final vote by Waco's city council (which happened as expected August 7). Designed by Populous, recognized for sports stadium architecture worldwide, the new Baylor Stadium is expected to be ready for the opening of the 2014 season.

The 93-acre project site is located at the intersection of heavily trafficked Interstate 35 and the Brazos River, occasioning the opportunity for a bridge crossing the river connecting the stadium to campus. The 45,000-seat stadium, expandable to 55,000, will frame the entrance to Waco along the interstate, creating a visual and physical connection to downtown.



**New Baylor football traditions** will be created as the stadium benefits from an on-campus experience after playing off-campus since 1936, including more than 60 years at the current venue, Floyd Casey Stadium. Fans will be seen connecting to the site via bikes, boats, cars, and a sculpted main pedestrian bridge.

The stadium's architecture is inspired by the classic Georgian architecture found on campus. A classic organization of the building form is used to inform the design experience by placing the base of the building on a concrete plinth, wrapping the architecture in serrated brick walls and capping it with a luminescent canopy. Tying the elements together is a rhythmic colonnade of white columns. Portals are used to express entries and views to and from campus and downtown Waco. The stadium opens to the south, providing spectacular physical views back to campus as well as a spiritual connection to the original heart of the campus. Balcony portals – the only elements to penetrate the brick wall encompassing the seating bowl and playing field – recall the more intimate spaces found on campus. The balcony portals and open-view concourses provide air flow and views into the stadium. A shade canopy will provide sun protection for nearly 50 percent of all seats for mid-afternoon games. The stadium will also feature the latest in technology, including two large video boards in the south end zone, LED ribbon boards, and a state-of-the-art sound system. ■



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Elias Longoria Sr. Middle School  
Edinburg, Texas

Architect  
PBK Architects  
Joel Hernandez, AIA

Size (s.f.)  
150,000 each

Contract Amount  
\$39,114,000

Completed  
May 2011



Betty Harwell Middle School  
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## Rice University's School of Architecture Turns 100

by Stephen Fox

Architecture schools look to the future. So it's challenging when a school has to confront a major historical milestone such as its centennial. Rice University's School of Architecture turned one hundred years old in September, as did the university of which it is a part.

In September 1912, William Ward Watkin, the sole instructor in architecture, welcomed six students to the first class admitted to the William M. Rice Institute. Watkin had come to Houston in 1910 to represent the Boston architects Cram, Goodhue & Ferguson, who planned Rice's campus and designed its initial buildings. The university's founding president, Edgar Odell Lovett, asked Watkin to remain at Rice and begin instruction in architecture. Following

Texas A&M University (1905) and the University of Texas at Austin (1910), Rice's architecture program was the third to be established in Texas. Until his death in 1952, Watkin directed the department, organized the curriculum, hired faculty, and mentored students. He wrote for major U.S. architecture journals in the 1930s and published two books on church architecture. Watkin also had a professional practice: he was architect of the Museum of Fine Arts, Houston, and co-architect of the Julia Ideson Building of the Houston Public Library, and the campus plan and original buildings of Texas Tech University in Lubbock. Watkin's students — Lenard Gabert, J. T. Rather, Jr., Stayton Nunn, Milton McGinty, Eugene Werlin, Claude E. Hooton, Harvin C. Moore, Hermon Lloyd, Bailey Swenson, Lavone Dickensheets Andrews, F. Talbott Wilson, S. I. Morris, George F. Pierce, Arthur E. Jones, and Ralph A. Anderson — led Houston's architecture profession during the mid-century decades. Rice's most celebrated graduate of the Watkin years was E. Fay Jones (MArch '51).

**Alumni from** the post-Watkin era included two future presidents of the American Institute of Architects, John M. McGinty (1976-77) and Benjamin E. Brewer, Jr. (1988), as well as architectural historian Willard B. Robinson. Yet the architecture department struggled.

*Above* Anderson Hall as it appeared shortly after the Stirling and Wilford alterations and additions in 1981.

*Right* An unidentified student recovers from a charrette, *Architecture at Rice 13* (1964).



In 1959 Donald Barthelme, a distinguished modern architect and the first professor of architecture at the University of Houston, was invited to head the Rice department of architecture. Barthelme sought to radically revise the curriculum, which was still based on Watkin's structure. His failure to persuade the faculty to

*Crane, one of the founders of the discipline of urban design, sought to transform the School of Architecture into a school of urban design, an effort resisted by the faculty, who remained committed to architecture.*

accept his changes led to his abrupt departure in 1961. Kenneth S. Pitzer, the new president of the university (it ceased to call itself an "institute" in 1960), turned to William W. Caudill, former professor of architecture at Texas A&M, who had moved his firm, Caudill Rowlett Scott, to Houston in 1958, to rescue the architecture department. As current professor and Houston architect William T. Cannady observes in *The Things They've Done* (2007), his book about Rice's architecture graduates, Caudill had the personal skills necessary to implement Barthelme's cur-

riculum reforms. Caudill brought Bill Lacy from CRS to run the School of Architecture (as it became in 1966) and together they more than doubled student enrollment, recruiting Cannady, the artist Elinor Evans, Paul A. Kennon, Chuck Thomsen, O. Jack Mitchell, Peter C. Papademetriou, and Spencer W. Parsons to reinvigorate the architecture program. With characteristic energy and charisma, Caudill made a name for Rice by organizing the Rice Design Fête (an annual charrette in which well-known architects worked with teams of students), the Preceptorship program, which sent students to work in the offices of well-known architects between their fourth and fifth years, and by initiating the Architecture at Rice publication series.

In 1969 Caudill returned to CRS full-time. Anderson Todd, a brilliant modern architect who had taught at Rice since 1949, stepped in as acting director. During Todd's tenure, Will Cannady and Peter Papademetriou began to write critically about Houston in the London-based *Architectural Design*. Papademetriou followed in 1972 with *Houston: An Architectural Guide*, the first architecture guidebook to Houston. Papademetriou's critical writing about the local landscape brought Houston into an international discourse on urbanism in the 1970s and '80s. In 1972, David A. Crane, professor of architecture at the University of Pennsylvania, became the first dean of the School of Architecture. Alan Y. Taniguchi, former dean of architecture at UT-Austin, joined Crane as director of the school.

Crane, one of the founders of the discipline of urban design, sought to transform the School of Architecture into a school of urban design, an effort resisted by the faculty, who remained committed to architecture. Crane planned to expand enrollment with such new programs as an accelerated master's for graduates with undergraduate degrees in subjects other than architecture. Crane brought Adèle Naudé and Antonio de Souza Santos from Capetown to join the faculty and he was responsible for founding the Rice Center for Community Design and Research and the Rice Design Alliance.

When Crane's tenure ended in 1978 he was succeeded by professor O. Jack Mitchell. Mitchell and his director, Rice alumnus Peter G. Rowe (subsequently dean of the Harvard GSD, 1992-2004), were instrumental in unifying faculty and students behind the extension and remodeling of Anderson Hall as the school's permanent home. Mitchell was able to persuade Rice's board of governors to commission James Stirling

**Right and below**

William Ward Watkin, first instructor and department head. 1951 yearbook photo of E. Fay Jones (right) and fellow student. William W. Caudill, left, 1964. Taft Architects (Danny Samuels, Robert H. Timme, John J. Casbarian), 1981. Lars Lerup, dean for 16 years beginning in 1993.



WILLIAM WARD WATKIN AND LARS LERUP PHOTOS COURTESY WOODSON RESEARCH CENTER, FONDRELL LIBRARY; RICE UNIVERSITY; E. FAY JONES PHOTO COURTESY RICE CAMPUS LIFE; BILL CAUDILL PHOTO BY MAURICE MILLER; TAFT ARCHITECTS PHOTO BY FRAN BRENNAN

and Michael Wilford of London as architects. Stirling and Wilford's alterations and additions to Anderson Hall (1981), their first building in the US, attained critical recognition, encouraging the university to hire celebrated architects to design new campus buildings.

**During the 1980s**, alumni and faculty members John J. Casbarian and Danny Marc Samuels, practicing with their partner Robert H. Timme as Taft Architects, became Houston's most publicized young architects. Mitchell supported a dramatic expansion of the publicly oriented programs of the Rice Design Alliance in the late 1970s and publication of RDA's journal *Cite: The Architecture and Design Review of Houston*, which began in 1982 with Gordon G. Wittenberg as editor. During Mitchell's tenure, Drexel Turner turned the Farish Gallery in Anderson Hall into one of the foremost architecture exhibition spaces in the US. A bequest from Houston philanthropist Nina J. Cullinan in 1983 resulted in endowment of the Craig Francis Cullinan Visiting Professorship in Architecture and Art, inaugurated by Kenneth Frampton in 1985. Frampton was followed by J. B. Jackson, Spiro Kostof, Colin Rowe, Robert Irwin, Leo Steinberg, and Rem Koolhaas.

Jack Mitchell died suddenly in 1992, three years after stepping down as dean. His successor, Paul Kennon of CRS, had died suddenly in 1990 during the first year of his deanship, and Kennon's successor, Alan Balfour, left Rice at the end of 1991 to become chairman of the Architectural Association in London. Paul Kennon's family and friends endowed a biennial symposium in his memory; the first Kennon Symposium, "The City Imagined," was held in 1992. Lars Lerup, a Swedish-born architect and professor of architecture at the University of California, Berkeley, was named dean of architecture in 1993. Lerup, whose sixteen-year tenure was second in length only to Watkin's, energized the school with his faculty appointments, including Carlos Jiménez, Houston's most publicized young architect of the 1990s. Lerup's engagement in international architectural discourse was reflected in the dissemination of terminology he originated ("stim" and "dross") to conceptualize Houston patterns of urban sprawl. Holders of the Cullinan professorship during Lerup's tenure included Bruce Mau, Charles Waldheim, Roberto Segre, Luis Fernández-Galiano, Dave Hickey, Peter Cook, and two Rice alumni, New York architects Rob Rogers and Charles Renfro. Lerup also revived

the Architecture at Rice series, which became a vehicle for publishing both faculty and student-generated work.

**In 2010** the school of architecture welcomed its first woman dean, Sarah Whiting, who came from Princeton University. Dean Whiting shares her predecessor's intense involvement with the global context in which architectural theory is now produced. She and her husband, associate professor Ron Witte, also maintain an architectural practice, as do professors Cannady, Casbarian and Samuels, Wittenberg, Jiménez, Nonya Grenader, Douglas Oliver, and partners Dawn Finley and Mark Wamble. Cannady, Casbarian, Grenader, Samuels, Rives Taylor, and Anderson Todd are all fellows of the AIA. Jiménez served as a juror for the Pritzker Prize in Architecture from 2001 to 2011. Dean Whiting's faculty appointments — Grant Alford, Neeraj Bhatia, Scott Colman, Reto Geiser, Andrea Manning, Bryony Roberts, Troy Schaum, Jesús Vassallo — renew Rice students' access to the latest trends in critical thinking. Recent books by Lerup (*One Million Acres and No Zoning*), Christopher Hight (*Architectural Principles in the Age of Cybernetics*), Witte (*Counting*), Farès el-Dahdah (*Lúcio Costa: Brasília's Superquadras*), and Albert Pope (*Ladders*)

**Below Rice Building Workshop** students around a model of the Menil Collection café, with Nonya Grenader (all in black), Workshop co-director, and Danny Samuels (green shirt), director. Dean Sarah Whiting (below left and also center of group, with Carlos Jiménez) poses with students in the Plaza Mayor, Madrid, Spring 2012.



RICE BUILDING WORKSHOP PHOTO BY JEFF FITLOW/RICE UNIVERSITY. GROUP SHOT WITH DEAN WHITING IN MADRID PHOTO BY TANVI SHARMA. PORTRAIT COURTESY SARAH WHITING

as well as those those edited by Whiting (*Beyond Surface Appeal*), Neyran Turan (*New Geographies I: After Zero*), and Bhatia (*Coupling*) contribute to architecture's global discourse, as does *PLAT*, the school's student-edited journal. Dean Whiting has fostered closer, more structured contact between students and distinguished visitors to

*Looking to the past has been facilitated by an ambitious exhibition of the school's history, Ten Decades, organized by associate professor Dawn Finley.*

facilitate exchange and has actively encouraged travel as a way to incorporate global experiences and perspectives into Rice's design studios.

Fourteen architectural offices in the US and Europe presently participate in Rice's Preceptorship program. The Rice School of Architecture's

Paris program, founded and directed by Casbarian, turns ten this year. The Rice Building Workshop, the school's design-build program, headed by Samuels and Grenader, turns sixteen; its present project is the student-led design and construction of a freestanding café for The Menil Collection. The Kennon Symposium turns twenty; "Judgment" was the theme of the 2011-12 symposium. In recognition of 40 years of outstanding architecture and design programming in Houston, the Rice Design Alliance received a Collaborative Achievement Award from the American Institute of Architects this past spring. RDA's journal *Cite* turns 30 in 2012.

Rice's school of architecture and the UT-Austin school of architecture are the only two nationally ranked schools in Texas. Between 2006 and 2012 there was only one year that Rice's undergraduate program was not listed in *Design Intelligence's* top ten survey. As the only school of architecture at a private university in Texas, Rice has by far the lowest enrollment (during the 2011-12 academic year, 130 undergraduates and 79 graduate students) and the highest tuition.

Looking to the past has been facilitated by an ambitious exhibition of the school's history, "Ten Decades," organized by associate professor Dawn Finley. Now it's back to the challenge of looking forward to the Rice School of Architecture's second century, examining and envisioning the ways that architecture can, as Dean Whiting puts it, "advance a tomorrow that is better than today."

*Texas Architect* contributing editor Stephen Fox is a Fellow of the Anchorage Foundation of Texas.



**Clockwise from top** A tradition of Rice campus architecture by celebrated architects includes Martel College, by Michael Graves, 2002; Brockman Hall for Physics, by Kieran Timberlake, 2011; Brochstein Pavilion, by Thomas Phifer and Partners, 2008.

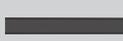


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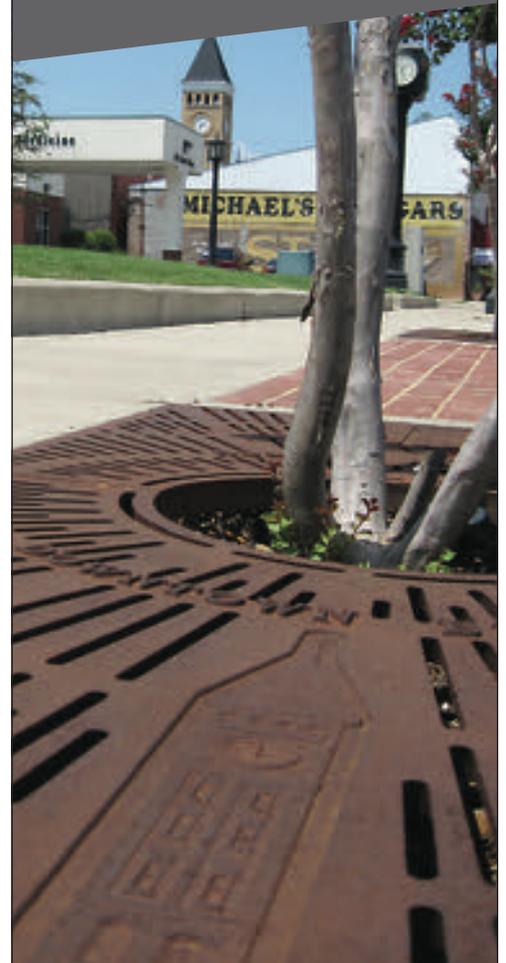


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## 2012 Design Awards

### Notes on a Jury

by Brian William Kuper, AIA

Our 2012 Design Awards jury met at the Texas Architects headquarters in Austin on June 7 and 8 to review the 227 entries submitted in this year's program. As Chair of the 2012-2013 Design Committee, I enjoyed the privilege of being present during the deliberations of three distinguished and insightful jurors: Angie Brooks, AIA, of Brooks + Scarpa in LA; Eddie Jones, AIA, of Jones Studio in Phoenix; and James Timberlake, FAIA, of Kieran Timberlake in Philadelphia. The jury spent the afternoon of June 7 and the entire day of June 8 viewing the entries and vetting the 13 winners. While deliberating — even when not in total agreement — the three exhibited a remarkable sense of professional camaraderie that was inspiring to witness.

**Individually, and as a group,** the jurors made a point of acknowledging public sector/community-focused work by selecting several such projects for recognition. They were encouraged by the care and design energy that emerged from collaborations between award-winning architects and clients such as City of Dallas Park and Recreation Department, for its park pavilion program led by Willis Winters, FAIA; the City of Austin, for its I-35 Makeover; Haven for Hope, for its Homeless Transformational Center in San

Antonio; and the Houston Food Bank, for its distribution of food and social services.

Unlike last year, when the 2011 awards included four residential projects, none were selected as winners this year. Of particular note

*Jurors made a point of acknowledging public sector/community-focused work by selecting several such projects for recognition.*

was a comment expressed by Timberlake and supported by the other jurors that the work presented by Texas architects represents very high levels of quality and consistency.

**On behalf of** the Design Committee and Texas Architects staff, I would like to thank all of those architects and firms who submitted projects for consideration and congratulate the recipients of the 2012 awards.

Brian William Kuper, AIA, serves as the 2012-2013 chair of the Texas Society of Architects Design Committee.



**Eddie Jones, AIA, Jones Studio, Phoenix** *From a very early age, Jones aspired to be an architect and share a studio with his brother, Neal. Having been honored with over 185 design awards, Eddie also has the privilege of lecturing frequently around the United States and abroad. His love for discussing architecture is represented by an impressive list of conference commitments, lectures, and exhibits.*



**James Timberlake, FAIA, Kieran Timberlake, Philadelphia** *Timberlake is a founding partner of Kieran Timberlake. The firm has received 100 design citations, including the 2008 Architecture Firm Award, the highest honor bestowed on a firm by the American Institute of Architects, and the 2010 Cooper-Hewitt National Design Award.*



**Angie Brooks, AIA, of Brooks + Scarpa, Los Angeles** *A recognized leader in sustainable design and construction, Brooks places her firm Brooks + Scarpa at the forefront of the field that promises to dominate future design, construction, and urban planning. She is a co-founder and past president of Livable Places, Inc., a non-profit development company dedicated to building sustainable mixed-use housing.*

# 2012 Design Awards

## 30

**Brownwood Park Pavilions**  
Oglesby Greene  
*Eurico Francisco, AIA*

## 34

**Cotillion Park Pavilion**  
Mell Lawrence Architects  
*Eurico Francisco, FAIA*

## 38

**Cathedral of Hope Interfaith Peace Chapel**  
Philip Johnson; Alan Ritchie Architects with  
Cunningham Architects  
*Lawrence Connolly, AIA*

## 42

**TM Advertising**  
Gensler Dallas  
*Michael Friebele, Assoc. AIA*

## 46

**McGarrah Jessee Building**  
McKinney York Architects  
*Stephen Sharpe, Hon. AIA*

## 50

**I-35 Makeover**  
Cotera+Reed Architects  
*Canan Yetmen*

## 54

**Kimber Modern B&B**  
Burton Baldrige Architects  
*Aaron Seward*

## 58

**UT Austin Visual Arts Center**  
Lake|Flato Architects  
*Thomas Hayne Upchurch, AIA*

## 62

**Houston Food Bank**  
RdIR Architects  
*Ardis Clinton, AIA*

## 66

**BioScience Research Collaborative at Rice University**  
Skidmore, Owings & Merrill LLP  
*Jason T. Chan, AIA*

## 70

**Tellepsen Family Downtown YMCA**  
Kirksey Architecture  
*Val Glitsch, FAIA*

## 74

**Military Hospital Addition**  
RTKL Associates  
*J. Brantley Hightower, AIA*

## 78

**Haven for Hope**  
Overland Partners | Architects/OCO Architects  
*Dror Baldinger, AIA*



2012  
Design  
Awards

# Brownwood Park Pavilions

by Eurico Francisco



**Project** Brownwood Park Pavilions, Dallas

**Client** City of Dallas Parks and Recreation Department

**Architect** Oglesby Greene

**Design team** Joe McCall, FAIA (including all sketches); Kristin Winters, AIA

**Contractor** A.S. Con

**Consultants** JQ (structural); MEP Systems Design and Engineering (MEP)

**Photographers** Craig D. Blackmon, FAIA; Joe McCall, FAIA

**T**he pavilions at Brownwood Park in north Dallas seem deceptively simple. The three structures — conceived by architect Joe McCall, FAIA, as “The Huddle” — appear at first to be a lighthearted concoction of shapes, colors, and textures. Get closer, though, and a clear idea supported by design rigor becomes evident.

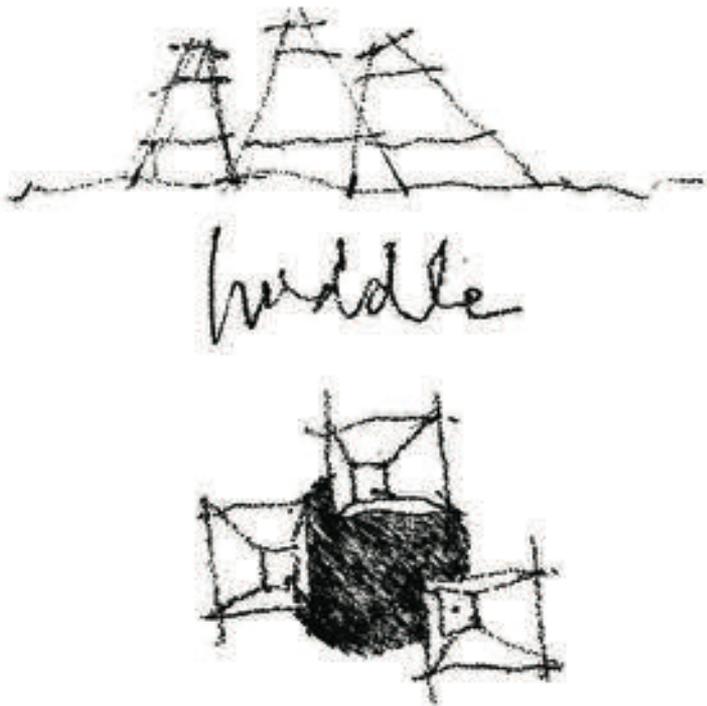
“The Huddle” works at multiple levels, including the obvious reference to athletes. Decidedly vertical, it symbolically reaches to the grand sky in counterpoint to the mostly flat North Texas landscape. However, its strength lies also in the reference to archetypal forms of pioneers’ tents “huddled” together for shelter, safety and socialization. How not to be taken by it? How to resist the seduction of this clever take on context, history, and program?

**At Brownwood Park**, the three pyramidal structures gather around and lean towards each other. They have different heights and footprints; they lean

**Previous spread**

*A circular concrete pad with decomposed granite unites the three structures.*

**Right** *The three pavilions occupy a clearing in the park next to native trees.*



at different angles on each of their sides; and they are finished in different earth tone colors. Yet, they are interdependent and probably would not make much sense if standing alone. They are set apart from each other, but not too much, so that they can be used by one large group — or two or

*With three structures there's always that interstitial space in between that becomes very special and is celebrated here with a beautiful circular plinth.*

— Juror Eddie Jones, AIA, Jones Studio, Phoenix

three smaller groups of people — with the void at the center as the focus of the space. A circular concrete pad with decomposed granite unites the three different structures and defines the base plane of the composition. The same circular connecting geometry reappears in the concrete and steel-plate tables and benches in each of the pavilions. United, the structures form a compelling ensemble, but the small differences between them add interest to the whole and suggest that we look again and pay attention, as is always the case with great design.

The Brownwood Park Pavilions are adjacent to an elementary school, and it is not difficult to imagine groups of children playing in the shade, eating their snacks or running joyfully from one pavilion to the next during recess and after school. Isn't this the ultimate compliment that park pavilions could receive?

Eurico R. Francisco, AIA, is an architect in Dallas.



**Clockwise from top left** Drivers can catch a glimpse of the structures from the road. The pavilions resemble oversized lantern-like structures at night. An early concept section shows the basic skin assembly. The pavilions are placed among existing trees in an early site plan sketch.



**Resources** CONCRETE PAVEMENT: Scofield; PAINTS: Carboline;  
**LIGHTING:** Elliptipar (Architectural Lighting Associates)



2012  
Design  
Awards

# Cotillion Park Pavilion

by Eurico Francisco, AIA

**Project** Cotillion Pavilion, Dallas

**Client** City of Dallas Park and Recreation Department

**Architect** Mell Lawrence Architects

**Design team** Mell Lawrence, FAIA; Elizabeth Baird; Chuck Naeve; Erik Haden

**Contractor** RoeschCo Construction

**Consultants** Kimley-Horn and Associates (landscape/prime); Architectural Engineers Collaborative (structural); Stanley Architects and Artisans (mobile detail design and fabrication)

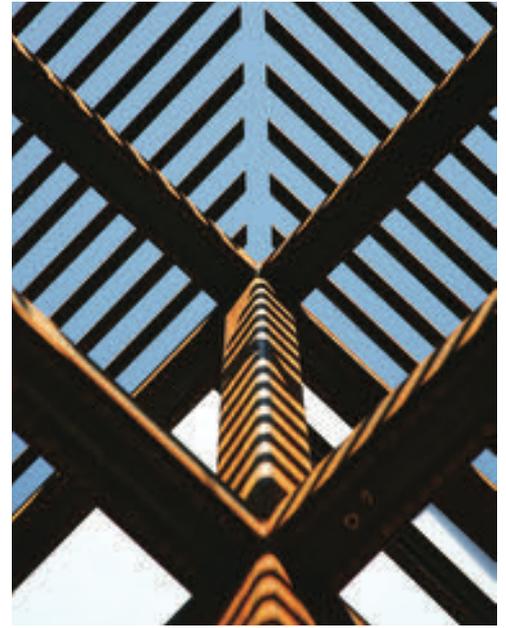
**Photographer** Mell Lawrence

**C**otillion Park is located in northeast Dallas, just south of Highway I-635, and is surrounded by single-family homes in a stable middle-class neighborhood. A baseball field and tennis courts occupy the majority of the park, but there is also a small playground and, adjacent to it, a new pavilion – Cotillion Park Pavilion.

Modest in its material palette, understated in shape, delicate and refined almost to a fault, Cotillion Park Pavilion is nonetheless grand in aspiration and powerfully elegant overall. Completed in 2011, the pavilion is one of the new replacement structures envisioned by the Dallas Park and Recreation Department in its 2002 master plan under the guidance of Willis Winters, FAIA, the Department's Assistant Director.

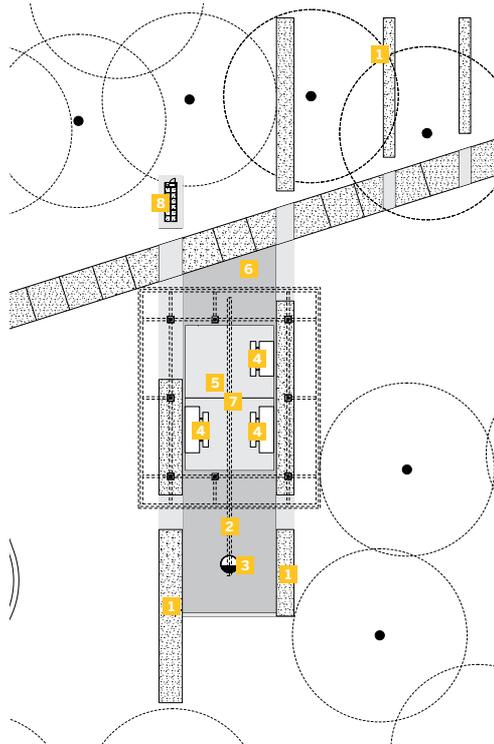
Nestled in a small grove of trees, the pavilion rises up to the tree canopies. At its base, cast-in-place concrete piers double as informal benches and tables. Some of the piers escape the pavilion footprint, however, and loosely organize the grounds immediately next to it, mediating between pavilion and park beyond.

**A grid of eight** slender steel columns supports the whole structure. Some of the columns rise from the ground; others rise from the cast-in-place piers that act as literal and, beyond, as symbolic foundation for the structure. At the height of the tree tops, the steel columns morph into a space frame from which hangs a graceful steel filigree made up of light gage angles assembled in horizontal rows. The lyrical structure defines the four sides of the pavilion envelope and provides shelter from the intense Texas sun, mimicking the trees nearby. At times, pavilion envelope and trees seem to mingle and flirt with each other, almost blending to cast soft shadows on the ground below.



**SITE PLAN**

- 1 CONCRETE BENCHES
- 2 STEEL ANGLE GUTTER
- 3 GRILL
- 4 PICNIC TABLE
- 5 CONCRETE SLAB
- 6 DECOMPOSED GRANITE
- 7 MOBILE
- 8 TRASH ENCLOSURE



**Resources** EARTHWORK/CONCRETE MATERIALS: Quick Set Concrete; **STRUCTURAL STEEL:** Blake Construction; **STEEL ERECTION:** B&S Welding; **MOBILE FABRICATION:** Optimum Steel Industries; **ROOF/WALL PANELS:** Regal Plastic Supply; **MOBILE PAINT:** Tnemec (Phoenix 1 Restoration & Construction); **HIGH PERFORMANCE COATINGS:** Jones-Blair; **ELECTRICAL:** Roderick Lee Electrical Contractors

**Previous spread** *Pavilion and trees blend with each other and provide shade to park users.*

**This page** *The pavilion skin brings dappled light to the inside. Surface rust protects the unfinished steel structure. The ground plane extends beyond the footprint of its steel envelope.*



**Above and left** *The bright red mobile hangs from above and pivots according to the wind. Cast-in-place concrete piers organize the ground and serve as alternatives to wood benches and tables.*

The big surprise, however, is fully revealed when one steps under the pavilion. Somewhat visible from outside and suspended from a pivoting rod above, a big Alexander Calder-like red ellipse is the focal point of the space. In fact, by its sheer size, shape, color and the way it moves in response to the wind, the red ellipse becomes the symbolic heart of Cotillion Park and, perhaps, even of the neighborhood where it belongs.

*This is a beautiful example of a space that gives people delight ... it's really art for the people.*

— Juror Angie Brooks, AIA, Brooks + Scarpa, Los Angeles

The understated Cotillion Park Pavilion clearly responds to the program brief. It is durable, it is contextual, it functions well, and it is as safe as any other. But it does more: it brings delight to an otherwise ordinary landscape.

Eurico R. Francisco, AIA, is an architect in Dallas.





2012  
Design  
Awards

# Cathedral of Hope Interfaith Peace Chapel

by Lawrence Connolly, AIA

**Project** Cathedral of Hope Interfaith Peace Chapel, Dallas

**Client** Cathedral of Hope

**Architect** Philip Johnson; Alan Ritchie Architects with Cunningham Architects

**Design team** Philip Johnson, FAIA; Rizi Faruqui, AIA; Alan Ritchie, AIA; Gary Cunningham, FAIA; Tom Dohearty, AIA; John Manley, AIA; Michael Bessner; Erin Keith; Matthew Barrett

**Contractor** Structure Tone Southwest

**Consultants** Thornton Tomasetti (structural/connection design/modeling); URS Corporation (civil); The Office of James Burnett (landscape); ARS Accessibility Resource Specialists (accessibility); Pamela Hull Wilson (lighting)

**Photographers** James Wilson; Michael Palumbo; Cunningham Architects

“We have architecture now that pulls and bends around you — like your body — no right angles, no straight lines,” Philip Johnson proclaimed in 1996 at his 90th birthday celebration. In that announcement he was providing a clue what the Interfaith Peace Chapel (IPC) would look like when it was built 14 years later.

As the dynamic second phase of an ambitious masterplan, the chapel resembles clumps of milk-white Jello that have been jiggled and huddled together on a bed of lettuce. A derivative of several previous projects, the IPC has three hierarchal components that lean into each other to form a step stool ascending from the vestibule to the chapel and its 40-ft-tall apse.

The design awards jurors commented on the chapel’s beautiful sculptural qualities — “almost chrysalis-like in its form,” in the words of James Timberlake, FAIA. As such, there is no main façade or clear entrance to the 8,000-sf religious structure. The non-denominational chapel is void of religious imagery except for the speculation that the floor plan was configured to resemble a fish. Currently used for small services, the building is an open flexible area that can seat up to 200. The support spaces are located in the basement that echoes the footprint above.

**Previous spread** Exterior walls finished in Portland cement stucco are punctuated by playfully decorative expansion joints.

**Right** Construction of the IPC followed the 1998 Bell Tower and precedes the planned 110-ft-tall cathedral (see model facing page), which will dwarf the chapel.

**Below** Light cast on the wall and floor — a defacto natural spotlight — moves quickly because the north-facing clerestory window/skylight is over 25 feet above the altar.



*Natural light is provided by windows in the stairwell and the teardrop skylight from the vestibule above. Lighting, supply vents, and audio/visual connections are adroitly concealed.*

Jurors also appreciated how natural light is provided through windows, glass doors, and skylight in both vestibule areas and through the large light monitor/skylight that casts north light on the apse. The resulting illumination of the altar is reminiscent of Johnson's St. Basil Chapel at Saint Thomas University in Houston (1995).

**Conceived in the spirit** of the cave-like Gate House/Visitor Center (1996) on Johnson's estate in New Canaan, Connecticut, the larger IPC is more ambitious because it has fewer straight lines and a tighter budget. Fortunately for project team member Gary Cunningham, FAIA, the new millennium brought building information modeling software capable of dimensioning complex curves in three dimensions because it was not readily available when the chapel was conceived in the late 1990s.

The project's multiple iterations during its protracted gestation involved the clients and Cunningham meeting Johnson several times at his Glass House to flesh out the possibilities. Johnson would have preferred more

*The chapel itself is so minimal. It was all about the light that was washing the walls; the intensity fading to shadow was beautifully handled.*

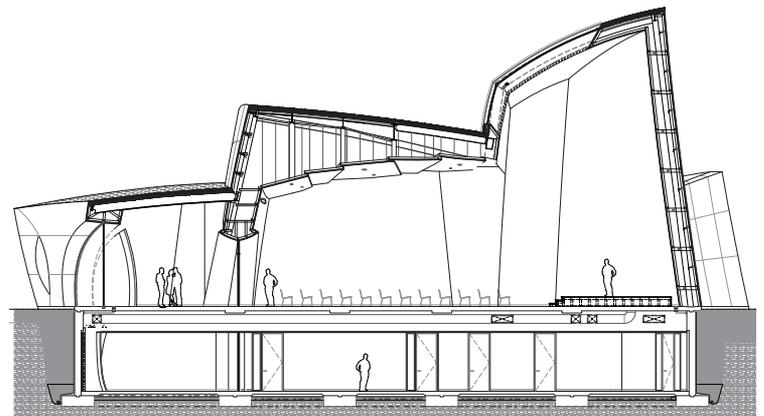
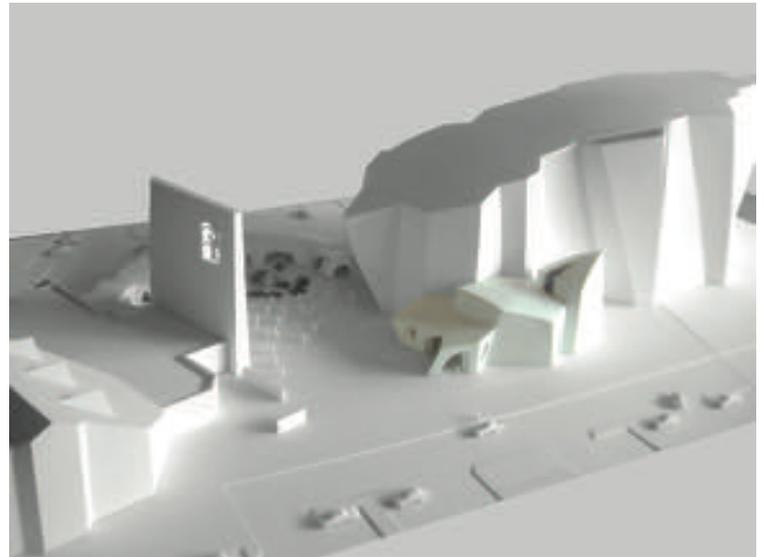
— Juror Eddie Jones, AIA, Jones Studio, Phoenix

refined finishes for the chapel, but the \$500-*psf* budget dictated a minimalist sensibility instead. The casual visitor might think that the integrally white IPC uses the same material throughout, like Johnson's Art Museum of South Texas in Corpus Christi (1972). Actually, the finish of the exterior walls is Portland cement stucco with playfully decorative expansion joints; the roof is a sandwich of two insulated concrete slabs covered in a waterproof coating that gives a seamless monolithic appearance; and the interior walls and ceiling are finished in thin natural clay from Arizona that Cunningham describes as "alive" because it can be reactivated for patches or stain removal by wetting the surface and troweling on fresh integrally colored white clay.

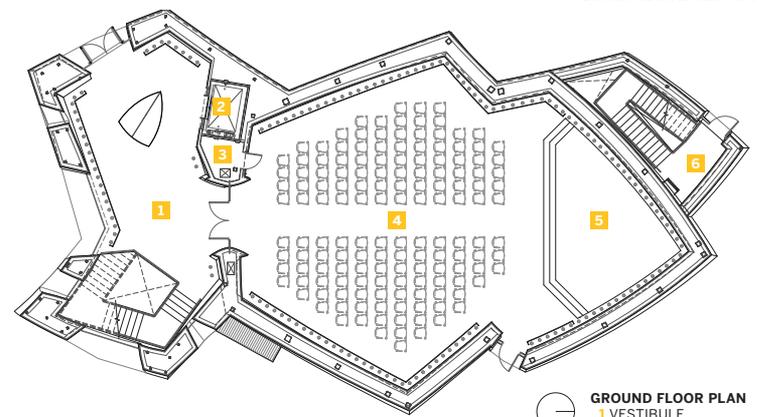
The IPC's seemingly whimsical envelope's thickness gives a real sense of permanence. This heaviness is in contrast to the unexpected ethereal experience provided by the multiple natural light sources reflecting off the smooth white surfaces and shiny concrete floors. The walls, which taper inward, and ceiling/roof cavities adroitly conceal lighting, conduit, ductwork, and audio-visual equipment, thus ensuring the spaces' sculptural purity.

As a component of the masterplan, the IPC follows the 1998 Bell Tower that launched the ambitious long-term project for the largest LGBT congregation in the United States. When the masterplan is completed with its third and final phase, the 110-ft-tall cathedral that seats 2,500 will dwarf the contiguous IPC at its northwest corner. The tower, chapel and cathedral ensemble have the distinction of being Johnson's swan song projects in Texas (see Frank Welch's *Philip Johnson & Texas*). Reverend Mike Piazza says the congregation "feels as though it is a trustee of a great work of art," and they take their responsibility very seriously.

Lawrence Connolly, AIA, of Austin, is a contributing editor of *Texas Architect*.



LONGITUDINAL SECTION



GROUND FLOOR PLAN

- 1 VESTIBULE
- 2 ELEVATOR
- 3 EQUIPMENT
- 4 CHAPEL
- 5 ALTAR
- 6 EXIT STAIR

**Resources** **CONCRETE MATERIALS:** Southern Star Concrete; **METAL MATERIALS/METAL DECKING:** Irwin Steel; **RAILINGS:** A1 Ornamental; **COLD FORMED METAL FRAMING:** Radius Track Corporation; **LAMINATES:** Wilsonart; **BUILDING INSULATION:** Demilec; **MEMBRANE ROOFING:** American Hydrotech; **TRAFFIC COATING:** Sonneborn; **METAL DOORS:** Wilson, Curries (AO); **WOOD DOORS:** VT Industries (AO); **GLASS:** Viracon; **HARDWARE:** AO; **SPECIALTY SKYLIGHT:** Super Sky; **GYPSUM BOARD:** USG, ClarkWestern; **PAINTS:** Sherwin Williams; **EXTERIOR COATINGS:** Sto Corp.; **INTERIOR PLASTER:** American Clay; **OPERABLE PARTITIONS:** Kwik Wall Systems; **POLISHED CONCRETE:** Amerete; **SOFTWARE:** Dassault, McNeel, Autodesk



2012  
Design  
Awards

# TM Advertising

by Michael Friebele, Assoc. AIA



**Project** TM Advertising, Dallas

**Client** TM Advertising

**Architect** Gensler Dallas

**Design team** Judy Pesek; Cindy Simpson; Christopher Goggin; Glenn Isenmann

**Contractor** James R. Thompson

**Consultants** Blum Consulting Engineers (MEP); Hossley Lighting Associates (lighting)

**Photographer** Bruce Damonte

*“We believe every brand has its own unique Beautiful Truth. It’s not found in what you make or sell or provide. It’s what your brand means. Inside and outside your company. But finding it requires looking at yourself as thoroughly as you look at your customers. Which is something few agencies are capable of doing. Our passion is finding your Beautiful Truth, expressing it and spreading it far and wide. When that happens, powerful things follow. Like the hearts – and wallets – of customers.”*

**F**inding the “Beautiful Truth” has long been the focus of TM Advertising in Dallas. It is a central notion that aims to capture the spirit and passion of their clients in a way that translates to the consumer audience. The firm of nearly 50 has been able to do so through a body of personnel that each bring their own sort of passion to the field but seamlessly come together to create a body of work that is immensely expressive and powerful. Recognizing the need for a space to define the future of the company,



**Previous spread** *From the staircase to the built-in locker storage, the simple use of color works to clearly define public use space.*

**Left** *The elliptical core gives an ease to the circulation while serving as the key organizational element within the space.*

TM ultimately landed in one of the flanking arms of the Victory Park Plaza adjacent to the American Airlines Center.

The space offered much to TM as one of the first major firms to locate within Victory Park, which has seen something of a resurgence in recent years. For an ad agency the platform is perfect, providing an immense amount of exposure through access to the digital displays within the park and to a number of marquee events. The space also offered an open layout in which to define their environment — a distinct change from their original space — but with it came a number of constraints.

Originally built in an architectural style to match the American Airlines Center, the structure was put in place to accommodate a number of varied articulations in the façade. However, a late design change wrapped the structure in a modern sheath, setting up a contrasting condition

*Because of the difficulty of the existing floor plate, the elliptical circulation pattern was a very clear idea that we all appreciated.*

— Juror Eddie Jones, AIA, Jones Studio, Phoenix

between the interior and the exterior of the building. For MEP systems planning and physical connections between the floor plates, the large broadcast screens became a major issue, with a large amount of structural and mechanical support impeding upon the space.

Both factors proved to be challenges for design architect Gensler. Recognizing that the space was not conducive to the typical tenant layout, and that the firm was in the process of defining an environment that supported its own “Beautiful Truth” as a practice, the designers focused on a series of studies that aimed to reveal the true desires of the employees, from their definition of “home” to glimpses into the creative mindset.

The result is a space that speaks volumes about the research. Reflecting the firm’s desire to be open and collaborative, the work area is free of obstruction. Desks are kept low and modular to facilitate interaction while responding to the mandates of the existing architectural conditions. The work area wraps itself around a central core — elliptical in plan — that

houses support functions as well as main video production areas and privacy rooms. The methodical and simple spatial layout results in circulation that is clearly defined while creating a distinctive public meeting point. It also transitions into a short bicycle loop when there is a need for energy in the late hours of the night. Connecting the two-and-a-half floors of occupied space is a steel suspended staircase colored in bright yellow, influenced by the color of the scaffolding used to install it.

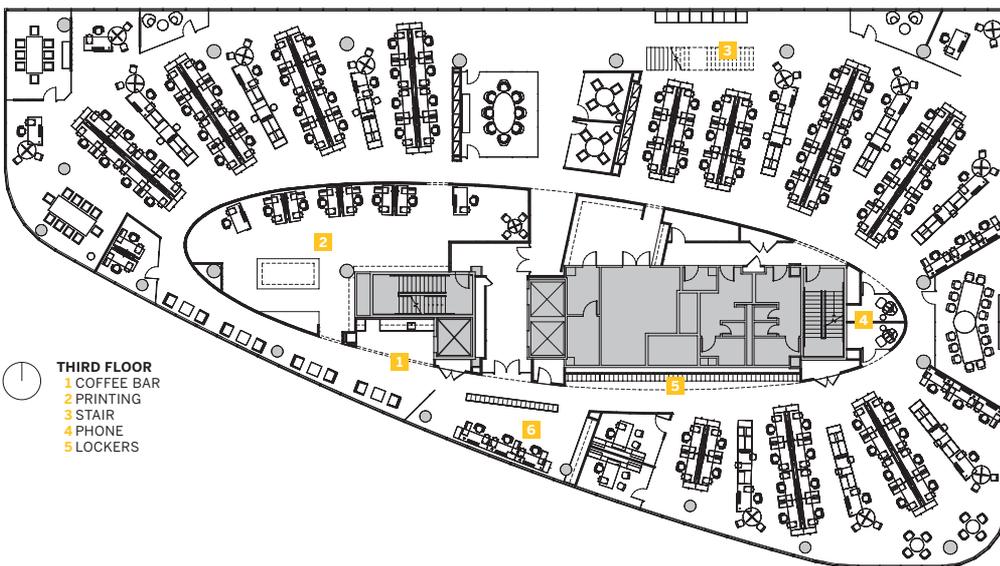
**As important as it was to cultivate creativity,** the space was also meant to give agency clients an instant feeling of what TM Advertising is about. Transparency again became the key. Through a series of open glass meeting rooms, lounge spaces, and huddle rooms, the architecture works to facilitate the interaction that is so critical to the vitality of the firm. Material selection and detailing also became a critical factor; a number of simple texture and color changes clearly articulate the key components of the space. The furniture caps off the experience through a number of different pieces, from staple mid-century modern classics to organically inspired pieces that all work to provide a sense of the diversity and fun that the firm conveys. The marquee space on the third floor is a series of open conference rooms and lounge spaces capable of hosting major events while affording the flexibility to facilitate close interaction.

TM Advertising’s headquarters is an achievement in keeping things simple to accommodate the firm’s own imprint. In the short time that the firm has inhabited the space, the clean glass partitions are now lined with posted notes of ideas and sketched on with layers of thought. The once-clean office area is now adorned with pieces reflecting each individual. The conference rooms are occupied with impromptu meetings and classes. The project was never about imposing architecture upon the space to create the ideal environment; it was about keeping it simple to provide the platform for one. It is an admirable feat in interior design, but the true admiration relates to the abilities Gensler displayed in helping the firm define what it truly needed to move forward — the perfect home.

Michael Friebele practices at Merriman Associates Architects in Dallas.



**Clockwise from top left**  
*Third-floor meeting spaces provide ample transparency, giving clients a clear sense of agency culture. The thin space between the core and the exterior provides for small gatherings and pin-up space. Ceramic tile detailing in the break room serves a double function as a backdrop for the adjacent conference room.*



**Resources** SIMULATED STONE: Caesarstone; RAILINGS: Johnston Products; ARCHITECTURAL WOODWORK/SPECIALTY DOORS/LAMINATE: Paramount Millwork; LAMINATE WOOD LOCKERS: Hollman; WOOD DOORS: AO; SLIDING DOORS: Kawneer Company (Southwest Glass); ACCESS DOORS/GYPSUM BOARD/ACOUSTICAL CEILINGS/WINDOW TREATMENTS: Marek Brothers Systems; GLASS: PPG (Southwest Glass); TILE: Pinnacle Marble & Granite; ACOUSTICAL WALL TREATMENTS/SPECIAL CEILING SURFACES/BOOTHs/TABLES: AEC; WOOD FLOORING: Woodwright Hardwood Floor Co.; FLUID APPLIED FLOORING: Advanced Concrete Surfaces; WALL COVERINGS: Weitzner (ID Collection); SPECIAL WALL SURFACES: Corian (Associated Fabrication); ACOUSTICAL TREATMENTS: Lencore Sound Masking; PAINTS: Benjamin Moore; TEXTILE TILES: Chilewich|Sultan; CARPET: Interface (Carpet Services); MANUFACTURED CASEWORK/FURNITURE: Business Environments/Lane Office; LIGHTING/ELECTRICAL SYSTEMS: EA Electric a division of JMEG



2012  
Design  
Awards

# McGarrah Jessee Building

Adapted from "Midcentury Update," by Stephen Sharpe, Hon. AIA  
*Texas Architect*, March/April, 2011



**Project** McGarrah Jesse Building

**Client** Starr Colorado Partners

**Architect** McKinney York Architects

**Design team** Heather McKinney, FAIA; Will Wood, AIA; Al York, AIA; Michelle Rossomando, AIA; Sarah Bullock McIntyre; Aaron Taylor, AIA

**Contractor** AKA Builders

**Consultants** CBM Engineers (structural); MEJ & Associates (MEP)

**Photographer** Thomas McConnell

**M**cGarrah Jesse's relocation to larger quarters in downtown Austin neatly coincided with the home-grown creative agency's bursting out of its regional sphere of influence. Affectionately known as McJ, the company has steadily ratcheted up its staffing level as its roster of clients has expanded and its recognition has gone national. Now, after having outgrown its former offices in a converted warehouse, McJ has re-established its base of operations in the Starr Building, a modernist landmark completed in 1954 and designed by local firm Kuehne, Brooks and Barr for the offices of American National Bank. The project achieved widespread acclaim at the time for its distinctively crisp interiors by Florence Knoll and a monumental mural created *in situ* by Seymour Fogel.

Until recently, the Starr Building was in dire straits, having sustained years of rough handling by state employees who crammed dozens of cubicles into its marble-columned *piano nobile* and sullied its crystalline street facade with dark purple window film. When the Texas Comptroller's



Office moved out in 2005, the building appeared to be destined for demolition because of its coveted downtown location on Sixth Street immediately west of Congress Avenue. But in 2009, the fear of losing one of the city's few significant modernist structures prompted Preservation Texas to place it on the nonprofit's 2009 Most Endangered Places list. Later that year, devotees of midcentury design welcomed the news that the Starr Building had been purchased by a local developer with a reputation for sensitively repurposing historic downtown properties.

*A great modern interior was preserved here, but in the end it also had the right amount of contemporary intervention in it as well.*

— Juror James Timberlake, FAIA, Kieran Timberlake, Philadelphia

In close collaboration with Mark McGarrah and Brian Jessee — also investors partnered with developer Bill Ball on the building's ownership — McKinney York Architects of Austin set to work on a plan to salvage the best elements of the Starr Building while adapting the former bank lobby to complement McJ's free-spirited creative culture. The project's initial scope was confined to the building's 25,200-sf second-level space with its double-height central volume accentuated by Fogel's enormous *fresco secco*.

Renamed to reflect its new ownership, the McGarrah Jessee Building contains three levels of parking above the *piano nobile*. A parallel set of escalators that ascends from its front entrance are original to the building and were the first in Austin. The building also featured the city's first drive-thru bank, which was located in the basement of the double-helix parking garage that still functions at the rear of the structure.

Heather McKinney, FAIA, describes her firm's approach to the project as a collaboration with a highly design-savvy client to create an embodiment of "who they are and what they are becoming." McKinney's interior scheme emphasizes the firm's ongoing metamorphosis: the "calm" central space "peels back" at its edges; the two-story lobby's marble and travertine surfaces "unravel" to reveal unfinished concrete ceilings over the flanking single-height galleries where workstations are grouped beneath dangled wiring of the "spider" lights. She describes this "yin/yang" tension as a

reflection of the office culture that thrives within the boundary dividing the "resolved" and the "almost raw."

That tension is sustained within the interior by significant architectural insertions, such as the receptionist's desk that is rotated slightly off 90 degrees and the "woven" conference room screened by partitions wrapped with white clothesline. Another example is at the top of the lobby's marble-clad columns where the upright's concrete core is exposed at its juncture with the ceiling that has been stripped of its acoustical tiles and roughly finished with a skim coat over bare concrete. In addition, the architects salvaged a variety of materials from the demolition.

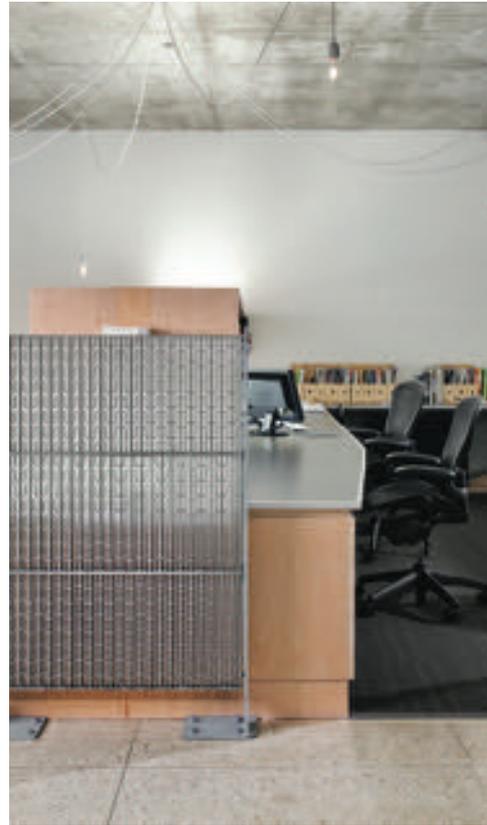
At the street-level entry, the architects have honored the historic escalators by installing an overarching portal of red plastic laminate. Upstairs and visible from the street below, a large mobile of circular steel elements in the same rich red is suspended over one of the interior's many common areas where creative teams meet to brainstorm. The client selected the color for both pieces and commissioned the mobile from artist Matt Richards in Portland, Oregon.

**The most radical modification** to the building are seven openings — six windows and an inset porch — punched into its broad west facade, which runs along Colorado Street between Fifth and Sixth. The apertures are interestingly arranged and add a touch of mystery about the internal goings-on.

Even with the updates and insertions, the architects and client have respected the overall integrity of the building. They have burnished the elegant glass and metal composition on its front facade along Sixth Street. They have renovated Florence Knoll's interiors with restraint — and even replaced long-lost furnishings with her company's iconic pieces. Another of the project's outstanding aspects is the restoration of Seymour Fogel's brightly hued abstract artwork — 10' 8" high and 28' wide — that had once been ignominiously pierced to install a fire alarm.

Renewal of the old Starr Building represents an outstanding gift to Austin. Thanks to an enlightened client, enabled by skillful architects, the luster has returned to a once-forgotten jewel.

Stephen Sharpe, Hon. AIA, served as editor of *Texas Architect* from 2000 through earlier this year. He currently writes for several national design magazines.



**Facing page, left to right** *The west facade has been punched with an irregular pattern of openings, including an inset porch. A steel mobile by Matt Richards, of Portland, Oregon, echoes the rich red color of the entry portal.*

**This page, clockwise from top left** *The red portal serves as a bold contemporary touch. Workstations are illuminated by “spider” lights dangling from unfinished concrete ceilings. Green conference room walls were fabricated using stacked strips of plate glass cut out of material salvaged from the demolition. Client products are displayed outside a glass-enclosed conference room.*

**Previous spread** *The street-level entrance, with its new portal of red plastic laminate, leads to the building’s original escalators. Transformation of the 1954 bank lobby included restoration of Seymour Fogel’s abstract mural.*



- SECOND FLOOR PLAN**
- 1 ENTRY (LEVEL ONE)
  - 2 ESCALATORS
  - 3 ATRIUM
  - 4 RECEPTION
  - 5 WORKSTATIONS
  - 6 CONFERENCE ROOM
  - 7 PARTNERS OFFICE
  - 8 RESTROOM
  - 9 LOBBY
  - 10 OFFICE
  - 11 PRODUCTION
  - 12 BREAK ROOM
  - 13 SERVER ROOM
  - 14 BALCONY
  - 15 PARKING GARAGE

**Resources** **CONCRETE MATERIALS:** TXI; **METAL DECKING:** Vulcraft; **ARCHITECTURAL METAL WORK:** Blackhawk Metal Works, Benny Siegert, Prew Fab; **LAMINATES:** Wilsonart; **ARCHITECTURAL WOODWORK:** New York Metal; **WATERPROOFING:** Tremco, Henry; **METAL DOORS:** Kawneer, Frameworks Manufacturing, Ceco; **WOOD DOORS:** Marshfield Door Systems; **METAL WINDOWS AND GLAZED CURTAINWALL:** Kawneer; **GLASS:** PPG; **TILE:** American Olean, Daltile; **ACOUSTICAL CEILINGS:** USG; **PAINT:** Goo Systems; **COUNTERTOPS:** Corian; **CARPET:** Shaw Contract Group; **SHADES:** Mechoshade; **SOFTWARE:** DC CADD



2012  
Design  
Awards

# I-35 Makeover

by Canan Yetmen



**Project** I-35 Makeover Project, Austin

**Client** City of Austin

**Architect** Cotera+Reed Architects

**Design team** Phillip Reed, AIA; Juan Cotera, FAIA; Travis Hughbanks; Adam Pyrek; Mary Franzosa

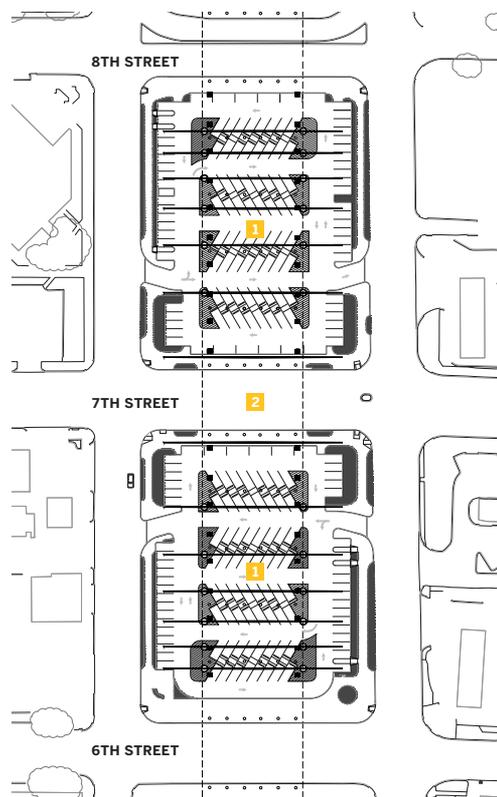
**Contractor** Chasco Constructors

**Consultants** MJ Structures (structural); Urban Design Group (civil); EEA Consulting Engineers (electrical/controls distribution systems); Carolyn Kelley Landscape Architect (landscape); FÓDA Studio (environmental graphics/wayfinding)

**Photographers** Mike Osborne; Jett Butler; Thomas McConnell

**D**owntown Austin's east-west streets are sliced in half by the north-south artery of IH-35. To the west, downtown rises, its sparkling towers radiating progress. To the east, the city of days past lingers, its neighborhoods of humble homes and local businesses resolute. The freeway, elevated at the heart of the city, creates a physical and spiritual divide that has plagued Austin for decades. Built in the 1950s, it resides on the footprint created by East Avenue, the city's original grand north-south thoroughfare, which was 300 feet wide with a 150-ft-wide grassy median. Technically, the highway performs the same north-south circulation function, but also severs the east-west connections of the original. In many ways, it acts as a control point, a barrier separating the commercial district of the west from the historically minority neighborhoods of the east. This experience is most marked along the two-block stretch of downtown between Sixth and Eighth Streets. The property under the freeway is owned by the state, operated under the authority of the FHA,

**SITE PLAN**  
1 PARKING  
2 I-35 ABOVE



**Resources** CONCRETE  
MATERIALS: Lauren Concrete;  
METAL MATERIALS: Valmont;  
SIGNAGE: ACE Signs; LIGHT-  
ING: Spectrum Lighting



and controlled by a joint use agreement with the City of Austin. It currently provides parking for downtown offices. And, for years, it was the urban equivalent of a broom closet; functional, but unappealing; useful, but better kept in the dark.

**Cotera Reed's intervention**, sparked by a TXDOT grant, is essentially a makeover, but better renamed a “make under” by juror James Timberlake. It emphasizes the east-west axis, creating an alternative perception of the crossing, and highlighting, literally, the activity taking place underneath the freeway. Curved steel light bows, called stitches, cradle the freeway and create an uplifting motion that simultaneously draws the eyes upwards

*This is a great example of architects starting to look at unused spaces in cities and figuring out what to do with them.*

— Juror Angie Brooks, AIA, Brooks + Scarpa, Los Angeles

and outwards. Mimicking the geometry of familiar catenaries — a string of twinkling lights across a street, a festive garland in a doorway, a soaring suspension bridge — the lights reinterpret the gesture of connection in abstraction. Architect Phil Reed says they speak to our idea of a bridge and the notion of moving underneath an object, like water under a bridge. “We worked with many different ways to express that association,” he says. “Approaching the barrier of the freeway as a symbolic landscape that separates us, we tried all kinds of models that would encourage movement through that landscape: lights fitted on chains held up by poles, straight tubes, rectangles, plates that led from one side to the other. In the end, the solution revealed itself.”

The project is encountered differently but with equal success by its audiences. Drivers on the freeway experience the sensation of support rising from underneath the freeway. Especially at night the effect is dramatic, serving to soften the strong north-south axis at its most divisive point. From underneath, the arches provide illumination for the streetscape, strengthening and brightening the east-west pathway, drawing two sides of the city together along the communal passage that was there all along. The LED lights are fully programmable, allowing the project to become an active and interactive installation to be designed by Los Angeles-based artist Cameron McNall. The lights could change color in patterns and rhythms to respond to events and holidays, be choreographed to music, and even interact with human activity going on underneath the freeway, further changing the way people engage with the structure.

**Jurors responded to the power** of architecture to reclaim these lifeless, forgotten spaces in our cities and to ameliorate the unintended consequences that fester after decades of urban development. Eddie Jones praised “how the creativity of an architect can be used to respond to social issues as well as topographical and circulation conditions,” and provide solutions to the “critical goal of trying to connect one neighborhood to another through the difficult obstacle of a highway.” The project has spawned discussions and a re-examination of similar sites in the city with a view to building on their potential. As this humble intervention demonstrates, reconsidering use of neglected places and reimagining the way we interact with them can pay significant dividends, not only for the life of a city, but hopefully for its soul as well.

Canan Yetmen is principal of CYMK Group in Austin and formerly served as publisher of *Texas Architect*.



**Previous spread** *Support columns frame views to downtown. Cradling the elevated freeway, the makeover's LED stitches illuminate and enliven what was once a no-man's-land of forgotten urban space.*

**This spread** *The stitches' sculptural quality and upward motion evoke familiar catenaries and soften the hard line of the freeway as it slices through the city. Original east-west urban connections are reinforced.*



2012  
Design  
Awards

# Kimber Modern B&B

by Aaron Seward



**Project** Kimber Modern, Austin

**Client** Kimber Cavendish and Vicki Faust

**Architect** Burton Baldrige Architects

**Design team** R. Burton Baldrige, AIA; Shawn Brown; Theodore Slate; James Faircloth

**Contractor** Burton Baldrige Architects (design/build)

**Consultants** Structures (structural)

**Photographer** Casey Dunn

As urban infill lots go, the roughly 12,000-sf triangular site that is now home to the Kimber Modern Bed & Breakfast presented Baldrige Architects with more than its fair share of challenges. For one, the rather small plot rose 25 feet in elevation from the curb to the back lot line, a precipitous pitch. Furthermore, neighboring establishments created conditions that most would find undesirable for a boutique design hotel. The street itself — The Circle — is used as a service road for many of the businesses on nearby South Congress, Austin's main downtown commercial corridor. Dumpsters crowd the narrow, curving lane and during the day beer trucks regularly stop to disgorge their contents to the neighborhood bars and restaurants. At night, what might otherwise be a sleepy entrance to the Travis Heights residential district is buffeted by the clamor of the revelers who partake of that beer.

However, the plot was not without its merits. Its central location made it perfect for lodging seeking to charge its guests more than \$200 per night,



and, in addition to various types of weeds, the previously undeveloped parcel was home to three mature live oak trees. With these assets in mind, Baldrige Architects set out to create an oasis in the midst of the mess.

“We tried to create a Shangri-La,” explains R. Burton Baldrige, AIA. “We thought of the building like an M&M — hard on the outside but with a sweet center.”

Rather than fight the site’s somewhat uncomfortable grade, the architects allowed their building to flow with it, laying out a sloping, zigzagging

*It knits beautifully into a sloping site and then wraps back in a kind of elegant “V” to create a nice courtyard.*

— Juror James Timberlake, FAIA, Kieran Timberlake, Philadelphia

structure that approximates the lay of the land. In plan, it resembles an open-sided acute triangle. A steel truss on piers supports the street-facing wing, allowing it to span a five-car parking area with seven to eight feet of clearance. The rear wing rests on a mat slab foundation cut as much as seven feet into the hillside. Visitors climb a stair from the parking area and enter a sizable, decked courtyard that is lushly planted and shaded by two of the live oaks — the chocolate heart of the M&M.

In addition to contending with the South Congress hubbub, the street side of the building faces southwest, putting it in the direct firing line of the grilling central Texas sun. To mitigate heat loading, and cut down on

noise, the architects clad this façade with a cementitious board rain screen. The courtyard features a more open and inviting composition of materials, including slick-finish plaster, maple doors, and large, one-inch-thick insulated glass windows in custom tube-steel frames.

**Within the rooms**, the designers went through considerable effort to create a comfortable and clearly detailed space. Due to the idiosyncratic plan, they custom-designed much of the cabinetry and furniture, including powder-coated steel shelves and bathroom counter tops. The building’s HVAC — which is serviced by a sophisticated heat pump system that can call hot or cold to individual rooms — was integrated into the cabinets and, in some places, the artwork. Each room is also acoustically isolated with staggered stud walls, silent rock, and gasket-sealed doors that create a womb-like — though pleasant — environment.

When Baldrige Architects began designing the Kimber Modern the owners asked them to deliver a five-room hotel plus one suite, as well as an office for one owner’s accounting business. At the time, the owners were hoping to achieve a 30% occupancy rate, a figure that would keep the venture just above water. But their expectations were exceeded. The hotel now maintains a 70% occupancy rate — a testament in part to the success of the design, and a factor that motivated the owners to call Baldrige Architects back to transform the accounting office into a second suite.

Aaron Seward is a New York writer who focuses on architecture and construction.



**Previous spread**  
 Architect Baldrige likens the Kimber Modern to an M&M, “Hard on the outside but with a sweet center.”

**This spread** The architects themselves installed the guestrooms’ custom-designed furniture and fittings. The sloped site led to a cascading series of rooms in a V configuration enclosing a decked courtyard sheltered by mature live oak trees.



- SITE PLAN**
- 1 PARKING BELOW
  - 2 ENTRY
  - 3 DECK
  - 4 GUEST SUITE
  - 5 COMMONS
  - 6 KITCHEN
  - 7 OFFICE
  - 8 LAUNDRY

**Resources** UNIT PAVERS: Pavestone (Arcon); **RETAINING WALLS:** MPI (Arcon); **MASONRY UNITS:** MPI; **STONE/LIMESTONE:** Arcon; **ARCHITECTURAL METAL WORK:** Westbrook Metals; **RAILINGS:** Jakob (Westbrook Metals); **PRE-FABRICATED STRUCTURAL WOOD/DECKING:** Weyerhaeuser (US Lumber Brokers); **ARCHITECTURAL WOODWORK/LAMINATES:** 3d Buildings and Fab; **ROOF/WALL PANELS/SIDING/FASCIA:** Cement Board Fabricators; **ENTRANCES:** Kawneer (Marble Falls Glass Mirror); **METAL WINDOWS:** Rhino Austin; **GLASS:** Craftsman (Doors & Company); **DECORATIVE GLAZING:** M3 Glass Technologies; **TILE:** Hakatai, Pratt & Larson (Architerra); **PAINTS:** Benjamin Moore; **TUB/SHOWER ENCLOSURES:** M3 Glass Technologies, Dline Hardware, CRL Hinges; **SOFTWARE:** Autodesk, McNeel

2012  
Design  
Awards

# UT Austin Visual Arts Center

by Thomas Hayne Upchurch, AIA

**Project** Visual Arts Center, Austin

**Client** University of Texas at Austin

**Architect** Lake|Flato Architects

**Design team** David Lake, FAIA; Bill Aylor, AIA; Lewis McNeel, AIA; Brandon Anderson, AIA; Sam Vonderau

**Contractor** Flynn Construction

**Consultants** Architectural Engineers Collaborative (structural); Jose I Guerra (MEP); Civil Engineering Consultants (civil); Ten Eyck Landscape Architects (landscape); Brown Design Consultants (lighting); Accessibility Unlimited (accessibility); Busby+Associates (cost); Facility Programming (programming); Fire Protection Engineering (fire protection); Fugro Consultants (geotechnical); Intro Spec (specifications); Schirmer Engineering (code)

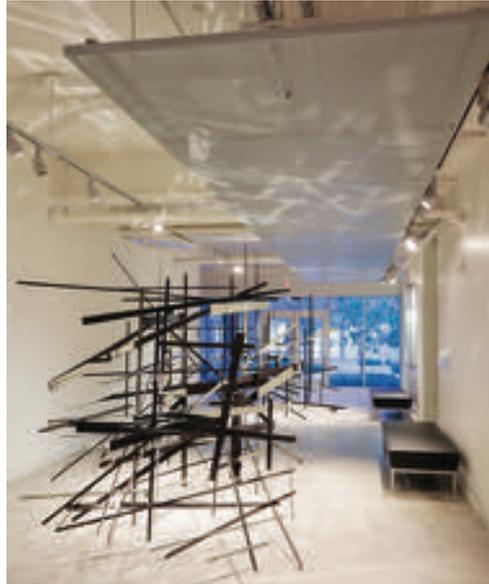
**Photographer** Frank Ooms

In the past there has been a sense of aloofness characterizing the Art Building on the UT Austin campus. Located on the northeast corner of San Jacinto and 23rd Street, across from Royal–Memorial Stadium, the two-story building has stood at a distance from the public. Although its main entry on the west side was connected to street level by a prominent exterior stair, the building's solid volumes revealed little about its interior activities. Yet the south elevation of this mid-century modern building expressed a slight undulation in the soft orange brick veneer, rising to a cap of contrasting white concrete barrel vaults. These details created a bit of visual interest and a hint of greater possibilities within.

Residing within the existing Art Building, the Visual Arts Center (VAC) — replacing the former Blanton Art Museum — is a newly renovated interior space created by Lake|Flato Architects. The renovation consists of 30,000 square feet for exhibition galleries, student workshop areas, and administration. These new spaces reflect a new personality as a place where students, faculty, and professional artists interact and collaborate to explore the visual arts. The Center also enhances connection to the world beyond the building through traveling exhibitions and openness to the surrounding campus.

**Lake|Flato Architects clearly saw** the opportunities to embrace the school's program through a restrained architectural solution. Project Architect Bill Aylor, AIA, noted the design for the renovations was really about exposing great space already in place. Indeed, primary achievements were simple but significant. The concrete barrel vaults visible from the exterior were exposed to view from the interior gallery spaces. The interior courtyard, previously surrounded by storage rooms and offices, was opened on three sides to circulation and gallery space, providing natural light and orientation at the building's core. Finally, a new entrance was developed on the





**Previous spread** *The Vaulted Gallery exhibits site-specific work by artists in residence and can be viewed from the Mezzanine Gallery space.*

**This page, clockwise from top left** *The newly created Lobby linking the east Entry Arbor and interior Court serves as circulation and exhibit space. A steel arbor structure and landscaped plaza create the new East Entry that is identifiable and welcoming. Collectively, the inherent flexibility of the gallery spaces works well for department staff as they manipulate interiors for changing exhibits.*

**Facing page** *The enhanced existing West Entrance is a place for students to gather, opening to the Vaulted Gallery and interior Court beyond.*



building's east side, creating a more identifiable and welcoming entrance at street level, as well as visually extending the Art Building to other buildings of the College of Fine Arts.

While each area of the project is an improvement for students and faculty, the more compelling spaces are those for exhibition and the new entrance. There are five new galleries in the new VAC, each with a specific exhibition purpose, and each with its unique interior space. "The Vaulted Gallery" is a double-height space adjacent to the west entrance lobby, an interactive space to exhibit site-specific works by the department's artists in residence. Large-scale exhibits can be viewed from the first level and from the second-level's "Mezzanine Gallery" for alternative perspectives. Also on the first level, the "Center Space" and "The Arcade" galleries wrap the building's southeast corner and provide large windows to the outdoors, openings carved from the existing masonry. One opening recesses from

*To the credit of the architects, they recognized the rarity of beautiful cast-in-place concrete vaults, preserved them, and exploited them on the interior.*

— Juror Eddie Jones, AIA, Jones Studio, Phoenix

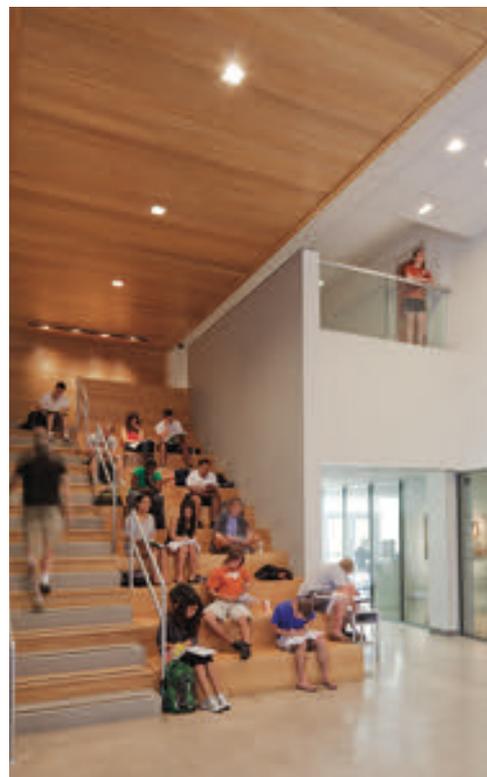
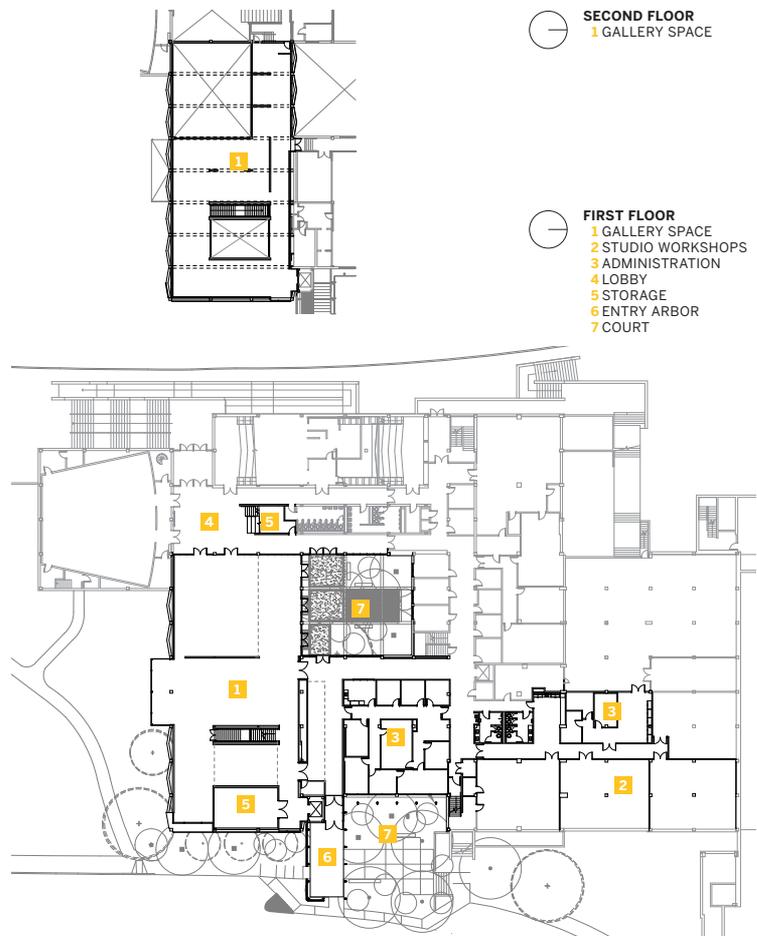
the exterior veneer and one protrudes, allowing views into the galleries and engaging the public outside. Art and student activities are visible by day, while films are projected on retractable screens at night. Above the first-floor galleries, the "East Gallery" and "Mezzanine Gallery" are dedicated to faculty use and traveling, student, and faculty exhibits.

Gallery spaces link and work in the same language of composition and materials that include polished concrete floors, white gypsum board walls, and open ceilings to expose the concrete structure, lighting, conduits, and mechanical systems above. White oak is repurposed from wall panels of the previous interior to create features such as the stairs connecting first- and second-level galleries.

The original west lobby has been expanded to include stepped seating up to the mezzanine level and opens to a second corridor connecting to the courtyard and other interior spaces. The new east entrance on Trinity Street replaces an existing loading dock. Composed of an oxidizing steel arbor structure and small landscaped plaza, a utilitarian back door has been transformed to an outdoor space and a new and inviting point of building access.

The renovations made for the Visual Arts Center are relatively modest, but they have transformed the way art is taught on the inside, and how it can be seen from the outside. To all who engage with the Art Building, art is now more accessible.

Thomas Hayne Upchurch, AIA, is founding principal of Upchurch Architects Inc. in Brenham.



**Resources:** METAL MATERIALS: Construction Metal Products; DOOR HARDWARE: Stanley; SIGNAGE: The Southwell Company; FIRE ALARMS: SimplexGrinnell; WOOD FLOORING/CEILING/STAIRS/BLEACHERS: Artisan Hardwood Floors; TOILET ACCESSORIES: Austin Acoustical Materials, DEA Specialties; PROJECTION SCREENS/AV: CCS Presentations; VIDEO DISPLAY UNIT: Fasone and Associates; CONCRETE RESTORATION/CLEANING: Concrete Floor Finishes; WINDOW TREATMENTS: Mechoshade (Marek Brothers Systems), Longhorn Blinds of Austin; FINISH HARDWARE: Horizon Hardware Spec, Hidell Builders Supply; SECURITY: Entech Sales and Service; ELEVATORS: Home Elevator of Texas; METAL DOORS: Hull Supply; ARCHITECTURAL WOODWORK: Janov Millwork & Manufacturing; GYPSUM BOARD: Central Texas Drywall; TILE: Austin Stone & Tile; GLASS: Austin Glass and Mirror; SIGNAGE: Austin Architectural Graphics



2012  
Design  
Awards

# Houston Food Bank

by Ardis Clinton, AIA



**Project** The Houston Food Bank, Houston

**Client** The Houston Food Bank

**Architect** RdlR Architects

**Design team** Lorie Westrick, AIA; Daniel Bankhead, AIA; Howard Merrill, AIA; Theodora Batchvarova, Assoc. AIA; You En Ritcher; John Sanders

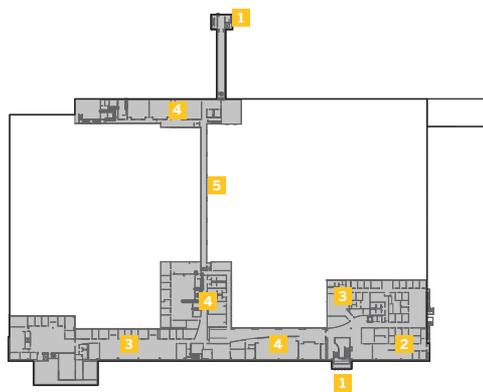
**Contractor** Tellepsen

**Consultants** Project Control Houston (project management); TEAM Group (warehouse); Advanced Technologies (MEP/fire/IT); Ingenium (structural); FMG Design (wall graphics); Landtech Consultants (civil); Asakura Robinson Company (landscape); Bos Lighting Design (lighting); Don Greenwood & Associates (security); HFP Acoustical Consultants (acoustics); Petro-Chem Refrigeration (refrigeration)

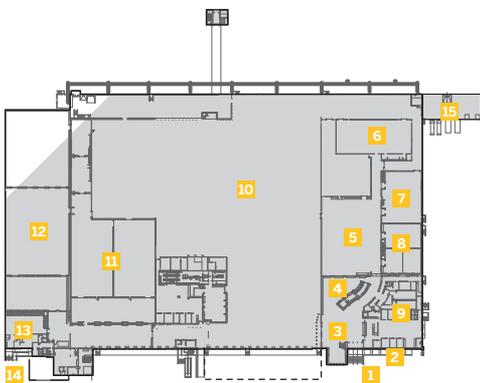
**Photographer** Slyworks Photography

**H**ope. Simply stated, it is the message of a new facility, on a mission to ultimately end hunger. Nestled in a warehouse district outside of downtown, the Houston Food Bank (HFB) building gleams with its spirited green color and metal cladding. The new 308,000-sf facility is the nation's largest Feeding America food bank and source of food for hunger relief charities in 18 southeast Texas counties. Beyond feeding the hungry, the Houston Food Bank provides community services and education programs aimed at promoting good nutrition, assistance with federal and state Supplemental Nutrition Assistance Programs, job training, and employment help — all in an effort to break the cycle of food insecurity. The vision for this facility is a place that promotes the notion of Hope in an energetic, efficient, and non-discriminatory workplace while acting as a good steward of the environment. The result is a building that not only advances the mission to end hunger but also allows for HFB to expand social services.

- SECOND FLOOR**
- 1 PUBLIC STAIR
  - 2 SOCIAL SERVICES
  - 3 OFFICES
  - 4 TRAINING
  - 5 MEZZANINE CONNECTOR



- FIRST FLOOR**
- 1 ENTRANCE
  - 2 EDIBLE GARDEN
  - 3 LOBBY
  - 4 CAFE
  - 5 CAROUSEL ROOM
  - 6 REPACK ROOM
  - 7 CLEAN ROOM
  - 8 COMMUNITY ROOM
  - 9 OFFICES
  - 10 DRY WAREHOUSE
  - 11 REFRIGERATOR
  - 12 FREEZER
  - 13 EMERGENCY FOOD
  - 14 KIDS GARDEN
  - 15 RECYCLE DOCK



Food banks must be efficient, both in their distribution systems and with their structures. They must be responsible — effective stewards of the gifts and resources they are given. And food banks must be human; they must invite and support volunteer workers, and affirm the dignity of everyone who comes in need. The design of this new facility unifies these notions by transforming a neglected steel-and-concrete tilt-up warehouse into a symbol of hope. The exterior is a composition of concrete and metal cladding with the original panels exposed at strategic points to provide visual texture and reference the building's history. The existing steel structure — ceilings, and concrete floors — were exposed as a reflection of HFB's value of honesty. Volunteers, probationers, clients, and staff are welcomed by a sun-lit lobby and cafe full of colorful graphics that enhance the energy of the space. The lobby is a unique intersection — part distribution center, part office space, part volunteer center, and part community center. The notion of transparency is featured here by vista windows that showcase the bustling warehouse and custom food-sorting conveyor, emphasizing action and reinforcing a sense of purpose. Like the lobby, shared building common spaces that serve varying occupants such as correctional workers, food stamp applicants, and social service recipients are all addressed equally to convey a sense of dignity.

**Environmental sustainability** is an important part of the HFB's goal for good stewardship, both in healthy environments for occupants and to minimize energy consumption. A comprehensive plan has been developed and executed to address life cycle cost, human comfort, building efficiency, and the impact of the project on the environment. Creative solutions have been implemented to repurpose existing materials by salvaging existing beams, storage racks, and doors for re-fabrication into benches, signage elements,

and room enclosures. HFB has reduced the number of closed offices by changing to an open workstation plan, thus allowing for more effective daylighting strategies to be incorporated. Energy conservation has been optimized through the design of an energy-efficient HVAC system, motion-sensor controlled lighting, and high R-value insulation. The building's

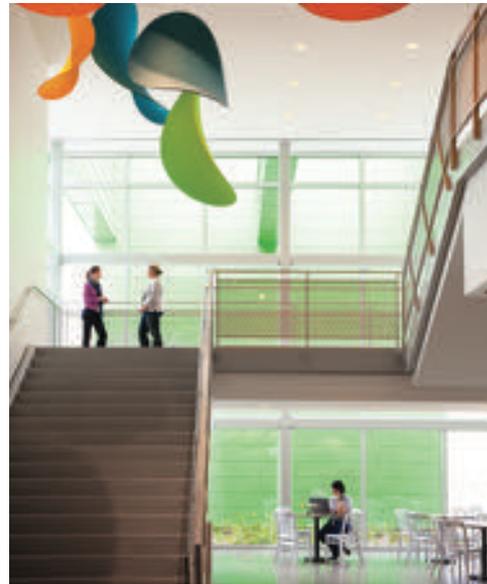
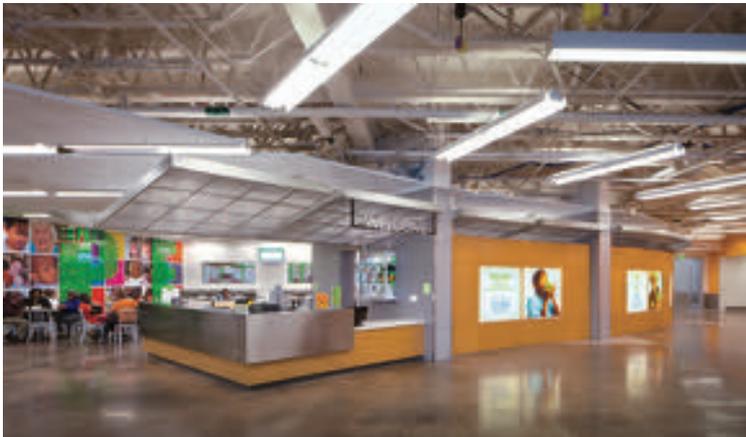
*This could have been a very prosaic big box; instead, they saw the power of investing in architecture to create a wonderful work environment.*

— Juror James Timberlake, FAIA, Kieran Timberlake, Philadelphia

water consumption has been minimized by the selection of low-flow water fixtures and recycled or rapidly renewable materials were selected wherever possible. These efforts have resulted in a lower than expected utility consumption (40 % lower energy costs), higher volunteer rates, and increased staff satisfaction.

Hunger is a real and serious problem for as many as one in six Americans. With its new facility, the HFB is doing its part by effectively increasing food distribution, social services, and volunteer capacity while providing an exciting place to work. The Houston Food Bank distribution facility stands as a beacon of hope, illuminating the community and working to improve quality of life for all those in need.

Ardis Clinton, AIA, LEED AP BD+C, is an Associate with the Perkins+Will Houston office and a leader for their Higher Education studio.



**Previous spread** *With its spirited green color and metal cladding, a neglected tilt-up warehouse has been transformed.*

**This spread, clockwise from top left** *Open office concept maximizes daylight and energy-saving strategies. Multi-purpose screens function as solar shades, equipment surrounds, and signage frames. Café dining area overlooks a food generating garden. A custom sorting system meets unique needs. The message of HOPE is expressed as visitors are greeted with super graphics and colorful spaces.*

**Resources** **CONCRETE MATERIALS:** Building Concrete Solutions; **UNIT PAVERS:** Pavestone (Engravestone); **FENCES:** Astro Fence; **METAL MATERIALS:** Berger Iron Works; **ARCHITECTURAL WOODWORK/CASEWORK:** MGC; **ROOF/DECK INSULATION/MEMBRANE ROOFING/UNIT SKYLIGHTS:** Chamberlin Roofing & Waterproofing; **SIDING/METAL ROOFING:** MCT Sheet Metal; **METAL/WOOD DOORS/DOOR HARDWARE:** Door Pro Systems; **ENTRANCES/GLASS/GLAZED CURTAINWALL:** Signature Glass Company; **TILE:** Texas State Tile; **CARPET/RESILIENT FLOORING/POLISHED CONCRETE:** Architectural Floors; **WIRE MESH PARTITIONS/OPERABLE PARTITIONS:** Griesenbeck Architectural Products; **WINDOW TREATMENTS:** Fast Track Specialties; **FANS:** Big Ass Fans

2012  
Design  
Awards

# BioScience Research Collaborative at Rice University

by Jason T. Chan, AIA

**Project** Rice University, BioScience Research Collaborative, Houston

**Client** Rice University

**Architect** Skidmore, Owings & Merrill LLP

**Design team** Craig Hartman, FAIA; Carrie Byles, AIA; Keith Boswell, FAIA; Javier Arizmendi, AIA; Maurice Hamilton; Danielle McGuire, AIA

**Contractor/construction manager** Linbeck

**Consultants** FKP Architects (interiors); Perkins+Will (laboratory); Bard, Rao + Athanas Consulting Engineers (MEP); Haynes Whaley (structural); Walter P Moore (civil); Tom Leader Studio (landscape); Working Buildings (environmental); Acen-tech (acoustics/vibration); Rolf Jensen & Associates (life safety); Syska Hennessy Group (elevator); Desman Associates (traffic); The Sextant Group (IT/AV/security); Field Management Services (EMI); Rowan Williams Davies & Irwin (wind); Flack + Kurtz (lighting); Entek Engineering (façade maintenance); JEAcoustics (acoustics/noise/vibration)

**Photographer** Cesar Rubio Photography

**A**t the intersection of Rice University's historic and growth axes is the BioScience Research Collaborative, a ten-story 477,000-sf translational research facility designed to facilitate multi-institutional research collaboration between Rice and various institutes from Texas Medical Center. This interdisciplinary facility embraces a wide range of disciplines, from chemistry to bioengineering, from organizations supporting startup research companies to the National Space Biomedical Research Institute — all with emphasis on improving human wellness through research.

Many aspects of the project promote collaboration, and it starts at the plaza. This urban space receives the aforementioned axes, engages Main Street, and invites the community into the campus. Here, the axes are framed by the building form; the configuration of pavers and planters highlights the path. "The project allows the University to step out from behind the hedges and engage the community," reflects Craig Hartman, FAIA, of SOM.

Design to foster collaboration is evident inside the building. The lobby is spacious and can double as gallery or a pre-function space for the 280-seat auditorium, which is outfitted with an advanced telecommunications system to support the interdisciplinary dialogue necessary for research in the Information Age. This trend continues into the classrooms on the second floor. The daylight-filled café here is oriented toward the outdoor plaza, encouraging occupants to venture outside. At the heart of the building is the central "collaborative hub," which faces the campus and is expressed in the building's cylindrical form. This hub serves as the center of intellectual and social exchange, where scientists and students can interact with one another in a more open environment. Each floor of the hub is flexible in design to accommodate student workstations, computational research, and meeting areas, and is connected by a double-height lounge





**Previous spread** *The cylindrical “Collaborative Hub” emerges from the urban plaza.*

**This page, clockwise from top left** *View down one of the axes, framed by building forms and planters. Pavers and lawn mirror each other. The grand entry portico. “Radiant Pathway” by Leo Villareal.*

**Facing page** *The “Collaborative Hub” where intellectual and social exchange happens.*



**Resources:** **CONCRETE PAVEMENT:** Southern Star Concrete; **UNIT PAVERS/MASONRY UNITS:** W.W. Bartlett; **LIMESTONE:** Lueders Limestone; **UNIT MASONRY WALL ASSEMBLIES:** Acme Brick Company; **METAL MATERIALS:** Steel Designs; **BUILDING INSULATION:** Thermafiber; **ROOF/DECK/EXTERIOR INSULATION:** Owens Corning; **ENTRANCES:** Arrowall; **GLASS:** Viracon; **METAL GYPSUM BOARD FRAMING:** Dietrich Metal Framing (Drake Interiors); **TILE:** DalTile; **ACOUSTICAL/METAL CEILINGS:** Armstrong; **HIGH PERFORMANCE COATINGS:** PPG; **GYPSUM BOARD:** USG (Drake Interiors); **DOOR HARDWARE/INTERIOR ALUMINUM DOOR FRAMES/WOOD DOORS:** Door Pro Systems; **LAB FUME HOOD/CASEWORK:** MGC; **FURNITURE:** Allsteel (Contact Resource Group)



in the space defined by the communicating stair. This vertical connection promotes social interaction between floors, disciplines, and institutions.

The research floor arrangement is defined by layers, from the open collaboration hub to private offices; and from laboratory support/equipment zones to open laboratories. The use of mobile casework and ceiling utility connections allow the labs to be reconfigured easily to accommodate the evolving nature of research.

**The building identifies** with the university by the use of historic campus materials and color palette such as limestone and brick. Glass is used not only for daylight and views, but also as a median for communication — found in elevators, walls of corridors, laboratories, conference rooms, and offices with scientific formulas and messages written on it.

*This is an excellent diagram of a research facility where all the scientists at one time or another can interact with the students ... and the architecture allows and encourages that to happen.*

— Juror Eddie Jones, AIA, Jones Studio, Phoenix

The lobbies and main circulation are adorned with artwork. Even before one enters the building, the abstract DNA sculpture hints at the activities taking place within. The most prominent artwork is Leo Villareal's "Radiant Pathway," an arrangement of color-changing LED tubes strategically located on the second floor such that it can be viewed from the plaza. Throughout the laboratory floors, research images are proudly displayed — supporting the notion of science on display.

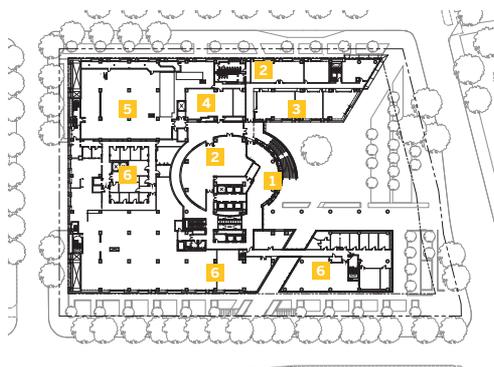
"Leading Research, Infinite Possibilities" — the facility's guiding principles — are etched onto the glass and proudly displayed on the façade. Random placement of the vertical mullions at the central hub and vertically staggered windows at the laboratories provide a dynamic quality to the architecture, signifying movement and advancement, the objective of all research.

The building, which opened in 2009, is LEED Gold certified, a significant accomplishment for a laboratory facility. Several sustainable strategies were employed, including the use of demand-controlled ventilation to safely reduce ventilation rates when the air is clean, a green roof to reduce storm-water runoff and energy consumption, a mechanical heat wheel system to capture the energy of conditioned air, and careful selection of sustainable materials.

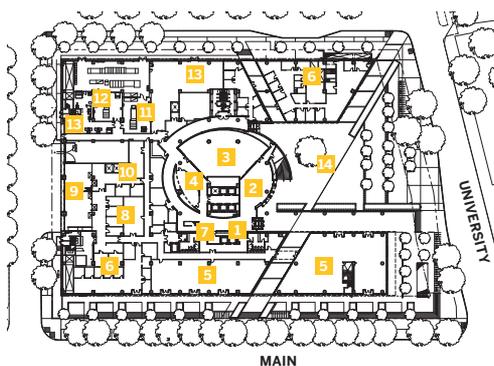
Kathy Jones, senior project manager for Rice University, says collaboration was exemplary. "The team worked together harmoniously, from design through construction, to make this a reality."

The result was well-summarized by juror James Timberlake, FAIA: the project "is a beautiful piece of architecture at the edge of the Rice campus that incorporates lab spaces, wonderful learning environments, and social mixing spaces all within an environment that is daylight-filled, sustainable, and flexible."

Jason T. Chan, AIA, LEED AP BD+C is a senior associate of Perkins+Will in Houston.



- SECOND FLOOR**
- 1 CAFE
  - 2 SHELL SPACE
  - 3 CLASSROOMS
  - 4 LECTURE HALL
  - 5 HVAC
  - 6 SCIENCE FACILITIES



- FIRST FLOOR**
- 1 LOBBY
  - 2 PREFUNCTION
  - 3 AUDITORIUM
  - 4 BREAKOUT ROOM
  - 5 RETAIL
  - 6 OFFICES
  - 7 SECURITY
  - 8 STOCK ROOM
  - 9 LOADING
  - 10 SUPPORT
  - 11 ELECTRICAL
  - 12 LIFE SAFETY
  - 13 PLUMBING
  - 14 PLAZA



2012  
Design  
Awards

# Tellepsen Family Downtown YMCA

Adapted from "The Big Picture," by Val Glitsch, FAIA  
*Texas Architect*, July/August, 2012



**Project** Tellepsen Family Downtown YMCA, Houston

**Client** Greater YMCA of Houston

**Architect** Kirksey Architecture

**Design team** Steve Durham, AIA; Scott Cutlip, AIA; Milton Pyron, AIA; Bob Inaba, AIA; Brian Malarkey, FAIA; Jeffrey Chapman, AIA; Kapil Upadhyaya

**Contractor** Tellepsen Builders

**Consultants** The Mathis Group (manager); Haynes Whaley Associates (structural); CobbFendley (civil); Pieper-Houston Electric (electrical); Raven Mechanical (plumbing); JEAcoustics (acoustics/noise vibration control); Electrical Tech Services (sounds system/av/data); Graves Mechanical (hvac); Watts Pool Company (pool); Lauren Griffith Associates (landscape); Babendure Wheat Creative (graphic design)

**Photographers** Aker Imaging, Thomas McConnell

In 2008 the YMCA of Greater Houston announced the imminent replacement of Kenneth Franzheim's Italian Renaissance-inspired ten-story edifice that had provided classrooms, exercise facilities, and 132 single-room residential units since 1941. Aspiring to move in a more "family-friendly" direction, the organization stated the primary goal of the new 115,000-sf facility would be to assume a stronger community presence in downtown Houston.

At the south end of downtown, the Tellepsen Family YMCA — sited strategically for maximum visibility and natural light — opens to the street with a two-story porch and lobby topped by three floors of activities, all with views to-and-fro downtown. Named in honor of the Tellepsen Family's long history of service, construction, and philanthropy to both Houston and the YMCA, the new building sits less than two blocks away from the previous location.



**Previous spread** *Light is controlled in the second-level basketball court via fritted glass and incorporated super graphics, which serve as a billboard when viewed from the street.*

**Left** *“Front porch” as welcome zone.*

**Right, from top** *Historic items, such as the original neon Y from the roof of the Franzheim building, were repurposed as artifacts/art. Ceiling scrim above pool reflect natural light. Remnants from the 1941 Y are on display.*

The LEED Gold-Certified facility, designed by Kirksey Architects, provides an architectural experience that defines the YMCA’s mission of “supporting youth development, healthy living, and social responsibility.” Welcoming the community, hosting city-sponsored events, facilitating encounters, and giving a generous space back to the city, a public threshold — referred to by the architects as the “front porch” — was placed at the entrance. Beyond, a two-story glass wall reveals interior elements that continue the entry sequence: lobby, reception desk, healthy café, and “Child Watch” (a big plus for family use and appeal) — all visible from the street beyond the landscaped outdoor seating area. Supporting the central design theme of the building, “visible activity,” a 40’ fritted-glass curtain wall spans the upper three floors of the

*This is a wonderful urban project that promotes community, faith, and family and does so in a contemporary architectural idiom that contributes to the street.*

— Juror James Timberlake, FAIA, Kieran Timberlake, Philadelphia

north façade. Showcasing a full-height YMCA super graphic, it serves as a window to the community, blurring the line between inside and out.

Moving inside, interior spaces open up vertically and diagonally. Events arranged around a central grand staircase encourage cross-training. Bottom to top, activities are stacked from more-public to more-private and from ground-floor ‘free’ to upper-level ‘members-only.’ West-to-east, light-loving and noisier zones such as basketball and racquetball sit west of the stair, while more individual-oriented, body-personal areas like the pool, aerobic/cardio classes, weight and machine-based equipment, sit east of it. A hanging running track at a partial fifth level ties the two types together above the main workout space.

Exterior material choices echo the organization and layering within. Upper-level activity spaces, completely glassed on the north, have opaque

metal walls on the east and west to eliminate the harshest heat gains. On the east end of the ground floor, the pool — dropped 24” below grade for a more-reserved street view for swimmers — is wrapped in bands of stacked limestone. A huge bay window, doubling as an interior seating ledge, projects over the sidewalk and bounces light onto the water via strategically placed white scrim panels. Locker rooms (two floors connected by internal stairs), cleverly serving both the first-floor pool and upper workout areas, are day-lit by a continuous clerestory band that limits views into changing areas.

**Interior surfaces, durable and unadorned**, economically express a lean-and-mean aesthetic appropriate to a health facility. Polished concrete and maple floors and tile or white epoxy-coated masonry walls were selected to stand up to the abuse of an all-age constituency. The implausibly serene interior, quite a feat for a high-activity building, comes partly from a fairly monochromatic palette derived from revealing the true qualities of the materials used. Strong, applied color is used only for way-finding clues: lighted, high-energy orange glass welcome desks and the big orange stair.

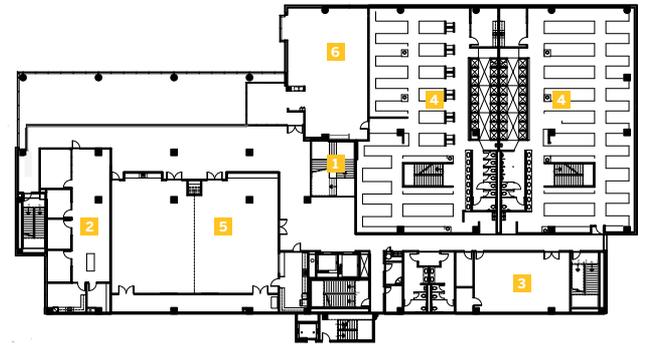
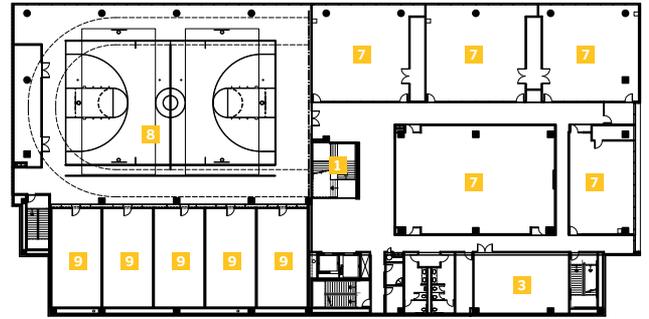
The decision to invest in LEED certification underscores the message that “Spirit, Mind, and Body” need to work together to produce a fully healthy person. The notion that a good exterior and a good interior exist only in the presence of each other is true for both people and buildings. Extensive energy modeling identified the most effective energy strategies and helped verify LEED compliance. Almost \$200,000 in energy-saving investments provided a 28.7% annual savings in energy expenditures, a three-year payback.

In 2010, just prior to the move from the old Louisiana Street location, membership at the downtown Houston Y was just under 4,000. Today the membership has grown to over 5,000, with the ability to accommodate up to 10,000 memberships. It appears that good design does facilitate good business. Members praise the new brand, new attitude, and new atmosphere in the new building, all of which support the YMCA’s age-old focus on the total person.

Val Glitsch, FAIA, practices architecture in Houston.

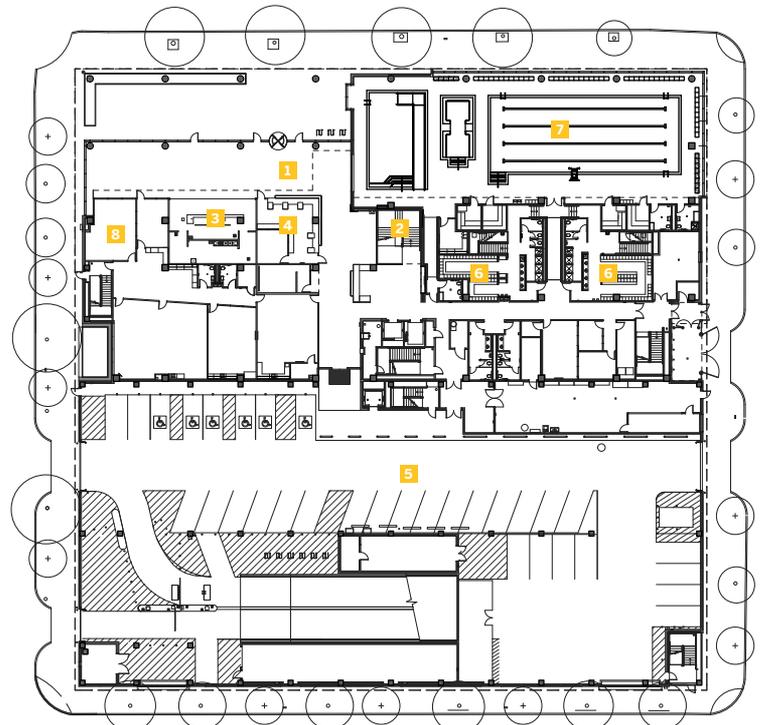


**Resources** **AWNINGS:** Avadek; **FANS:** Big Ass Fans; **PAVERS:** Pavestone; **HOLLOW METAL FRAMES AND DOORS/ WOOD DOORS/HARDWARE:** Door Pro Systems; **FITNESS/ CARDIO/WEIGHTS/JOGGING TRACK FLOORING:** Mondo; **SPORTS/GYM SURFACES:** Action Floor Systems, Gerflor (Vector Concepts); **PLAYGROUND TILE:** Dinoflex; **BASKETBALL BACKBOARDS/ DIVIDER CURTAINS/PADS:** Porter Athletic Equipment; **RACQUETBALL COURTS:** The Court Company; **LOCKERS:** Lenox Lockers by Bradley Corporation (Chumley & Associates); **STEAM ROOM/ SAUNA:** Am-Finn Sauna Company; **ACOUSTICAL WALL TREATMENTS:** Tectum



- FIRST FLOOR AND SITE**
- 1 ENTRY LOBBY
  - 2 CENTRAL STAIR
  - 3 CAFE
  - 4 ADMINISTRATION
  - 5 GARAGE
  - 6 LOCKER ROOMS
  - 7 POOL
  - 8 CHILD WATCH

- SECOND AND THIRD FLOORS**
- 1 CENTRAL STAIR
  - 2 ADMINISTRATION
  - 3 SERVICE
  - 4 LOCKER ROOMS
  - 5 MULTI-PURPOSE ROOM
  - 6 WOMENS WELLNESS
  - 7 GROUP EXERCISE
  - 8 GYMNASIUM
  - 9 RACQUETBALL COURT





2012  
Design  
Awards

# Military Hospital Addition

by J. Brantley Hightower, AIA



**Project** San Antonio Military Medical Center, Fort Sam Houston

**Client** Fort Worth District of the U.S. Army Corps of Engineers

**Architect** RTKL Associates

**Design team** Wayne Barger, AIA; Alan Sneed, AIA; Eurico Francisco, AIA; Robert Ting, AIA; Michael Kennedy, AIA; Ramon Villalba, AIA

**Contractor** Clark/Hunt A Joint Venture

**Consultants** Halff Associates (landscape/renovation/CEP/civil); Walter P Moore (structural); Campbell & Associates Consulting Engineers (garage structural); Henderson + Rogers (garage structural); Smith Seckman Reid (MEP); CNG Engineering (MEP); K.M. Ng & Associates (garage MEP); INSPEC (specifications); Lammers + Associates (materials handling/vertical transportation/logistics); Inman Foodservice Group (foodservice); SSRcX (commissioning); Cumming Clarke (cost); Apex Cost Consultant (cost); Vamos Project Controls (cost); Wilson Associates VE (quality review); HeliExperts International (rooftop heliport)

**Photographer** Charles Davis Smith, AIA

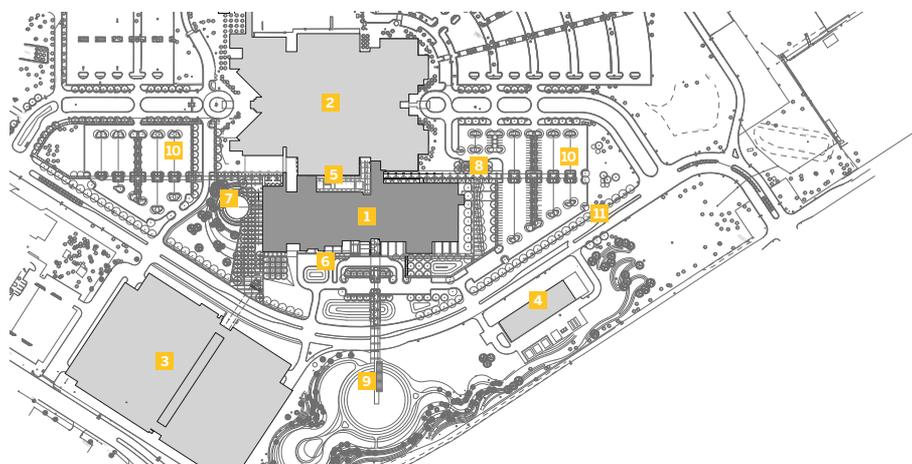
Fort Sam Houston in San Antonio has served the medical needs of men and women in uniform since the 1870s. During that time, the complex grew incrementally until 1995 when a new facility was built to consolidate the Fort's hospital operations. Containing over a million square feet of space, the massive Brooke Army Medical Center (BAMC – pronounced “Bam-See”) was clad in heavy masonry that gave it a somewhat institutional quality. While BAMC was functional, the needs of contemporary combat medical practice are constantly evolving and when the decision was made to absorb most of the operations of a nearby Air Force medical facility into the complex, a significant expansion became necessary to create what would eventually be known as the San Antonio Military Medical Center.

In 2007 the Army Corps of Engineers charged RTKL of Dallas to develop an addition to house expanded emergency facilities, trauma departments, psychiatric nursing units, teaching facilities, and a health

**Previous spread**

A pedestrian bridge connects the expansion to a new 5,000-car parking garage. A system of shading canopies and terra cotta “baguettes” help shade larger expanses of glass.

**This page, left and right** Extensive use of glazing created a facility that visually is lighter and more transparent than the original structure. Entry lobbies are located at the connection between the existing and new facility, helping to orient the visitor.



- SITE PLAN**
- 1 NEW HOSPITAL ADDITION
  - 2 EXISTING HOSPITAL
  - 3 PARKING STRUCTURE
  - 4 ENERGY PLANT
  - 5 ARRIVAL COURTYARD
  - 6 AMBULANCE ARRIVAL
  - 7 INPATIENT ARRIVAL
  - 8 OUTPATIENT ARRIVAL
  - 9 THERAPY POND
  - 10 PARKING
  - 11 EXISTING DRIVE

science center for inpatient and ambulatory care, as well as a state-of-the-art burn center. In addition to all the logistic complexities that go with a health care facility of this size, the architects also inherited a site condition that was less than ideal. The existing BAMC sat in a sea of parking with very little open green space. One of RTKL’s first moves was to create a new master plan for the site that rethought the complex as a cohesive medical campus. This new vision helped make the case for consolidating all the needed additions into a single gesture that would also imbue the entire facility with a new identity.

**Completed in 2011**, the new Consolidated Tower consists of 760,000 square feet and is nearly two-thirds the size of the original BAMC. The original structure consisted of a four-story treatment wing sandwiched between a three-story outpatient wing and a seven-story inpatient wing. The addition keeps this arrangement and maintains the existing floor-to-floor heights that include 8-ft-tall interstitial levels to serve them. The addition is pulled away from the original structure to create an open courtyard that helps orient visitors while providing interior spaces with access to daylight and outside views.

Rather than replicate the existing architecture, RTKL played with that vocabulary to create an architecture that is visually lighter and much more transparent. A monumental canopy provides shade to the entrance and serves as an organizing element to tie together the overall composition. Externally, the building is clad in an articulated composition of brick and glass. Terra cotta screens mounted outside the glazed portions of the façade

*It’s difficult for these large buildings to have an intimate scale, but this one does a good job of bringing the scale down to humans.*

— Juror Angie Brooks, AIA, Brooks + Scarpa, Los Angeles

provide varying densities of solar shading depending on the orientation of the glass in question. In conjunction with multiple site and mechanical strategies, the project is pursuing LEED certification.

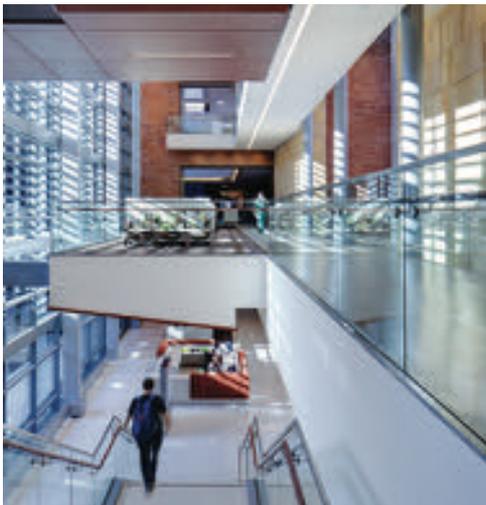
The extensive use of curtain wall glazing provides more planning flexibility than would have been possible with more standard punched openings. This flexibility is necessary since each floor is operated by an individual department. Perhaps more importantly, this system allows patient rooms to have floor-to-ceiling glass. Despite its military medical setting, these individual rooms are remarkably humane and speak to a larger desire of both the owner and the architect to create a building whose very architecture is dedicated to the holistic care of the sick and injured.

The complexities of health care facilities are extreme and it is always a challenge to provide for all the technical needs while not losing sight of the individual patient. RTKL’s addition provides a compelling example of how architecture can honorably serve the wellness needs of those who have honorably served our country.

J. Brantley Hightower, AIA, practices architecture in San Antonio.



**Clockwise from top** A large canopy is supported by steel columns that taper slightly over their length. In addition to providing shade, this canopy helps tie together the various masses of the expansion. In addition to providing natural light, floor-to-ceiling glass helps connect patient rooms to the outside world. Generous interior “malls” help orient visitors and patients within the 750,000-sf facility.



**Resources** FENCES/METAL DOORS/WOOD DOORS: ISEC; **CAST STONE:** Georgia Masonry Supply; **MASONRY VENEER ASSEMBLIES:** Acme Brick Company; **METAL MATERIALS:** Hirschfeld Steel Group; **FASCIA/SOFFIT PANELS:** Centria Architectural Systems; **GLASS:** Viracon (Harmon); **GLAZED CURTAINWALL:** Accura Systems (Harmon); **TILE:** Stonepeak (American Tile and Stone), DalTile; **ACOUSTICAL CEILINGS:** Armstrong; **INDOOR ATHLETIC SURFACING:** Nora; **WOOD FLOORING:** Toli; **LAMINATE FLOORING:** Armstrong, Amtico International, To Market; **WALL COVERINGS:** Koroseal; **SPECIAL WALL SURFACES:** DalTile, Korogard, Wolf Gordon; **PAINTS:** Benjamin Moore, Sherwin Williams; **DECORATIVE GLASS:** Skyline Design; **TEMPERED GLASS:** Goldray Industries; **GLASS BANDING:** Pulp Studio; **DECORATIVE FINISHES:** 3-Form; **CARPET:** Interface, Constantine; **EXTERIOR SUN CONTROL/WALL LOUVERS/WALL PROTECTION/EXPANSION JOINT COVERS:** Construction Specialties; **CLADDING:** Boston Valley TerraCotta; **SHADES:** Mechoshade; **PLANTING SCREENS:** greenscreen®; **METAL FRAMING/DRYWALL/ACOUSTICAL/GFRC/WOOD AND METAL PANEL CEILINGS/FIRE RESISTANT JOISTS:** Baker Triangle





2012  
Design  
Awards

# Haven for Hope

by Dror Baldinger, AIA

**Project** Haven for Hope Homeless Transformational Center, San Antonio

**Client** Haven for Hope of Bexar County

**Architect** Overland Partners | Architects/OCO Architects

**Design team** Rick Archer; James Andrews; Mark Oplet; Mark Hodges; Braden Halen; Giorgio Colussi; Brad Nettle; Charles Andrews; Steve Kline

**Contractor** Zachry Construction; Casias Construction

**Consultants** Blum Consulting Engineers, DBR Engineering, Alderson & Associates (MEP); JQ (structural); Valla Design Group (interiors); Seventh Generation Design (Architecture); Drewry Martin (architecture); Bender Wells Clark Design (landscape/environmental graphic design); Project Control (project management), Wiss, Janey, Elstner Associates (waterproofing/envelope); AON Engineering (fire protection); Combs Consulting (IT/AV) Cospser & Associates (ADA), Kroll Security Group (security); Schirmer Engineering (codes); Jim Benya (lighting)

**Photographers** Hester + Hardaway, Scott Adams Photography

**H**aven for Hope Homeless Transformational Center is a groundbreaking project aimed at ameliorating homelessness in San Antonio. It emerged from the shared vision of two philanthropists: business leader Bill Greehey, and Phil Hardberger, Mayor of San Antonio from 2005-2009. Since its first-phase completion in 2008, Haven for Hope's operational model has inspired other American cities to reassess their approaches to addressing homelessness.

Greehey's and Hardberger's progressive vision rejected the conventional norms of dealing with the effects of homelessness. Instead, it sought to address the root causes, thereby permanently transforming lives through education, job training, and behavioral health services.

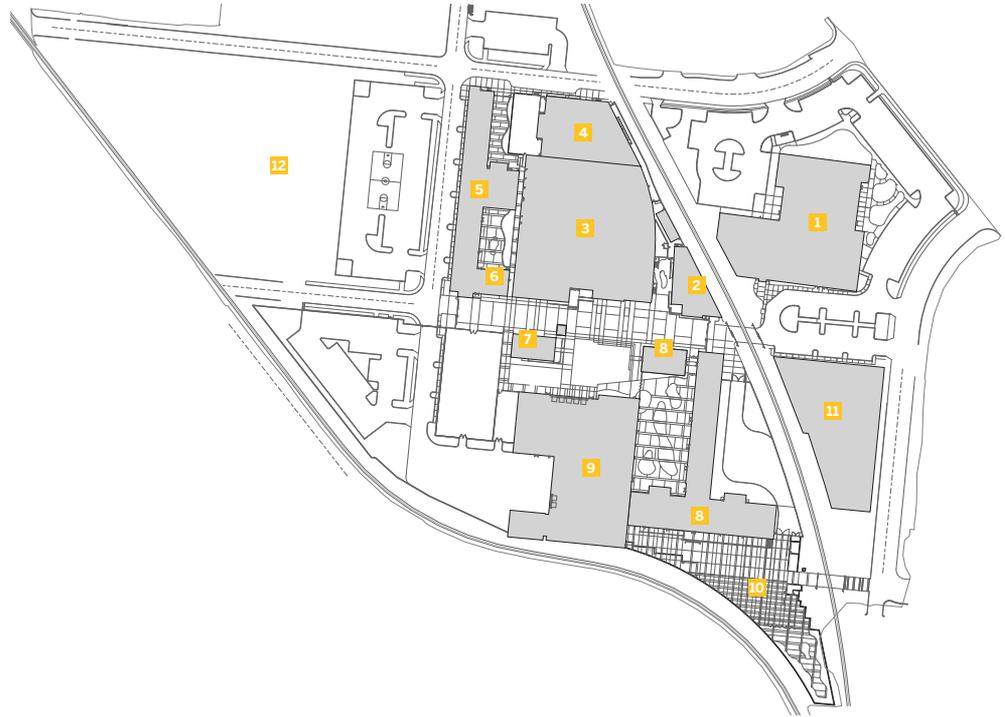
Haven for Hope provides the space and facilities for numerous charities and agencies that were previously scattered around San Antonio. By consolidating services in a single location, their coordination as well as patrons' access to these services has dramatically improved. Results are measurable not only in the effectiveness of service delivery but also in substantial savings to San Antonio taxpayers — estimated at 15 million dollars last year.

Located just west of downtown San Antonio, the Haven for Hope campus encompasses 37 acres and presently includes 15 buildings. These buildings total 500,000 square feet of program space, 998 beds, and a 500-person-capacity open courtyard. Approximately 70,000 meals are provided each month to people in need.



**SITE PLAN**

- 1 MEDICAL/DENTAL/INTAKE
- 2 SECURITY
- 3 RESTORATIONAL SERVICES
- 4 CHILD CARE
- 5 FAMILY'S RESIDENCE
- 6 WOMEN'S RESIDENCE
- 7 CHAPEL
- 8 MEN'S RESIDENCE
- 9 FOOD SERVICES
- 10 PROSPECTS COURTYARD
- 11 WAREHOUSE
- 12 FUTURE DEVELOPMENT



**Resources FENCES/GATES/HARDWARE:** Ameristar Fence Products; **CONCRETE MATERIALS:** Alamo Cement Co.; **MASONRY UNITS:** Kansas Brick and Tile (Brick Selections); **HANDRAILS:** Central Texas Express Metal Work; **ARCHITECTURAL WOODWORK/LAMINATES/PLASTIC FABRICATIONS/GLASS FIBER REINFORCED PLASTICS:** Travis Millwork; **WATERPROOFING/BUILDING INSULATION:** BASF, Owens Corning; **ROOF/DECK INSULATION:** Johns Manville (Belton Roofing); **ROOF/WALL PANELS/SIDING/METAL ROOFING:** Berridge Manufacturing; **ROOF COATING:** Carlisle; **METAL DOORS:** H&H Door Co.; **ENTRANCES:** Architectural Division 8; **GLASS:** Associated Glass; **ACOUSTICAL CEILINGS:** Armstrong; **FLUID APPLIED FLOORING/HIGH PERFORMANCE COATINGS:** Stonhard; **PAINTS:** Kwall Paints, Sherwin Williams; **OPERABLE PARTITIONS:** Hufcor; **ELEVATORS:** Kone; **FANS:** Big Ass Fans; **BURNISHED CONCRETE:** Amerete; **SOFTWARE:** Autocad, Sketchup (DC CADD)



**Clockwise from above left** *Materials and forms blend masterfully into the urban center. Public Art in the Prospect's Courtyard adds color to the simplest of sheltered environments.*





**Previous spread** *At the heart of the campus, and visible from the entry, is the commons, which is on the west and is anchored by the Chapel.*

**Left** *A view into the men's courtyard captures the spirit of the campus and theme of rejuvenation, while overlooking the dilapidated Pro-Plus mill granary.*

Not only does Haven for Hope transform the lives of those who choose to participate, it also transforms a huge area of neglected and decaying urban landscape. The decision not to override the existing street pattern, and not to wipe the slate clean by “importing” new buildings, was crucial to the success of the project. Repurposing existing structures, which were mostly industrial warehouses, and integrating them back into the urban fabric was both a metaphorical and a practical decision.

**All but three** of the 15 buildings on campus have been adapted to their new programs. The only new structures on campus are college campus-style housing dormitories, and a non-denominational chapel, which serves as a focal point in the communal gathering space.

An active rail line divides the campus in two. The east side of the tracks contains a community courtyard, where agency services are open to the community at large, and where no housing units are located. The west side of the tracks is a secured campus, which is organized around four courtyards.

The 102-million dollar publicly and privately funded project took just 20 months from programming to completion in the spring of 2008, when the first phase of occupancy took place. With limited funds to accomplish the project and an extremely tight schedule, Rick Archer, FAIA, of Overland Partners, the lead architect of a team of five firms (Overland Partners, O’Neill Conrad Oppelt, Drewry Martin, Seventh Generation, and Valla Design), set the team’s highest priorities on satisfying the project’s budget, schedule, and functionality before any attention was directed at

*It shows how important the architects’ role can be in collaborating with a community that realizes its social responsibility.*

— Juror Eddie Jones, AIA, Jones Studio, Phoenix

“design.” This decision, which required a great deal of self-discipline and focus on the project’s broader goals, is consistent with the architects’ notion that if the project was to be authentic and accepted by the neighborhood, it needed to embrace and renew existing conditions.

The impact of the Haven for Hope architecture was envisioned by the architects to be not just in form, but also in purpose. The buildings, whether repurposed or new, are physical facilitators of the transformational and rehabilitative process taking place in the open spaces between them and in the spaces within them. Their merit and beauty are not derived simply from their physical attributes but from the functions they contain and the lives they help change.

Dror Baldinger, AIA, is an architect and architectural photographer based in San Antonio.



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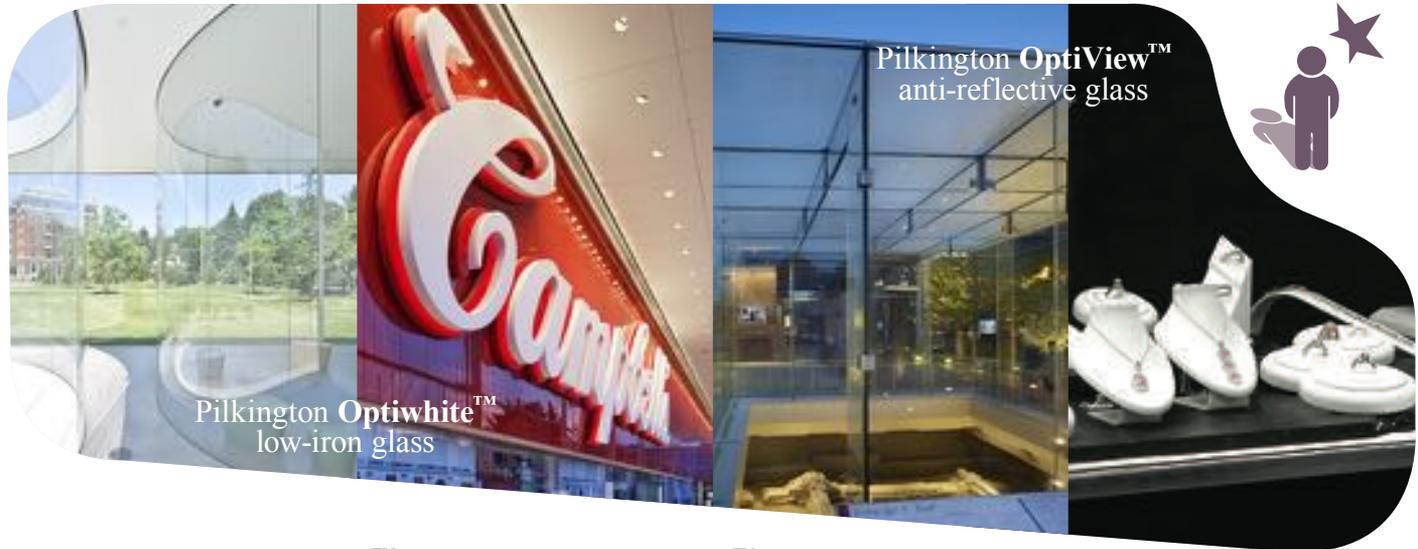
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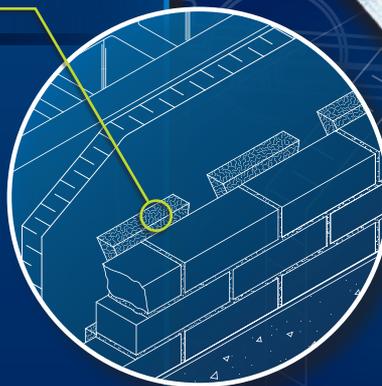


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# Portfolio: Libraries

## University Branch Library

**Project** Fort Bend County University Branch Library, Sugar Land

**Client** Fort Bend County

**Architect** Bailey Architects

**Design team** Ray Bailey, FAIA; Cope Bailey; Mark Boone, AIA; Ray Leiker, AIA; Eric Rosipal, AIA; Lane Wolf

**Contractor** EE Reed Construction

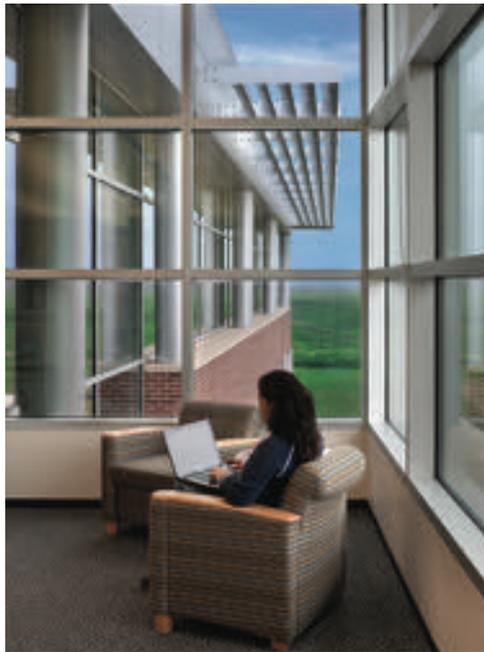
**Consultants** Brown & Gay Engineers (civil); SCA Consulting Engineers (structural); Kudela & Weinheimer (landscape); Burns DeLatta & McCoy (MEP); DataCom Design Group (IT/AV); Spiker Baldwin Associates (specifications); Brian Hole & Associates (cost)

**Photographer** Aker Imaging

University Branch Library, designed by Bailey Architects, is a two-story, 40,000-sf building on approximately 4.2 acres of the University of Houston Sugar Land campus. The library — for both university and public use — includes a variety of children and young adult services, reference resources, meeting and study areas, and staff work spaces.

The building features dual entries on the ground level — a public entrance on the parking side and a university entrance from the quadrangle, which is accessible to students. A light monitor located above a central monumental stair and atrium visually connects the first and second levels, providing natural light to the core of both levels during the daytime. At night, the monitor is internally illuminated. The second level is oriented toward the student plaza and is highlighted with a reading “porch” overlook. The plaza side of the building incorporates bench seating with the landscaping to encourage a collaborative learning environment. Ground-level services include a community group meeting room, children’s “Storytime” room, children’s and young adult library services, and adult fiction and browsing collections. A computer lab, adult non-fiction collection, and group study and conference facilities are housed on the second floor.

**Sustainable design strategies** include high-performance glass and use of exterior sun-shading devices; energy-efficient building materials, lighting systems, and mechanical systems; “Energy Star” roofing products; concrete paving instead of asphalt to reduce the heat island effect; exterior lighting fixtures selected to reduce light pollution in adherence to “Dark Sky” design principles; low VOC materials; and water-conserving plumbing fixtures, landscaping materials, and irrigation systems. ■



- FIRST FLOOR**
- 1 LOBBY
  - 2 STAGE
  - 3 HELP DESK
  - 4 SEMINAR ROOM
  - 5 MEETING ROOM
  - 6 WORK ROOM
  - 7 ROLL-DOWN GRILLE
  - 8 BOOK HANDLING
  - 9 OFFICE
  - 10 BREAK ROOM
  - 11 STORAGE
  - 12 MECHANICAL

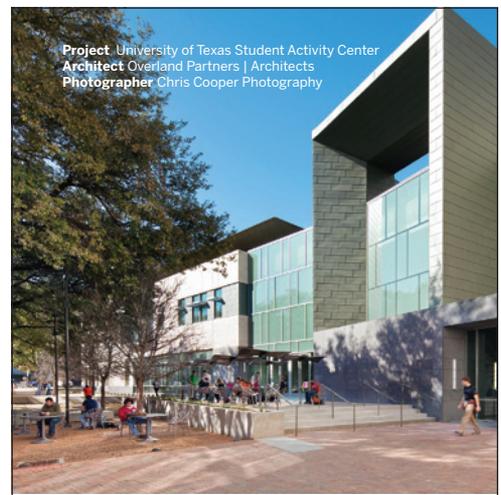
**Resources** **CONCRETE MATERIALS:** Southern Star Concrete; **FENCES:** Astro Fence; **PLANTING GRATES:** Ironsmith; **BRICK:** Interstate Brick (Upchurch Kimbrough Company); **CAST STONE:** Innovative Cast Stone; **METAL MATERIALS/STAIRS/HANDRAILS/ROOF JOISTS:** Jarco Steel; **ARCHITECTURAL WOODWORK/LAMINATES:** Century Millwork; **WATERPROOFING:** Henry; **ROOF/DECK INSULATION:** Johns Manville (Universal Sheetmetal); **WALL PANELS:** NOW Specialties; **HOLLOW METAL/WOOD DOORS:** Houston Builders Hardware; **PREASSEMBLED ALUMINUM FRAME UNITS AND GLASS METAL:** Frameworks/ASSA ABLOY; **AUTOMATIC ENTRANCE DOORS:** ASSA ABLOY Entrance Systems; **OVERHEAD DOORS:** The Cookson Company; **GLASS:** PPG Industries; **GLAZED CURTAINWALL:** Kawneer; **GYPHUM FABRICATIONS:** Temple-Inland; **VAPOR RETARDERS:** Stego Industries; **TILE:** DalTile, Thorntree Slate & Marble; **RESILIENT FLOORING:** Mannington, Armstrong; **CARPET:** Milliken; **ACOUSTICAL CEILINGS:** USG; **PAINTS/HIGH PERFORMANCE COATINGS:** Sherwin Williams; **EXTERIOR SUN CONTROL:** PeachTree Protective Covers; **LIBRARY EQUIPMENT:** 3M Library Systems; **WINDOW TREATMENTS:** Mechoshade (Katy Blinds Commercial)

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Project: University of Texas Student Activity Center  
Architect: Overland Partners | Architects  
Photographer: Chris Cooper Photography



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November/December 2012

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# Portfolio: Libraries

## Parman Branch Library at Stone Oak

**Project** The Parman Library at Stone Oak, San Antonio

**Client** San Antonio Public Library

**Architect** Marmon Mok Architecture

**Design team** Stephen Souter, FAIA; Briant Harkiewicz, AIA; Larry Schmidt, AIA; Dror Baldinger, AIA; Edgar Farrera, AIA; Denise Beneke, AIA

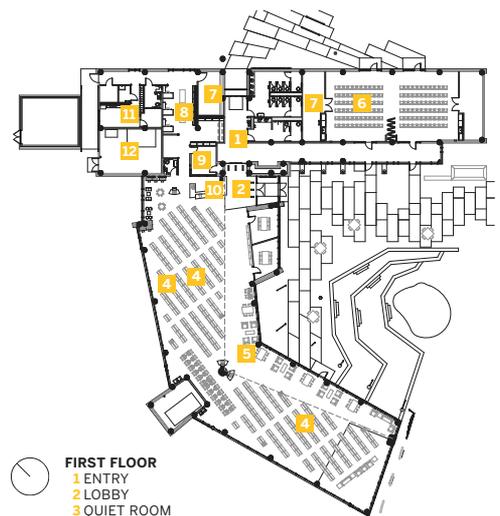
**Contractor** Swinerton Builders

**Consultants** Vickrey & Associates (civil); CFZ Group (landscape); JQ (structural); CNG Engineering (MEP); Cleary Zimmermann Engineers (commissioning); Raba Kistner (geotechnical)

**Photographers** Ryann Ford; Dror Baldinger, AIA

The 17,000-sf Parman Branch Library at Stone Oak, designed by Marmon Mok, is located in a rapidly growing and previously underserved section of San Antonio. Nestled within a natural clearing centered on a grove of existing live oaks, the crescent-shaped building includes a community meeting room, quiet study/meeting spaces, public-access computers, and sections for children and teenagers. The ten-acre site features a walking trail, outdoor amphitheatre, and a Rotary-funded playground.

**Careful consideration** was given to providing views out to the rolling Hill Country prairie populated by native grasses, prickly pears, and elms, as well as to neighboring limestone escarpments and a dry creek bed. Taking cues from local historic structures, the architects incorporated ample overhangs, screens, rambling pathways, and stone walls into the library design. Natural light has also sculpted the shape of the building, which features expanses of high-performance glazing interspersed with translucent insulated panels. Solar shading is provided by a dramatic perforated screen that tapers dynamically along the entire eastern and southern facades. The facility utilizes a variety of high-performance building features, and has been awarded LEED Gold Certification from the U.S. Green Building Council. It was completed in 2011 for \$7.4 million. ■



- FIRST FLOOR**
- 1 ENTRY
  - 2 LOBBY
  - 3 QUIET ROOM
  - 4 STACKS
  - 5 READING AREA
  - 6 COMMUNITY ROOM
  - 7 STORAGE
  - 8 WORK ROOM
  - 9 OFFICE
  - 10 CIRCULATION DESK
  - 11 BREAK ROOM
  - 12 MECHANICAL

**Resources** **CONCRETE MATERIALS:** Alamo Concrete Products; **MASONRY UNITS:** Hohmann & Barnard; **LIMESTONE:** Pyramid Stone; **METAL MATERIALS:** Unico Steel; **METAL DECKING:** Epic Metals; **ARCHITECTURAL WOODWORK:** Baring Enterprises; **LAMINATES:** Wilsonart; **SHADE SCREENS:** Delta Composites; **WATER-PROOFING:** York Manufacturing; **MEMBRANE ROOFING:** Versico Roofing Systems; **METAL ROOFING:** Drexel Metals; **METAL DOORS:** RACO; **ENTRANCES:** Nabco Entrances; **HIGH PERFORMANCE TRANSLUCENT BUILDING SYSTEMS:** Kalwall (Ed Flume Building Specialties); **TILE:** Amtico International; **ACOUSTICAL CEILINGS:** Armstrong; **PAINTS:** Comex; **SIGNAGE:** J&B Graphics; **OPERABLE PARTITIONS:** Modernfold (Ed Flume Building Specialties); **FLOOR MATS:** Arden Architectural Specialties; **SOFTWARE:** DC CADD

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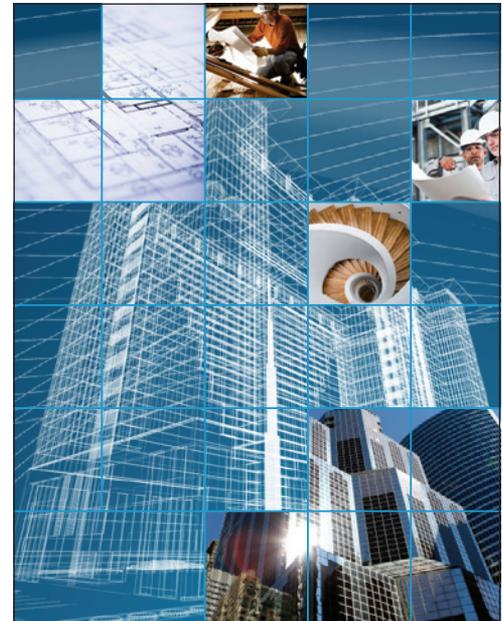


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# Portfolio: Libraries

## Julia Ideson Building

**Project** Julia Ideson Building, Houston

**Client** Julia Ideson Library Preservation Partners

**Architect** Gensler Houston

**Design team** Barry Moore, FAIA; Paul Homeyer, AIA; Lenny Camargo, AIA; Andrew Balden; Adam Ruelas; Julie Markham

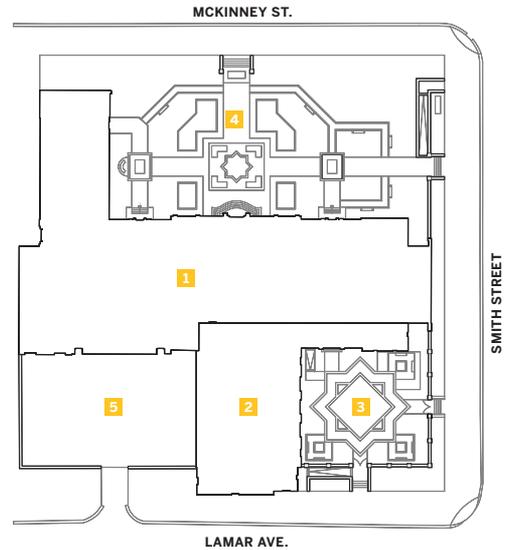
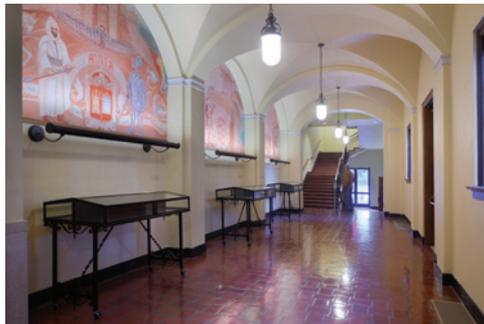
**Contractor** SpawMaxwell Company, a division of Balfour Beatty Construction

**Consultants** Ward, Getz & Associates (civil); Haynes Whaley Associates (structural); Redding Linden Burr (MEP); Windrose Land Services (survey); Bos Lighting Design (lighting); TBG Partners (landscape); PCI (building envelope); Mack Finishes (furniture restoration); Houston Arts Alliance (art conservation); Whitten & Proctor Fine Art Conservation (art restoration); Evergreene Architectural Arts (historical architectural woodwork/paint restoration); Sue Murphy (archives); Ingersoll Rand Security Technologies (hardware); Terracon Consulting Engineers & Scientists (hazardous abatement); Affiliated Engineers (commissioning)

**Photography** Courtesy of Gensler

The Julia Ideson Building — recently updated by Gensler and originally designed by Boston architects Cram & Ferguson (with associates Watkin and Glover) — opened its doors as Houston’s main library in 1926. However, Cram & Ferguson’s vision for the Ideson was not fully realized. A south wing and reading garden were eliminated due to budget constraints. In 2006, the Julia Ideson Library Preservation Partners raised \$32 million to build a new archival wing for Houston Metropolitan Research Center and restore the Julia Ideson Building. The new wing opened in 2009 and follows Cram’s original plan, with some modification.

**Gensler’s restoration work** on the Spanish Renaissance building began in March 2010. In addition to the abatement of hazardous materials; electrical, plumbing, and air-handling upgrades; as well as a new elevator and a new roof; all exterior surfaces were cleaned and repaired, and the front plaza was re-landscaped with the addition of a perimeter fence. Inside, decorative ceilings, plaster walls, woodwork, lighting and original furniture and artwork were restored. Providing a repository for Houston memorabilia and rare archival material, the “new” library serves as the official city reception space and venue for exhibits, meetings, and special events. Completed in December 2011, the renovation was executed to LEED Silver standards. ■ □



**Resources** **CONCRETE PAVEMENT:** Southern Star Concrete (Tas Concrete); **STONE:** Walker Zanger (Quality of Service Flooring); **CAST STONE:** Brazos Valley Stone; **MANUFACTURED STONE:** Formglas (Drake Interiors); **BRICK:** Sioux City (Upchurch Kimbrough Company); **WELL STONE:** Upchurch Kimbrough Company; **LAMINATES:** Wilsonart (FC Designs); **ROOF TILES:** Ludowici Roof Tile (Brinkmann Roofing); **METAL DOORS:** Ceco Door; **WOOD DOORS:** VT Industries; **FIRE DOORS:** McKeon Door Company (Griesenbeck Architectural Products); **WOOD WINDOWS:** Pella; **UNIT SKYLIGHTS:** Skyline Sky-Lites (Rob Pelletier Construction); **GYPSUM BOARD:** USG (Drake Interiors); **TILE/STONE FLOORING/TERRAZZO:** DalTile (National Terrazzo Tile & Marble); **ACOUSTICAL CEILINGS:** CertainTeed Ceilings (Drake Interiors); **PAINTS:** Sherwin Williams, Benjamin Moore; **HIGH DENSITY & STATIC SHELVING:** Spacesaver Storage System (Southwest Solutions Group)

- SITE PLAN**
- 1 EXISTING
  - 2 ADDITION
  - 3 OUTDOOR READING GARDEN
  - 4 FRONT PLAZA
  - 5 MECHANICAL YARD

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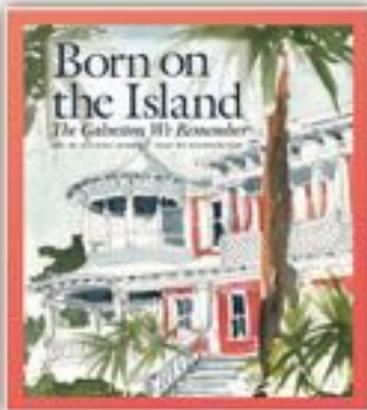
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The Galveston We Remember

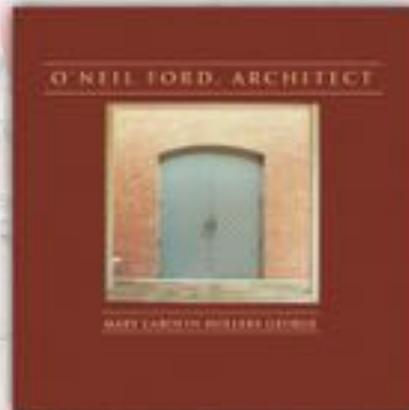
Art by Eugene Aubry

Text by Stephen Fox

Foreword by Lyda Ann Quinn Thomas

In 67 exquisite watercolors and drawings, nationally famous architect Aubry captures on paper the sensibilities, the memories, and the grace that evokes Galveston, especially for those who are BOI ("born on the island"). Fox introduces each of the works, which were commissioned by the Galveston Historical Foundation.

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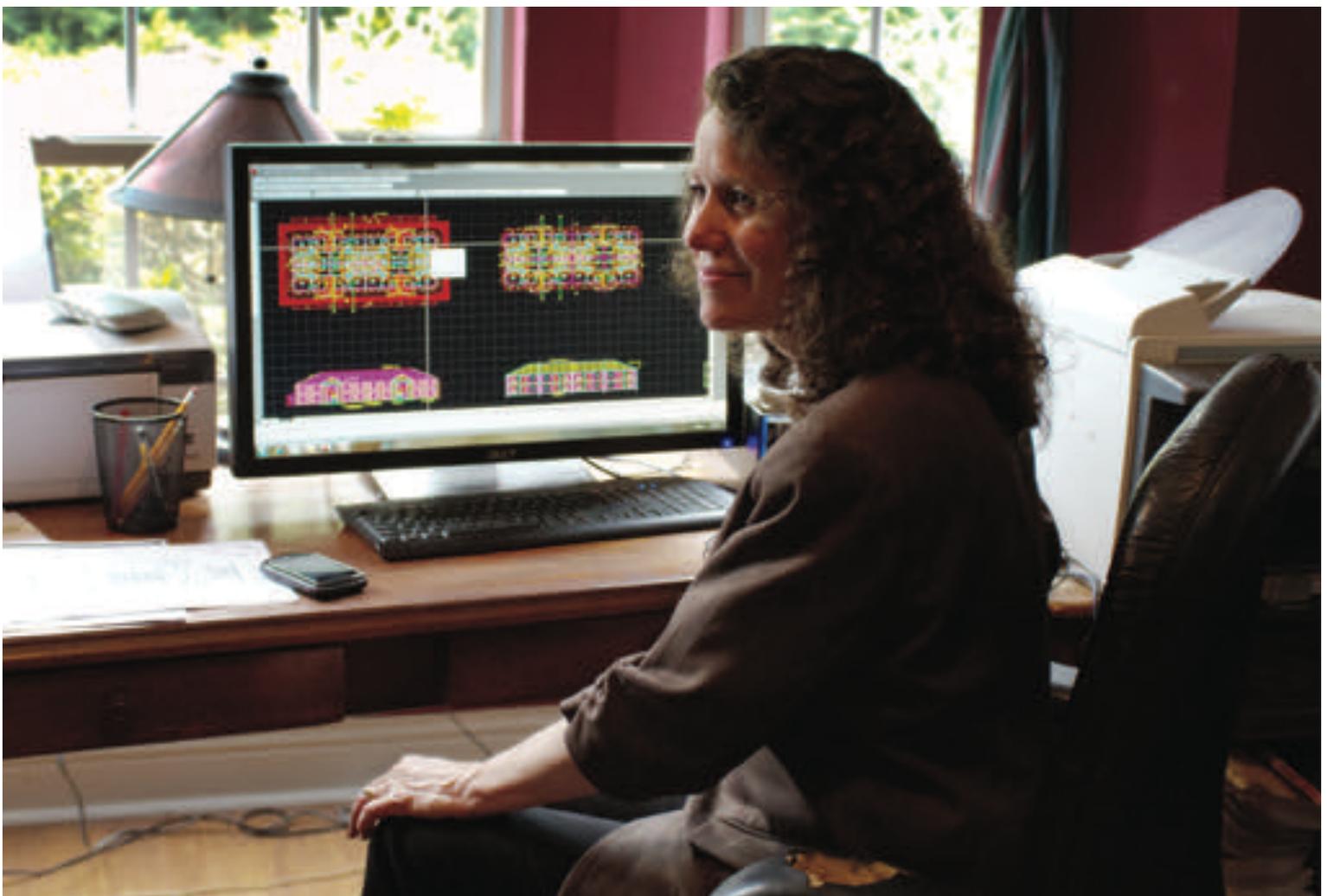
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## ...with Laura Culpepper, AIA

by Aaron Seward

From the outside, there is little to suggest that the two-story traditional house nestled among pine trees at the end of a county road in Nacogdoches is home to a thriving architectural practice. But there's little to suggest it on the inside either.

Knock on the door and chances are you'll be greeted by Laura Culpepper, AIA, a gentle-mannered architect who, over the past decade plus, has plied her trade in this small East Texas town. "Thanks for driving out to the sticks," she'll say.

If she doesn't answer the door, it may be one of her six children – three boys and three girls – who range in age from 11 to 20. Or perhaps her husband: Robert Culpepper, a professor of international business at nearby Stephen F. Austin University.

The predominantly domestic setting that greets one on the interior – complete with the kids making tuna fish sandwiches in the kitchen and playing with Mocha, a stray puppy-rescue from a local Starbucks – is broken only in Culpepper's office, and then only slightly. The relatively small,

12-ft by 12-ft room, which is little more than an antechamber separating the living room from the master bedroom suite, is cozily appointed. The burgundy and ochre walls, hung with the Culpeppers' many framed diplomas, surround a crowded bookshelf; a well-worn, striped reading chair, complete with ottoman; two desks – one crowded with rolls of drawings, the other supporting a computer – and a large-format plotter. There's also an old Herman Miller desk chair with a crater in the black leather and yellow foam of the left armrest that's a perfect fit for Culpepper's elbow.

"It was probably originally just a little break," she says mildly. "But you know how kids like to pick at things once they start to come apart."

**Appearances, of course,** can be deceiving. Over the last several years, from her modest home office, Culpepper has managed to keep an average of six to seven projects in the air at once, working up to 70 hours per week and raising her family at the same time.

“Working at home, the line between work and family time becomes fuzzy,” she says. “When it went from ‘Mom, what’s for dinner tonight?’ to ‘Mom, are we going to have dinner tonight?’ I knew it was a problem. I had to make a concerted effort to focus on family.” The fact that the children are healthy and well-mannered, and that the phone keeps ringing with new clients in need of designs, is a testament to Culpepper’s diligence and to the quality of her work, espe-

*I homeschooled my kids for two years. I’d have clients coming over and I didn’t want them to know I was homeschooling six kids. It made me nervous.*

*Standing in front of the recently completed Grace Covenant Church, her favorite project to date, Culpepper says that, if she could, she’d specialize in churches because “To me, they are meant to be beautiful, to reflect the glory of God.”*



cially considering that she does it all on her own.

Culpepper wasn’t always a small-town architect. Reared in Massachusetts, the daughter of a Lutheran minister, she studied at Syracuse University and then moved to Washington, D.C., where she worked for HOK and Leo A. Daly. After marrying, she and her husband moved to Alabama. Robert pursued a PhD and Laura worked for Gresham Smith & Partners. At these large firms, Culpepper cut her teeth on big, complex projects, primarily in the corporate and healthcare sectors. In 1996, after her husband had graduated and received a professorship at SFA, they moved to Nacogdoches. Laura got a job with a firm in Lufkin.

“In the bigger firms I’ve worked for, I was encouraged to stretch and grow, but have found it more difficult to assume the same level of responsibility with smaller firms,” she says. “I had occasionally thought about starting my own practice, but when I had my fourth child, and then later had twins, it seemed to be the perfect excuse for trying out a home office.”

**At the start,** things were slow. Culpepper put her name in the phonebook and waited. It wasn’t a bad strategy. While there were many architects in the surrounding area – in Tyler, Longview and Lufkin – there were only two others in the Nacogdoches yellow pages. “Most people in small towns were using inexpensive draftsmen, so I initially had to start out with pretty low prices and gradually increased them as I got busier.”

As is typical, the first work that started to trickle in was residential. Culpepper would do three or four houses in a year, which was not a tremendous amount of work. That wasn’t the worst situation in the world, however, because

in addition to running her own business she was also providing her children’s education. “When I homeschooled for two years, I didn’t want my clients to know that I was homeschooling six kids during the day and doing architectural projects at night,” she says, “so I sent the kids upstairs to watch a movie before meetings.”

That situation didn’t last long, though. Through simple word of mouth, and on the strength of her built work, Culpepper’s reputation grew. A major turning point came when she was commissioned to design one of her first commercial projects, an office building for a law firm. Though it was never built, people saw the drawings, and soon Culpepper was being asked to design a church, a community center, retail shopping centers, and more. “Once I started to get some commercial projects, teaching my kids became too much,” she says. “At that point I also realized I could make some money. So I sent my kids to a private school, which also turned into some work. I wound up redesigning it. I’ve been ridiculously busy since then.”

**In part, Culpepper’s success** can be attributed to the high level of service she offers. She tells clients that for a flat fee she’ll do as many schematic designs as it takes until they are happy. “I can do that because it’s just me,” she says. “If I had to pay a staff it would be a different issue. I’m starting to rethink that now. I don’t want to keep working 70 hours a week forever.”

She also keeps an open mind and is flexible when it comes to her clients’ wishes. “Listening is important,” she says. “I try to get a feel for the atmosphere and image that the client wants. What matters most is proportion, rhythm, balance, scale and integrity of style. You just keep refining until the look says what you want it to say.”

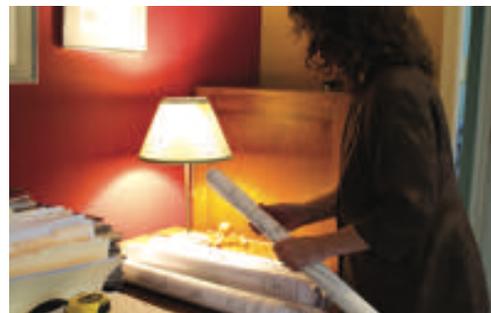
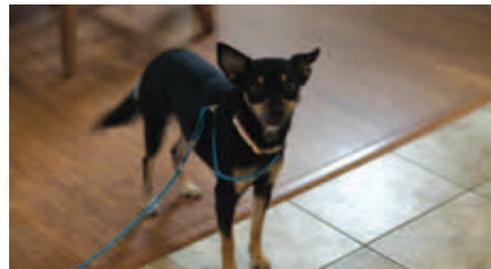
Culpepper’s approach takes patience, a virtue that she has honed in the course of mothering six children. But by accommodating her clients, while at the same time sticking to her own design instincts, she is slowly transforming a part of Texas hitherto unfamiliar with the elevating effects of good aesthetics. “I just hope to bring this town more beauty,” she says. “People here are used to metal buildings. It takes some doing to show them what beauty is. But if you get beautiful buildings built, they get it. They feel better about their town.”

Based in New York, Aaron Seward is a writer who focuses on architecture and construction.



**Previous spread** *These days, Culpepper spends 50-70 hours per week working from her home office on projects that include residences and commercial buildings.*

**This page** *With home and office so closely intertwined, Culpepper's vibrant family life with a husband, six children, and a stray dog still leaves time for a workload of about 25 projects per year. Her success in both realms is a testament to her diligence and the quality of her architecture.*





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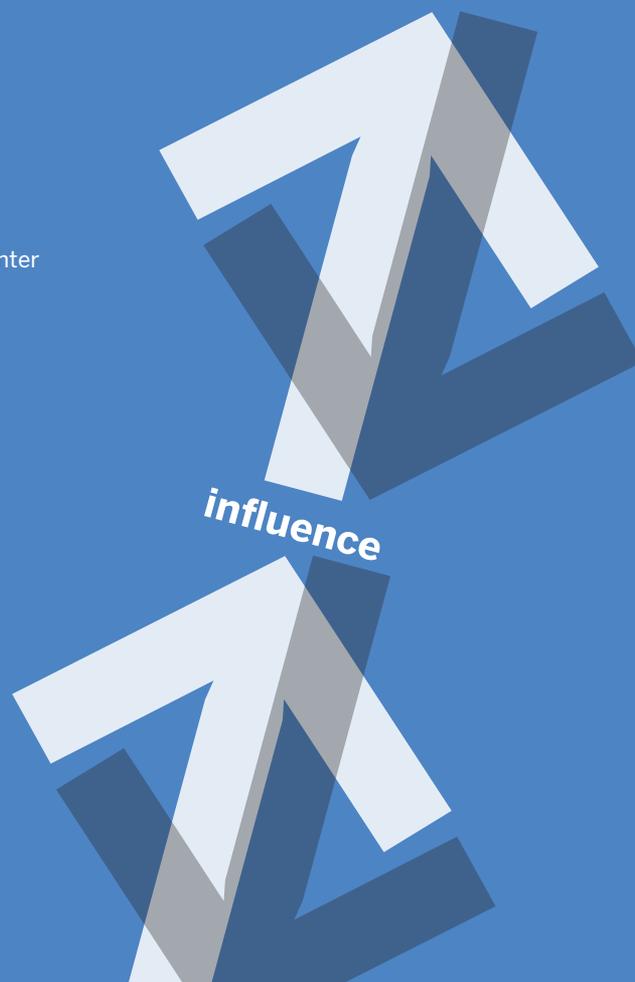


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Fort Worth, TX 76109  
800.792.1234

[www.brick.com](http://www.brick.com)

American Tile and Stone features a large selection of fine quality products, a knowledgeable and helpful staff and good value. In one stop at any of the American Tile locations in Texas you and your client can select the perfect tile, marble, porcelain and granite for all of your building needs. American Tile is a member of the Acme Brick family of companies

#### **Ameristar Fence Products**

##### **Booth 435**

PO Box 581000  
Tulsa, OK 74158  
888.333.3422

[www.ameristarfence.com](http://www.ameristarfence.com)

AMERISTAR is the world's largest manufacturer of high quality, maintenance free, ornamental fencing. Used as a perimeter fence, security fence, for controlled access, homeland security, or simply to enhance the property's appearance - we manufacture a specific grade and style for each application need.

#### **Andersen Windows & Doors**

##### **Booth 636**

1743 Frontier  
Spring Branch, TX 78070  
210.218.5991

[www.andersenwindows.com](http://www.andersenwindows.com)

Andersen Corporation is announcing a new Architectural Collection. The Architectural Collection includes Andersen's highest performing, authentically styled A-Series designed to maximize the attributes of a combination of materials, and the E-Series offering the conventional flexibility of aluminum with unlimited design options for custom styling.

#### **Apollo BBC**

##### **Booth 203**

5116 Bissonnet #262  
Bellaire, TX 77401  
713.869.0000

[www.apollobbc.com](http://www.apollobbc.com)

Apollo BBC is a multidisciplinary building-consulting firm that provides expert services to clients across the United States. We use our forensic background and building science expertise to assist in the construction of new buildings, the repair of existing buildings, and in providing claims support services.

#### **Arch Resource**

##### **Booth 610**

6135 District Blvd.  
Maywood, CA 90270  
323.771.2098

[www.signresource.com](http://www.signresource.com)

ArchResource is a full service fabricator, installer of ACM/MCM, Metal Panels, Louvers, Sunshades and Signage. Our company has been in business since 1969 with a proven track record of supporting our customers through their building process or to help with their re-image. We are strategically located in Texas, Tennessee and California to better serve your needs.

#### **Armko Industries, Inc.**

##### **Booth 309**

1320 Spinks Rd.  
Flower Mound, TX 75028  
972.874.1388

[www.armko.com](http://www.armko.com)

Armko Industries, Inc. is a full-service Roofing and Waterproofing Consulting Firm with engineers and architects on staff to perform consulting services. We are qualified to take a project from the initial roof inspection to the specifications and bid package, and provide quality assurance to the final completion of the project.

#### **Armor Glass International, Inc.**

##### **Booth 137**

12926 Dairy Ashford #100  
Sugarland, TX 77478  
713.213.5080

[www.armorglass.com](http://www.armorglass.com)

Armor Glass security films combine energy savings with security. They reduce solar heat up to 79% while also

protecting from window breach and losses caused by burglars, tornadoes, hurricanes, hail, golf balls, UV, and explosions. Our Energy Star films are "carbon negative" – saving more energy than it takes to make them.

#### **ASSA ABLOY Door Security Solutions**

##### **Booth 122**

110 Sargent Dr.  
New Haven CT 06511  
800.377.3948

[www.assaabloydss.com](http://www.assaabloydss.com)

A global leader in door openings, our locking solutions span from conventional mechanical key systems to campus-wide one card access control solutions and include doors and frames. We offer non-proprietary consultative and specification writing services to a variety of Design professionals across divisions 08, 27 and 28.

#### **Avian Flyaway**

##### **Booth 750**

510 Turtle Cove, Ste. 109  
Rockwall, TX 75087  
800.888.0165

[www.avianflyawayinc.com](http://www.avianflyawayinc.com)

Our turnkey custom system is cost effective, aesthetically pleasing, and easily maintained. Guaranteed permanent solution for commercial properties, transit and highway departments, federal, state, and municipal governments; virtually invisible, permanent, guaranteed. Specified for Lincoln, Jefferson and WWII Memorials.

#### **BAi, LLC**

##### **Booth 207**

4006 Speedway  
Austin, TX 78751  
512.476.3464

[www.baiaustin.com](http://www.baiaustin.com)

BAi, LLC is an Austin, Texas based firm founded in 1935. The firm provides consulting services in architectural acoustics and audio/video systems design. Projects include theaters, arenas, stadiums, academic, corporate, music and religious facilities including the recently completed TD Ameritrade Park Omaha, home of NCAA Division College World Series.

#### **Bell Structural Solutions**

##### **Booth 851**

1508 Chretien Point Dr.  
Mansfield TX 76063  
214.605.3673

[www.bellstructural.com](http://www.bellstructural.com)

BSS offers high quality straight or curved structural/architectural glued Laminated products including roof decking for your commercial, Industrial, agricultural and residential applications. Variety of species including Southern Yellow Pine, Coastal Douglas Fir, Western Red Cedar, Port Orford Cedar and Alaskan Yellow Cedar

available.

### Best Bath Systems

#### Booth 200

723 Garber St.  
Caldwell, ID 83605  
208.955.7395  
[www.best-bath.com](http://www.best-bath.com)

Best Bath Systems is the choice for Architects nation-wide for code compliant, sustainable, and durable single and multi-piece ADA and Barrier Free bathing systems. In addition, our engineering department provides spec support and multiple design resources such as Revit, CAD drawings and 3-part spec. Designed for easy to install and easy to repair.

### Blair Corporation

#### Booth 536

26797 Hanna Rd., Bldg. 2, Ste. 2  
Oak Ridge North, TX 77385  
832.928.9655  
[www.blairwire rope.com](http://www.blairwire rope.com)

Blair Corporation specializes in the fabrication of stainless steel cables and related hardware for cable railing projects. We offer fabrication of the cables to specified lengths, installation of the cables, and manufacturing of different types of cable railing termination ends and receivers.

### Boral Building Products

#### Booth 640, 642

2906 Industrial Terrace  
Austin, TX 78758  
512.997.9955  
[www.boralbuildingproducts.com](http://www.boralbuildingproducts.com)

Boral North America manufactures sustainable cladding and roofing products including Boral Bricks' Architectural Design Series, Boral Stone Products' Cultured Stone®, and Boral Roofing's clay and concrete roof tiles. Our direct sales centers, Boral Building Products, offer these quality Boral products along with EIFS & stucco, fiber cement siding, and masonry accessories.

### Burke Flooring

#### Booth 206

2250 S. 10 St.  
San Jose, CA 95112  
800.669.7010  
[www.burkeindustries.com](http://www.burkeindustries.com)

Burke Flooring has been manufacturing rubber compound products for 59 years. Burke supplies commercial institutions with solutions that are durable, resilient, and eco-friendly as they are beautiful. Burke Flooring is a US manufacturer with facilities in San Jose, CA and Umatilla, FL.

### Butterfield Color, Inc.

#### Booth 553

625 W. Illinois Ave.  
Aurora IL 60506  
630.906.1980  
[www.butterfieldcolor.com](http://www.butterfieldcolor.com)

Butterfield Color manufactures a complete line of coloring products and tools for the decorative treatment of concrete: integral colors, shake-on color hardeners, chemical stains, dyes, release agents, overlays, curing compounds, sealers, stamping tools and form liners. Products can be used for interior floors and exterior paving, horizontal or vertical applications, and commercial or residential projects.

### CAD Supplies Specialty

#### Booth 735

13734 N. I-35  
Austin, TX 78728  
512.833.9800  
[www.cadsupplies.com](http://www.cadsupplies.com)

CAD Supplies Specialty is the leader in sales of, CAD and Graphic wide format printers/plotters, scanners, plotter paper, and plotter ink for the greater Central Texas area. CS2 also has certified and experienced technicians based in San Antonio and Austin prepared to assist you with your wide format machines.

### Cavallini Co, Inc. Stained Glass Studio, The

#### Booth 602

3410 Fredericksburg Rd.  
San Antonio, TX 78201  
210.733.8161  
[www.cavallinistudios.com](http://www.cavallinistudios.com)

Family owned and operated since 1953, The Cavallini Co., Inc. Stained Glass Studio has specialized in Leaded, Faceted, and Etched Glass, Protective Glazing, Mosaic Murals and Historic Restorations. Complete Design, Fabrication and Installation by Cavallini Company employees' guarantees the highest level of service available in the Architectural Art Glass Industry.

### CavClear/Archovations

#### Booth 738

PO Box 241  
Hudson WI 54016  
715.381-5773  
[www.cavclear.com](http://www.cavclear.com)

### Centex Sash & Door

#### Booth 100

2022 Centimeter Circle  
Austin, TX 78758  
512.251.9290  
[www.centexsashanddoor.com](http://www.centexsashanddoor.com)

Centex Sash & Door LP is an Austin based high-end window and door dealer. We primarily distribute DeCarlo

Italian Windows, Fleetwood Aluminum Windows, and Lincoln Wood Windows. We have a full understanding of our products and offer architectural accreditation.

### Centria Architectural Systems

#### Booth 714

616 Memorial Heights, Ste. 17201  
Houston, TX 77007  
832.868.1634  
[www.centria.com](http://www.centria.com)

CENTRIA provides innovative solutions to meet the challenges of today's commercial construction industry - solutions that help architects, contractors and owners Reimagine Metal for their building envelope. In addition to an array of options in form, color and integrated components, we offer the industry's most advanced thermal and moisture protection technology.

### Childers Carports & Structures, Inc.

#### Booth 205

11711 Brittmore Park Dr.  
Houston, TX 77041  
713.460.2181  
[www.childersonline.com](http://www.childersonline.com)

Founded in 1947, Childers has become America's premiere manufacturer of galvanized steel pre-engineered, prefabricated covered structures including carports, walkway canopies, bus covers, loading dock canopies and special structures.

### CMC Steel Products

#### Booth 506

750 East Interstate 30, Ste. 120  
Rockwall, TX 75087  
972.772.0769  
[www.cmcsteelproducts.com](http://www.cmcsteelproducts.com)

CMC Steel Products manufactures the cellular and castellated SMARTBEAM® – an innovative, economical and sustainable alternative for floor and roof framing systems. Manufactured from recycled materials, the beams are lightweight, have superior deflection properties, and can integrate MEP systems through the web openings. SMARTBEAM® – The Intelligent Alternative

### Cold Spring Granite Company

#### Booth 543

17482 Granite West Rd.  
Cold Spring MN 56320  
320.685.3621  
[www.coldspringgranite.com](http://www.coldspringgranite.com)

As an integrated quarrier and fabricator of granite and limestone we control the source of material allowing for demanding schedules and ensuring a consistent and quality product. Extensive services include project management, drafting, sandblasting techniques, variety of finishes and more – delivered by a Cold Spring Granite team charged with being your project's advocate.

**Concept Surfaces****Booth 202**

2414 Converse  
Dallas, TX 75207  
972.386.4900  
[www.conceptsurfaces.com](http://www.conceptsurfaces.com)

Our primary goal is to find the right solution for you. Whether it's sourcing the right material, meeting construction needs or presentations deadlines, we strive to supply products that best suit any porcelain, hardwood, luxury vinyl or mosaic need. Concept Surfaces sets the bar for World Class Standards.

**Corpus Christi Stampworks****Booth 225**

502 S. Staples St.  
Corpus Christi, TX 78401  
361.884.4801  
[www.ccswhsignsystems.com](http://www.ccswhsignsystems.com)

A manufacturer of Architectural Graphics, providing ADA Interior signs, and Way-finding systems meeting all ADA Regulations for Interior & Exterior Environments. Our Metal Letters, Dedication Plaques, and Post & Panel signs are also part of our comprehensive identification systems. VisiTouch® is our brand product.

**CPI Daylighting****Booth 843**

28662 N Ballard Dr.  
Lake Forest IL 60045  
847.816.1060  
[www.cpidaylighting.com](http://www.cpidaylighting.com)

CPI pioneered the use of polycarbonate translucent panels for architectural use two decades ago, and continues to develop specialized products such as standing seam translucent systems, hurricane endurance designs and "Class A" fire-resistant systems. No other skylight company offers the selection of colors, light transmission levels and configurations available from CPI.

**CST Covers****Booth 301**

498 N Loop 336 E  
Conroe, TX 77301  
936.539.1747

CST Covers is a global design/build firm with expertise in high-strength aluminum signature solutions such as space-frames, domes, environmental enclosures, canopies, large span, and specialty lightweight structures designed for unique eco-friendly vertical and overhead applications.

**D|C|CADD****Booth 606**

10010 San Pedro Ave., Ste. 825  
San Antonio, TX 78216  
800.454.5499  
[www.dccadd.com](http://www.dccadd.com)

D|C|CADD provides 2D and 3D design software and services to the building, infrastructure, and manufacturing communities. We have a diverse customer base and specialize in solutions for a wide range of industries, including architecture, engineering, construction, facility management, and manufacturing.

**Daltile****Booth 631**

2515 Brockton Dr., Ste. 101  
Austin, TX 78758  
512.837.7080  
[www.daltile.com](http://www.daltile.com)

Style, color, texture, quality, Daltile Corporation, a billion dollar division of Mohawk Industries, offers its residential and commercial customers the industry's broadest array of products. We manufacture, distribute and market a comprehensive line of stylish, fashionable, high-quality products in a wide array of colors, textures and finishes.

**DEA Specialties****Booth 623**

5151 Castroville Rd.  
San Antonio, TX 78227  
210.523.1073  
[www.deaspecialties.com](http://www.deaspecialties.com)

Division 10 Specialties Subcontractor serving Central and South Texas working with Architects, General Contractors, Owners, Hotels, Schools and Churches. Products include Hufcor Operable Walls & Accordion Doors, Won-Door Cross Corridor Fire Doors, Scranton Toilet Partitions, Toilet Accessories, Fire Extinguishers, Projection Screens, Marker Boards, Corner Guards, Lockers, and Epoxy Flooring.

**DEACERO****Booth 614**

Ave. Lazaro Cardenas 2333  
San Pedro Garza Garcia NL 66269  
800.332.2376  
[www.designmasterfence.com](http://www.designmasterfence.com)

Designmaster Fence is an affordable fencing alternative for every architectural style. It is a complete welded wire fencing system designed to meet your needs. We offer five different designs to choose from: classic for architectural fencing, Florence and Milan for ornamental fencing and Conte and Forte for high security fencing.

**Dupont Tyvek-WPL****Booth 720**

P.O. Box 543154  
Dallas, TX 75354  
800.288.9835  
[www.tyvekweatherization.com](http://www.tyvekweatherization.com)

DuPont™ Tyvek® Weather Barriers offers overall product performance, superior to any other weather-resistive barrier on the market today. Plus the DuPont™ Tyvek® Specialist Network is focused on commercial building applications and are available to assist with your installations with onsite consulting and training to make sure the job gets done right.

**Efficient-Tec International, LLC****Booth 406, 408**

9659 Wendell Rd.  
Dallas, TX 75243  
214.221.9405  
[www.eti-s3.com](http://www.eti-s3.com)

Efficient-Tec International LLC, Stainless Steel Systems offers a complete handrail solution for your code compliant projects. ETI S3 handrail solutions can meet any requirement, either from our standard line of products or with modification from the in house engineering and fabricating staff. Specified and represented exclusively through Lighting Sales Agencies throughout North America.

**Eggers Industries****Booth 710**

One Eggers Dr.  
Two Rivers, WI 54241  
920.793.1351  
[www.eggersistries.com](http://www.eggersistries.com)

Eggers Industries manufactures architectural flush doors, true stile and rail doors, doorframes, veneered plywood panels, ceiling tiles and custom veneered components for premier commercial projects. Special product applications include bullet-resistant, fire-rated, lead-lined, acoustical and FSC certified products.

**Elgin Butler****Booth 212**

2601 McHale Ct., Ste. 155  
Austin, TX 78758  
512.281.3358  
[www.elginbutler.com](http://www.elginbutler.com)

Elgin Butler Company has been manufacturing and distributing quality architectural products since 1873, including Structural Glazed Brick and Tile (Glazed Block), Glazed Thin Brick, Architectural Trim Units, Ceramic Base Wall Units, CerraStone, and much more. Elgin Butler products combine the beauty of ceramic glaze with the structural solidity of masonry.

**EPIC Metals****Booth 237**

11 Talbot Ave.  
Rankin, PA 15104  
412.351.3913  
[www.epicmetals.com](http://www.epicmetals.com)

EPIC Metals Corporation is the architectural choice for structural roof and floor deck ceiling systems. Our product lines address various appearance options, uncluttered long spans up to 55 feet, interior acoustical control, and green building features. Envista®, Wideck®, Archdeck®, and Toris® offer architectural features to fit any project.

**Exclusive Windows & Doors of Austin/Bieber Central USA-European Windows****Booth 525**

9324 Neils Thompson, #113  
Austin, TX 78758  
512.341.9282  
[www.exclusivewindowsanddoors.com](http://www.exclusivewindowsanddoors.com)

Exclusive Windows and Doors of Austin's commitment to excellence is to provide the most comprehensive selection of beautiful, energy efficient, luxury windows and doors in Texas; coupled with the absolute best professional window and door services available.

**EZ Wall Premix, Inc.****Booth 744**

2722 Logan St.  
Dallas, TX 75215  
214.928.7748  
[www.ezconcentrate.com](http://www.ezconcentrate.com)

EZ Wall Premix, Inc. is in business to provide excellent customer service and technical support to our customers and their clients. Our family owned business with over 50 years of experience in the stucco industry. EZ Wall Premix is one of the leading manufacturers of stucco products in Texas.

**Featherlite Building Products/Texas Quarries****Booth 639**

3024 Acme Brick Plaza  
Fort Worth, TX 76109  
800.792.1234  
[www.brick.com](http://www.brick.com)

Featherlite Building Products is the largest concrete masonry producer in the Southwest. Featherlite offers an economic solution for distinctive concrete masonry construction that combines concrete's durability, and ease of maintenance with unlimited aesthetic opportunities while Texas Quarries provides unique limestone and superlative craftsmanship operating two quarries and a modern fabricating facility near Austin.

**Flintco****Booth 441**

8100 Cross Park Dr.  
Austin, TX 78754  
512.891.7224  
[www.flintco.com](http://www.flintco.com)

Founded in 1908, Flintco is in its third generation of private ownership and is the largest American Indian-owned Company in the nation. Founded in values of Integrity, Stewardship and Service, Flintco provides complete commercial contracting services from the Texas Division in Austin and seven other offices across the country.

**Fugro Consultants****Booth 551**

8613 Cross Park Dr.  
Austin TX 78754  
972.484.8301  
[www.fugroconsultants.com](http://www.fugroconsultants.com)

**Garland Company, The****Booth 728**

3800 East 91st. St.  
Cleveland OH 44105  
800.321.9336  
[www.garlandco.com](http://www.garlandco.com)

**Gate Precast****Booth 440**

3201 Veterans Dr.  
Pearland, TX 77584  
281.485.3273  
[www.gateprecast.com](http://www.gateprecast.com)

A PCI certified producer-erector of precast, pre-stressed hollow core planking. Gate is a preferred pre-cast manufacturer for the south-central southwest U.S. In 2011, Gate-Core was erected in Texas, Arkansas, Louisiana, Mississippi, New Mexico and Oklahoma. Gate's resume includes condominiums, dormitories, schools, churches, hospitals, and offices, military, industrial and water treatment facilities.

**Georgia-Pacific Gypsum****Booth 508**

133 Peachtree St. NE  
Atlanta, GA 30303  
800.225.6119  
[www.gpgypsum.com](http://www.gpgypsum.com)

Dens® Brand moisture-and-mold-resistant fiberglass mat panels provide construction solutions for commercial building wall and roof assemblies in exterior and interior application. Product applications are ideal for healthcare facilities, schools and universities, leisure complexes, institutional buildings and more.

**Glidden Professional****Booth 210**

2910 Sonora Creek  
San Antonio, TX 78232  
210.744.5673  
[www.gliddenprofessional.com](http://www.gliddenprofessional.com)

Glidden Professional paints is the only national brand of decorative coatings dedicated exclusively to serving the needs of the professional marketplace, specifically commercial painting contractors, architects and specifiers, building owners and facility managers. We are part of AkzoNobel, with more than 58,000 employees in over 80 countries, making us the largest paint and coatings company.

**Grand Openings****Booth 648, 650, 652**

16030 Central Commerce  
Pflugerville, TX 78660  
512.989-9400  
[www.grandopenings.com](http://www.grandopenings.com)

Grand Openings, Inc. offers distinctive windows and doors built to compliment your architectural vision. Whether your project calls for the strong lines of steel windows or a sliding glass wall for that unique opening, we welcome the challenge to bring windows and doors designed to your exact specifications.

**Graniti Vicentia****Booth 726**

1030 A West Loop North  
Houston, TX 77055  
713.869.0800  
[www.granitivicentia.com](http://www.granitivicentia.com)

Graniti Vicentia imports and distributes high quality porcelain tiles from around the world -contemporary, MADE IN USA, and Italian designs. We are the only company in the world with 100% recycled content. This includes body porcelain for heavy traffic and large format tiles from sizes 12'x24' to 5'X10'.

**GRAPHISOFT****Booth 213**

One Gateway Center, Ste. 302  
Newton, MA 02458  
617.485.4200  
[www.graphisoft.com](http://www.graphisoft.com)

GRAPHISOFT ignited the BIM revolution with ArchiCAD the industry's first BIM software for architects. GRAPHISOFT continues to lead the industry with innovative solutions such as the revolutionary GRAPHISOFT BIM Server™, the world's first real-time BIM collaboration environment, and GRAPHISOFT EcoDesigner™, the world's first fully integrated building energy modeling application.

**Halford Busby, LLC****Booth 505**

17350 State Hwy. 249  
Houston, TX 77064  
281.920.1100  
[www.halfordbusby.com](http://www.halfordbusby.com)

Halford Busby is a certified HUB/DWBE/SBE professional cost-consulting firm. We offer each client a cost management approach tailored to their project's specific needs – from conceptual estimates, preliminary budgets through to construction documents. We have an established estimate accuracy of +/- 2.2% from initial estimate to final construction contract amount.

**■ Hanson Brick****Booth 743, 745**

15720 John J. Delaney Dr., #555  
Charlotte, NC 28277  
704.752.4744  
[www.hansonbrick.com](http://www.hansonbrick.com)

Hanson Brick creates instant appeal and is available in a wide variety of design-inspired colors, textures and profiles that can enhance any interior or exterior style. Used alone or enhanced with the right accessories, Hanson Brick creates a unique appearance that will have people talking about your project for years.

**HAWA Americas, Inc.****Booth 533**

1825 Market Center Blvd., Ste. 354 LB#22  
Dallas, TX 75207  
214.760.9054  
[www.hawa.com](http://www.hawa.com)

HAWA Americas, Inc. is the U.S. subsidiary of HAWA AG, a Swiss manufacturer of precision sliding hardware systems. HAWA has been manufacturing high quality sliding hardware for doors, walls, furniture, and exterior shutters for over 40 years. Applications include sliding, folding, and stacking systems designed for use with wood, glass, or metal doors and walls.

**■ Headwaters Construction Materials****Booth 328, 330**

7620 Washington Ave.  
Houston, TX 77007  
713.397.8098  
[www.headwaterscm.com](http://www.headwaterscm.com)

The Building Block of Texas - Headwaters Construction Materials is a major manufacturer of concrete masonry that consistently redefines the industry standard for quality, performance, color and dimension. We produce a wide range of Architectural Concrete Masonry Units, polished and textured, architectural veneers, oversize units and foundation products.

**Henderson Engineers, Inc.****Booth 504**

3535 Briarpark Dr., Ste. 200  
Houston, TX 77042  
713.783.7707  
[www.hei-eng.com](http://www.hei-eng.com)

Henderson Engineers, Inc. (HEI) offers mechanical, electrical and plumbing engineering, fire protection and code consulting, architectural lighting, comprehensive technology, security design, and commissioning services. With ten office locations nationwide, including Houston and Dallas, Texas, HEI is licensed in all 50 states and is comprised of over 450 employees with more than 130 licensed engineers and 100 LEED® AP's.

**Hendrick Architectural Products****Booth 407**

1 Seventh Ave.  
Carbondale, PA 18407  
800.225.7373  
[www.hendrickarchproducts.com](http://www.hendrickarchproducts.com)

Hendrick Architectural Products offers custom metal product solutions and systems for interior and exterior applications. Our material is both functional and decorative, from sunshades panels to grating and many more unique architectural concepts.

**Higginbotham & Associates****Booth 307**

500 West 13th St.  
Fort Worth, TX 76102  
817.336.2377  
[www.higginbotham.net](http://www.higginbotham.net)

With offices throughout Texas, Higginbotham serves as a "Single Source" for professional liability insurance, risk management and financial services to the design professional by providing access to commercial and personal property/casualty coverage, employee benefits, retirement plans, life insurance and executive compensation through broad market representation.

**Huber Engineered Woods, LLC****Booth 741**

10925 David Taylor Dr., Ste. 300  
McKinney, TX 75070  
800.933.9220  
[www.huberwood.com](http://www.huberwood.com)

ZIP System® roof and wall sheathing are structural wood panels with built-in protective weather barriers, eliminating the need for building wrap or felt and providing a continuous rigid air barrier that optimizes energy efficiency.

**ILCOR & ILCOR Homes****Booth 450**

1806 E. 4th  
Austin, TX 78702  
512.476.7568  
[www.ilcor.com](http://www.ilcor.com)

ILCOR is a General Contractor, Home Builder and Portable Building Contractor since 1963. Our four-person project management team has 100 years combined construction experience. We are a certified HUB, DBE, SBA and City of Austin WBE.

**Innovative Building Products****Booth 637**

3024 Acme Brick Plaza  
Fort Worth, TX 76109  
800.792.1234  
[www.brick.com](http://www.brick.com)

IBP Glass Block Grid System, a mortarless glass block installation system, sets real glass block in a precision engineered, custom-manufactured aluminum grid. IBP is a member of the Acme Brick family of companies, a Berkshire Hathaway company.

**Interceramic****Booth 724**

2333 South Jupiter Rd.  
Garland, TX 75041  
214.503.5585  
[www.interceramic.com](http://www.interceramic.com)

Interceramic has become a leader not only as a manufacturer, but also as a distributor of ceramic tile, bathroom fixtures, setting materials and natural stone. Interceramic is proud to lead the industry with the most advanced technology in products and design.

**International Code Council****Booth 227**

500 New Jersey Ave. NW 6th Fl.  
Washington DC 20001  
888.422.7233  
[www.iccsafe.org](http://www.iccsafe.org)

The International Code Council is a member-focused association dedicated to helping the building safety community and construction industry provide safe, sustainable and affordable construction through the development of codes and standards used in the design, build and compliance process. Most U.S. communities and many global markets choose the International Codes.

**Iron Doors Plus****Booth 511**

7406 Bedshire Ct.  
Tyler, TX 75703  
888.705.6302

[www.integrityirondoors.com](http://www.integrityirondoors.com)

Iron Doors Plus is a manufacturer of modern steel doors, steel windows and custom wrought iron doors. We have moved forward with innovation and style by incorporating in one product a metalized fusion of different metals like copper, aluminum & steel. The individual can bring new style, artistic value to any project.

#### **Jockimo, Inc.**

##### **Booth 630**

26062 Merit Circle, Ste. 101

Laguna Hills, CA 92653

949.251.1560

[www.jockimo.com](http://www.jockimo.com)

Jockimo, Inc. specializes in advanced architectural products for designers and architects. They offer unique, exciting and interactive products including glass flooring and stair treads, Liquid Lava (liquid) filled floor tiles, table tops and bar tops, antique mirrors, cast glass, fused glass, thick glass and more.

#### **Journeyman Construction, Inc.**

##### **Booth 632**

7701 N. Lamar Blvd., Ste. 100

Austin, TX 78752

512.247.7000

[www.journeymanco.com](http://www.journeymanco.com)

Journeyman Construction, Inc. was founded in 1996 to pursue consulting opportunities in the construction industry. In 2001, our firm began managing construction projects as a General Contractor. Headquartered in Austin, Journeyman Construction covers the state of Texas with regional offices in San Antonio, Diana (East Texas), Dallas, Corpus Christi, and McAllen.

#### **Kalwall Corporation**

##### **Booth 302**

1111 Candia Rd.

Manchester NH 03109

800.258.9777

[www.kalwall.com](http://www.kalwall.com)

#### **Keene Building Products, Inc.**

##### **Booth 718**

Landerbrook Corporate Center II, 5910 Landerbrook Dr., Ste. 210

Mayfield Hts. OH 44124

440.646.1990

[www.keenebuilding.com](http://www.keenebuilding.com)

Keene Building Products is a manufacturer of 3-dimensional filament products for the building envelope and noise control markets. Our noise products are used in multi-family apartments and condominiums to stop impact and airborne noise, while our building envelope products can be utilized in wall, masonry, roofing, and foundation applications to eliminate moisture issues.

#### **Kelly Moore Paint Co.**

##### **Booth 204**

301 W. Hurst Blvd.

Hurst, TX 76053

817.799.3245

[www.kellymoore.com](http://www.kellymoore.com)

Kelly-Moore Paint Company manufactures, distributes and supports a full line of premium, professional and production architectural paints, in addition to industrial coatings and specialty paints that conform to MPI standards. You will find these paints and coatings on the most prestigious residential, commercial, institutional and industrial projects.

#### **Kiewit Building Group, Inc.**

##### **Booth 201**

901 S. Mopac Expy., Bldg. 111, Ste. 125

Austin TX 78746

512.347.0201

[www.kiewit.com](http://www.kiewit.com)

#### **Kroll Security Group**

##### **Booth 619**

1025 Main St.

Bastrop, TX 78602

512.581.4839

[www.krollsecuritygroup.com](http://www.krollsecuritygroup.com)

With 28 years of Security Consulting and Engineering experience, we have established ourselves as the premier planner and designer of complex, large-scale security systems and programs. Specializing in developing advanced security measures for new and existing facilities and ensure efficient implementation using a balance of architectural, electronic and operational measures.

#### **Kudela & Weinheimer Landscape Architects**

##### **Booth 303**

7155 Old Katy Rd., Ste. 270

Houston, TX 77024

713.869.6987

[www.kwtexas.com](http://www.kwtexas.com)

Kudela & Weinheimer is a landscape architecture firm with two offices, Houston and San Antonio. Our firm has a diverse portfolio of commercial projects including: office, multifamily, higher education, master planned communities, worship centers and retail. K&W has an in-house licensed irrigator, and is registered in 13 states.

#### **L.A. Fuess**

##### **Booth 515**

3333 Lee Pkwy. Ste. 300

Dallas, TX 75219

214.871.7010

[www.lafp.com](http://www.lafp.com)

L.A. Fuess has provided innovation, experience and service in structural engineering for Texas Architects

for over 30 years. Lead Structural Engineer for Love Field Modernization Program, Encana MCBU Regional Headquarters, Round Rock Cedar Ridge High School, Watermark Community Church, Museum Tower, Dallas City Performance Hall, and the Botanical Research Institute of Texas.

#### **Landscape Forms**

##### **Booth 353**

431 Lawndale Ave.

Kalamazoo, MI 49048

800.521.2546

[www.landscapeforms.com](http://www.landscapeforms.com)

Since 1969 Landscape Forms has earned a reputation in site furnishings for excellent design, high quality products and exceptional service. Landscape Forms collaborates with renowned industrial designers, landscape architects, and architects to design and develop integrated collections of products that address emerging needs and help create a sense of place in outdoor spaces.

#### **Lasertech Floorplans**

##### **Booth 649**

733 Johnson St., Ste. 302

Victoria BC V8W 3C7

888.393.6655

[www.lt-fp.com](http://www.lt-fp.com)

We are a National Service Provider of As-built, CAD drawings and Revit models; any building, any size, anywhere, any time.

#### **Livers Bronze Co.**

##### **Booth 306**

4621 East 75th Terrace

Kansas City MO 64132

816.300.2828

[www.liversbronze.com](http://www.liversbronze.com)

Livers Bronze hand-railings are the systems of choice for architects who want to leave their mark on museums, libraries and offices with the help of decorative yet functional and hardwearing glass and metal handrails. For over 65 years we have been in the forefront of hand-railing design.

#### **LP Building Products**

##### **Booth 231**

414 Union St., Ste. 2000

Nashville, TN 37219

615.986.5600

[www.llpcorp.com](http://www.llpcorp.com)

LP is a premier supplier of commodity and specialty building products serving retail, wholesale, homebuilding, and industrial markets. Our customers have come to depend on our commitment to excellent customer service. It's what brings new and long-time customers back to LP year after year.

**Lucifer Lighting****Booth 704**

3750 IH 35 North  
San Antonio, TX 78219  
210.227.7329  
[www.luciferlighting.com](http://www.luciferlighting.com)

Lucifer Lighting is a Texas based manufacturer of precision engineered downlights, light strips, track and spot lights, and landscape lighting, using a range of sources including LED, halogen, metal halide and xenon.

**M3 Glass Technologies****Booth 208**

2924 Rock Island Rd.  
Irving, TX 75060  
214.614.9650  
[www.m3glass.com](http://www.m3glass.com)

Fabricates glass flooring and glass stair treads. Provides standard dot, line and diamond traction control frit patterns along with the capability to produce custom patterns. Prints full-color images on interlayers for truly unique laminated glass. Back-painted glass can match any color swatch; custom bent tempered capabilities.

**Manhattan Construction****Booth 409**

6300 North Central Expwy.  
Dallas, TX 75206  
214.357.7400  
[www.manhattanconstruction.com](http://www.manhattanconstruction.com)

Manhattan Construction operates from offices in Tulsa and Oklahoma City, Okla.; Dallas and Houston, Texas; Naples, Fort Myers, Sarasota, Kissimmee, Fla.; Washington, D.C.; and Atlanta, Ga. Manhattan Construction's building portfolio includes corporate headquarters, institutional, healthcare, office, hospitality and leisure, sports and entertainment, aviation, retail, and judicial facilities.

**Marvin Windows and Doors****Booth 324**

PO Box 100  
Warroad, MN 56763  
877.879.7906  
[www.marvin.com](http://www.marvin.com)

Marvin Windows and Doors brings its Built Around You® philosophy to life with every customer and every solution. A premier manufacturer of made-to-order wood and clad wood windows and doors, Marvin is known for design flexibility, innovative products, proven performance, and extraordinary service.

**MBCI****Booth 609, 611**

14031 West Hardy  
Houston, TX 77060  
281.445.8555

[www.mbcicom](http://www.mbcicom)

MBCI is the industry-leading manufacturer of metal roof and wall systems. Our metal product solutions include single skin metal panels for metal roof and metal wall applications, six standing seam roof systems, insulated metal panels and retrofit roof and wall systems. MBCI supplies metal roof and wall panels to the architectural, industrial, commercial, institutional and residential markets.

**McGraw Hill Construction****Booth 643**

4300 Beltway Place, Ste. 180  
Arlington, TX 76018  
800.393.6343  
[www.construction.com](http://www.construction.com)

McGraw-Hill Construction (MHC) connects people, projects and products across the design and construction industry. A reliable and trusted source for more than a century, MHC has remained North America's leading provider of construction project and product information, industry news, market research and industry trends and forecasts.

**MCT Sheet Metal, Inc.****Booth 401**

29210 Quail  
Katy, TX 77493  
281.391.0285  
[www.mctsheetmetal.com](http://www.mctsheetmetal.com)

MCT Sheet Metal, Inc. is a major provider of quality architectural sheet metal products and services to schools, churches, and residential and industrial clients. The MCT Retro-Fit roof system is a major specialty that involves replacing a leak-proof flat roof with an attractive, sloped, trouble-free standing seam metal roof.

**METL SPAN, LLC****Booth 537**

1720 Lake Point Dr.  
Lewisville, TX 75057  
877.585.9969  
[www.metlspan.com](http://www.metlspan.com)

Metl Span is a dynamic industry innovator dedicated to manufacturing and marketing the highest quality insulated wall and roof panel products. Since our origination in 1968, Metl Span has been a pioneer in research, design, product advancement, and sales of state-of-the-art building envelope products serving the architectural professional, commercial, industrial and cold storage industries.

**Mid-Continental Restoration Company, Inc.****Booth 842**

401 E. Hudson Rd.  
Fort Scott, KS 66701  
800.835.3700

[www.midcontinental.com](http://www.midcontinental.com)

Three generations of Mid-Continental employees have become experts in restoration, maintenance, cleaning and repair of masonry buildings. Our employees' resumes submitted for complex restoration projects reflect many years of training and experience with the materials, equipment and processes required to maintain the beauty and structural integrity of the original architecture.

**Midland MFG Co.****Booth 850**

4800 Esco Dr.  
Fort Worth, TX 76140  
817.478.4848  
[www.midland-midco.com](http://www.midland-midco.com)

Midland Manufacturing is the Best Little Architectural Foundry in Texas. Our MARCOZA line of cast bronze and aluminum products continues our tradition of superior quality and timely delivery. All of Midland's Products and Product Lines are proudly "Made in the USA!"

**Minick Materials****Booth 220**

326 N. Council  
Oklahoma City, OK 73127  
405.343.7879  
[www.minickmaterials.com](http://www.minickmaterials.com)

Minick Materials is a regional provider of stone veneer, natural thin stone veneer, landscaping stone, CU structural soil, engineered soils and sports field soils.

**Modernfold, Inc.****Booth 308**

215 West New Road  
Greenfield IN 46140  
800.869.9685  
[www.modernfold.com](http://www.modernfold.com)

**Mortar Net USA, Ltd.****Booth 513**

326 Melton Rd. Burns  
Harbor, IN 46304  
219.787.5080  
[www.mortarnet.com](http://www.mortarnet.com)

Mortar Net USA, Ltd. takes great pride in our position as an industry leader and pioneering innovator of patented single-wythe and CMU construction drainage products. We continuously strive for flashing/drainage perfection with products that ensure walls that breathe, drain, and dry efficiently to achieve a mutual goal of building- sustainability.

**Natural Gas Utilities of Texas****Booth 507, 509**

5420 LBJ Frwy., Ste. 1824  
Dallas, TX 75240  
214.206.2815

The Natural Gas Utilities of Texas includes Atmos Energy, Centerpoint Energy, Texas Gas Service and CPS Energy. We supply the Lone Star State with clean and efficient natural gas service. To discuss natural gas service or appliances, contact the utility that provides service in your area.

**Nawkaw Corporation****Booth 840**

370 Commerce Blvd.  
Bogart, GA 30622  
706.355.3217  
[www.nawkaw.com](http://www.nawkaw.com)

**NCARB****Booth 336**

1801 K. St. NW, Ste. 700-K  
Washington DC 20006  
202.783.6500  
[www.ncarb.org](http://www.ncarb.org)

The National Council of Architectural Registration Boards protects the public health, safety, and welfare by leading the regulation of the practice of architecture through the development and application of standards for licensure and credentialing of architects. NCARB develops and administers the internship and examination programs that are essential to becoming an architect.

**NOW Specialties, Inc.****Booth 405**

2122 Country Club Dr., Ste. 300  
Carrollton, TX 75006  
972.416.7065  
[www.nowspecialties.com](http://www.nowspecialties.com)

NOW is a national leader in custom panel systems and a Certified Premium MCA (Metal Construction Association) Fabricator. With over 20 years of fabrication and installation experience on \$100 million of project volume, we are committed to providing our clients with excellent performance and long-term value.

**OGI Architectural Metal Solutions-an Ohio Gratings Company****Booth 605**

5299 Southway St., SW  
Canton, OH 44706  
800.321.9800  
[www.ohiogratings.com](http://www.ohiogratings.com)

OGI Architectural Metal Solutions, (an Ohio Gratings company), is a manufacturer of aluminum, carbon and stainless steel architectural and bar grating products used for applications including decorative screens,

grilles, sunshades, fencing, walking surfaces and more. Products can be manufactured to ADA Standards, are eligible to earn LEED Credits and are proudly "Made in the USA".

**Oldcastle Building Products****Booth 332**

2624 Joe Field Rd.  
Dallas, TX 75229  
972.488.8131  
[www.oldcastle.com](http://www.oldcastle.com)

No matter where you are, chances are Oldcastle® Masonry is there. You've probably seen Oldcastle Masonry before in the places you most enjoy. We manufacture the products used in the interiors and exteriors of buildings across the nation. Oldcastle® Architectural--We are the face of masonry.

**Pacific Consulting Group, Inc.****Booth 334**

8915 Aberdeen Park Dr.  
Houston, TX 77095  
281.799.4800  
[www.pcg-us.com](http://www.pcg-us.com)

PCG is an architectural computer visualization company. We deliver unique solutions to meet the 3D presentation needs of our varied clientele (i.e. architects, real estate developers and building owners) -the highest quality, most cost-effective solutions, in the shortest possible timeframe. We will turn your design into a realistic vision.

**Panel Specialists, Inc.****Booth 215**

3115 Range Rd.  
Temple, TX 76504  
800.947.9422  
[www.panelspec.com](http://www.panelspec.com)

Panel Specialists Inc. (PSI) manufactures decorative and functional Wall Panel Systems for the commercial interior and institutional markets. Our systems and finishes provide a wide array of design and performance wall surfacing solutions (for both new construction and remodels). PSI also manufactures and installs casework and architectural headwalls in hospitals.

**Parex USA****Booth 341**

220 Burleson  
San Antonio, TX 78202  
210.472.2935  
[www.parexusa.com](http://www.parexusa.com)

Parex USA is a leading manufacturer of EIFS and Stucco Solutions. We provide energy-efficient cladding solutions, weather-resistive barriers, abuse-resistant, and self-cleaning finishes for exteriors and interiors, fade resistant colorants, and ensure design flexibility, instal-

lation efficiency, long-term durability and maximum value. Our brands are: Parex, Teifs, and LaHabra.

**Plyboo and Richlite (Tech Product Specialties, Inc.)****Booth 621**

11063 Timberline Rd.  
Houston, TX 77043  
832.577.6419  
[www.tech-product.com](http://www.tech-product.com)

Cabinets made out of bamboo, floors with a 3000+ psi, solid surfaces made from recycled paper, the beauty of teak with FSC certification, panels made from reclaimed palms and coconut shells and decking too. Sustainable products that feel good, look good and are made to last.

**Portella Steel Doors & Windows****Booth 434, 436**

11701 FM 2244 #218  
Austin, TX 78738  
512.263.8851  
[www.portella.com](http://www.portella.com)

Portella offers a full suite of custom Steel Doors and Windows for residential and commercial products including bi-folds, pocketing sliding, and lift and slide units. Our Steel Doors and Windows feature a desirable narrow sight line, insulated low-E glass, and are engineered from hot-roller steel.

**PPG Industries****Booth 501**

31 Silver Bluff Ct.  
Spring, TX 77382  
281.610.4854  
[www.ppg.com](http://www.ppg.com)

PPG Industries is a coatings, glass and paint manufacturer that operates on the leading edge of new technologies for sustainable design. Serving customers in the construction markets, PPG also has a long-standing commitment for being a responsible corporate citizen. For decades, our company has pursued business practices that help build strong communities and sustain a healthy environment.

**Protection Development, Inc. (PDI)****Booth 604**

8620 North New Braunfels Ave., Ste. 100  
San Antonio, TX 78217  
210.828.7533  
[www.pdifire.com](http://www.pdifire.com)

Protection Development, Inc. provides a full spectrum of fire protection engineering services including sprinkler, fire alarm, mass notification, and special systems design as well as smoke modeling and third party review services. We are experts in building and fire codes including code review, flow tests, hydraulic calculations and hazardous material evaluations.

**Pyrok, Inc.****Booth 540**

36 Butler Hill Rd.  
Somers, NY 10589  
914.277.5135  
[www.pyrok.com](http://www.pyrok.com)

StarSilent is a seamless acoustical plaster ceiling system consisting of a sound absorbing board and air permeable plasters that allow for a smooth seamless finish. The StarSilent board is manufactured with 96% recycled glass and 50% recycled marble aggregate. The StarSilent Board replaces the need for a gypsum board substrate making the system easy to install and unique. The result is a monolithic gypsum-board look with high sound absorbing qualities. Pyrok StarSilent can be custom colored or painted to achieve a desired color.

**Quikrete Companies, The****Booth 544**

1008 E. Hwy. 67  
Alvarado, TX 76009  
214.728.4592  
[www.quikrete.com](http://www.quikrete.com)

For more than 70 years, QUIKRETE® has served the concrete, masonry and stucco construction and repair industries. With 94 manufacturing locations, QUIKRETE® provides reliable, cost-effective commercial grade products throughout the United States, Canada, Puerto Rico and Central and South America. All QUIKRETE® products and projects are supported by our industry-leading Technical Center, located in GA.

**R.M. Rodgers, Inc./SWISSPEARL****Booth 531**

6352 Alder Dr.  
Houston, TX 77081  
800.392.0629  
[www.rmrodders.com](http://www.rmrodders.com)

R. M. Rodgers, Inc. / SWISSPEARL provides aesthetic and sustainable façade solutions for new and renovation construction. SWISSPEARL is a ventilated cementitious façade that offers a multitude of integral colors and provides thermal and lower maintenance efficiencies. RMR provides assistance to the architect and contractor team from design through final installation to ensure a successful project.

**Raba Kistner****Booth 752**

12821 W. Golden Lane  
San Antonio, TX 78249  
210.699.9090

Raba Kistner, Inc. is your team member on everything from the smallest to the most complex projects, giving you the confidence you need since 1968. We offer program management, environmental consulting, geotechnical engineering, testing and pavements con-

sulting, construction materials testing and construction inspections, and roofing/building envelope forensics.

**Raven Industries****Booth 629**

PO Box 5107  
Sioux Falls, SD 57117-5107  
605.331.0323  
[www.ravenfd.com](http://www.ravenfd.com)

For over 50 years, Raven Industries has manufactured high performance films for major global markets. Raven services the construction industry with high quality underslab vapor barriers (VaporBlock®), underslab moisture and gas barriers for radon, methane, and VOCs (VaporBlock® Plus™), and a spectrum of in-wall vapor barrier films.

**Regal Plastics****Booth 627**

2356 Merrell Rd.  
Dallas, TX 75229  
972.484.0741  
[www.regal-plastics.com](http://www.regal-plastics.com)

Regal Plastics is an authorized distributor for Polygal, Lexan, Plexiglas, and Acrylite acrylic sheets. Regal Plastics also offers in-house fabrication capabilities for decorative wall panels (interior and exterior), custom light lenses, acrylic display covers, translucent roofing panels (commercial and residential), signage, engraved corporate logos and bullet resistant glazing.

**Rehme Steel Windows & Doors****Booth 519**

3914 Crawford St.  
Spicewood, TX 78669  
512.916.0511  
[www.rehmesteel.com](http://www.rehmesteel.com)

Rehme is a manufacturer of high-end, handmade steel window and door systems. A family owned and operated company with innovative designs, superb fabrication skills, full, CAD capabilities, and superb service second, Rehme Steel has become a leader in Texas and beyond in the custom steel window and door industry.

**Rhino Austin****Booth 613, 615**

1101-A E. 6th St.  
Austin, TX 78702  
512.374.0946  
[www.rhinoaustin.com](http://www.rhinoaustin.com)

Rhino Austin modern building products provides expert technical advice, prompt precise bidding, and competitive pricing. Our current product line features Gerkin-Rhino series commercial grade thermal-break aluminum windows, Gerkin-Comfort series vinyl windows, and Velux skylights. Our products can be used in both residential and commercial applications.

**Rigidized Metals Corporation****Booth 607**

658 Ohio St.  
Buffalo, NY 14203  
800.836.2580  
[www.rigidized.com](http://www.rigidized.com)

**Rogers-O'Brien Construction****Booth 730**

1901 Regal Row  
Dallas, TX 75235  
214.962.3000  
[www.r-o.com](http://www.r-o.com)

Established in 1969, Rogers-O'Brien is a leading general contractor in Texas. The firm has built \$1.5 billion in commercial projects during the past five years, ranging from corporate headquarter facilities for Fortune 500 companies and mixed-use developments to technically complex hospital facilities and semiconductor fabrication plants.

**Roman Fountains Corporation****Booth 734**

P.O. Box Drawer 10190  
Albuquerque, NM 87184  
505.343.8082  
[www.romanfountains.com](http://www.romanfountains.com)

Roman Fountains manufactures and supplies a comprehensive line of products and systems for the architectural fountain and water feature market. Products include decorative spray nozzles and rings, submersible lighting systems, pump and filtration systems, and electrical show controls. Clients include office parks, shopping centers, hotels, resorts, sports venues and theme parks.

**Ron Blank & Associates, LLC****Booth 717**

2611 North Loop 1604 West #100  
San Antonio, TX 78258  
210.408.6700  
[www.ronblank.com](http://www.ronblank.com)

Ron Blank & Associates, Inc. bridges the gap between design professionals and building product manufacturers through online, face-to-face, and webinar AIA/HSW and SD continuing education courses, GBCI continuing education for LEED AP's, LEED Green Associate Exam Prep Courses, direct product representation, video production and product guide spec writing.

**RoyOMartin****Booth 708**

2189 Memorial Dr.  
Alexandria, LA 71301  
318.448.0405  
[www.royomartin.com](http://www.royomartin.com)

RoyOMartin provides superior building products.

RoyOMartin is a manufacturer of SYP OSB and Plywood products. RoyOMartin offers a full-line of "naturally green" and environmentally responsible building products, including Eclipse™ radiant barrier panels. All RoyOMartin panel products are APA rated and are available FSC certified. Additionally, RoyOMartin manufactures treated poles and piling and lumber and timber, available FSC certified.

#### Rulon International

##### Booth 437

2000 Ring Way Rd. St.  
Augustine, FL 32092  
904.584.1400  
[www.rulonco.com](http://www.rulonco.com)

#### Santa Margherita

##### Booth 413

8484 Endicott Lane  
Dallas, TX 75227  
214.381.8405  
[www.vmcstone.com](http://www.vmcstone.com)

The original Italian surface company, Santa Margherita S.p.A., offers both engineered quartz and engineered marble for countertops, flooring, vanity tops, tub and shower surrounds, stair treads and risers and fireplace surrounds. It is distributed in Dallas, TX by Verona Marble Company.

#### Schluter Systems

##### Booth 500

194 Pleasant Ridge Rd.  
Plattsburgh, NY 12901  
800.472.4588  
[www.schluter.com](http://www.schluter.com)

Schluter®-Systems creates and manufactures installation systems specifically designed for tile and stone. Our products include: edge-protection and transition profiles, stair-nosing profiles, a shower system, uncoupling and drainage membranes, balcony and terrace accessories, etc.

#### Schuler Shook

##### Booth 600

325 N. St. Paul, Ste. 3250  
Dallas, TX 75201  
214.747.8300  
[www.schulershook.com](http://www.schulershook.com)

Schuler Shook offers full theatre planning services, architectural lighting design, feasibility studies, and facility programming and technical systems design. Projects include Dallas City Performance Hall; UT Pan American-Fine Arts Complex; University of Houston University Center; Mansfield ISD Fine Arts Auditorium, McAllen Performing Arts Center. Offices: Dallas, Chicago, Minneapolis, Melbourne.

#### Serge Ferrari

##### Booth 709

1460 SW 6th Ct.  
Pompano Beach, FL 33069  
954.942.3600  
[www.sergeferrari.com](http://www.sergeferrari.com)

Serge Ferrari is the leading manufacturer of composite membranes used to create tensile structures, awnings, tents, solar screens, and membrane facades. Offering energy solutions for a wide variety of applications, we are present in 95+ countries around the world and willing to assist with your local or global project.

#### Shah Smith & Associates, Inc.

##### Booth 541

2825 Wilcrest Dr., #350  
Houston, TX 77042  
713.780.7563  
[www.shahsmith.com](http://www.shahsmith.com)

Consulting Mechanical, Electrical, Plumbing engineering firm specializing in design, construction management, and commissioning of research, healthcare, higher education, K-12, aviation, governmental, and public works facilities. Our diverse portfolio includes complex, award-winning, and sustainable projects. We are State of Texas HUB Certified and a USGBC Member.

#### Sika Sarnafil

##### Booth 712

1213 W. Loop North; Ste. 130  
Houston, TX 77055  
713.812.0107  
[www.sarnafil.com](http://www.sarnafil.com)

Sika Sarnafil has more than 40 years experience providing thermoplastic single-ply membranes for a wide range of roofing and waterproofing applications. The company's long-lasting membranes and systems help building owners achieve a sustainable roofing solution. Additional products and systems include vapor retarders, insulation, fasteners, adhesives, coatings and proprietary hot-air seam welding equipment.

#### Smoke Guard Corp.

##### Booth 310

287 N. Maple Grove  
Boise, ID 83704  
800.574.0330  
[www.smokeguard.com](http://www.smokeguard.com)

#### Solatube International/Griesenbeck Architectural Products, Inc.

##### Booth 304

5122 Steadmont Dr.  
Houston, TX 77040  
713.781.3287  
[www.solatube.com](http://www.solatube.com)

Solatube International Inc. is the worldwide innova-

tor and leading manufacturer of Energy Star Tubular Daylighting Devices (TDDs). We utilize optics to deliver energy efficient daylight to any commercial interior. Solatube TDD's are effective for LEED, CHIPS, UFC-AFTP, and HWVZ project needs, or ducting daylight to hard-to-reach areas.

#### Southwest Solutions Group

##### Booth 326

4355 Excel Pkwy., Ste. 300  
Addison, TX 75001  
800.803.1083  
[www.southwestsolutions.com](http://www.southwestsolutions.com)

Since 1969, Southwest Solutions Group® has been assisting architects and designers with a multitude of space efficient and personnel productivity storage and filing solutions including – modular casework, high density shelving, and compact storage systems that will enhance Green Building design.

#### Spec Mix

##### Booth 542

1008 E. Hwy. 67  
Alvarado, TX 76009  
214.728.4592  
[www.specmix.com](http://www.specmix.com)

SPEC MIX® is your national source for high quality, factory produced cement-based products that are pre-blended for the construction industry. With more than 55 manufacturers located in major markets across the U.S. and Canada, SPEC MIX® producers utilize computerized batching equipment and the finest materials to ensure total quality control throughout your project.

#### Sport Court of Texas

##### Booth 228

10208 Hwy. 620  
North Austin, TX 78726  
512.335.9779  
[www.sportcourt-texas.com](http://www.sportcourt-texas.com)

Suspended modular gymnasium flooring for multi-use and competitive sports. Now "Maple Select" flooring looks and plays like real maple. Lowest life cycle costs.

#### Sports Flooring, Inc.

##### Booth 209

2500 West Main St. G-8  
League City, TX 77573  
281.332.5000  
[www.sportsflooringinc.com](http://www.sportsflooringinc.com)

Sports Flooring, Inc. is a factory-direct distributor for Ecore International, North America's largest recycler of scrap rubber. Products include Everlast Sports Surfacing with Nike Grind, as well as 1" Ultra Tiles, along with Playguard playground tiles. We are dealers for Multi-Play High Impact Polypropylene modular tiles used for multiple sports, both indoors and outdoors.

### Spraylat Powder Coatings

#### Booth 736

3510 Hillsboro Pike, Apt. 56

Nashville TN 37215

423.322.8277

[www.spraylat.com](http://www.spraylat.com)

Spraylat produces a variety of unique powder coatings for aluminum substrates that set us apart from the rest of the industry. Our top-of-the-line products fall under the AAMA 2604 and 2605 specifications. Spraylat also offers Anti-Microbial and Anti-Graffiti coatings, as well as a High Transfer coating.

### Stone Solutions

#### Booth 222

2222 W. Rundberg Lane, Ste. 450

Austin, TX 78758

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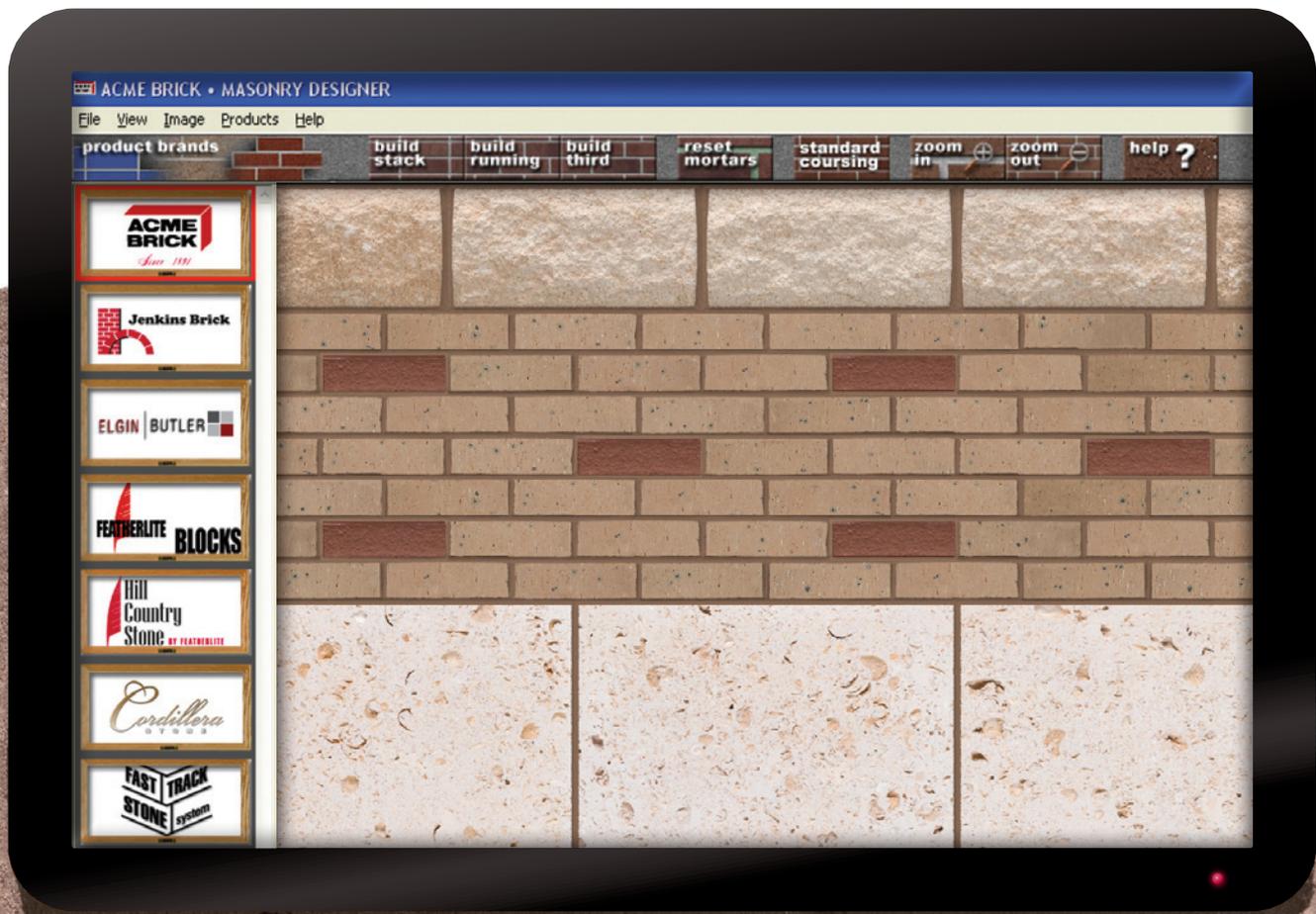
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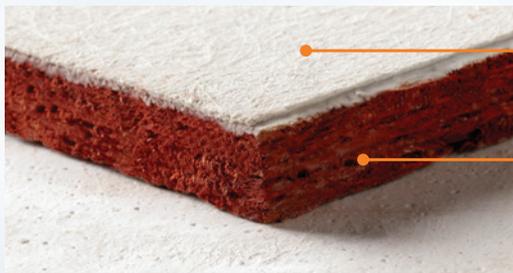
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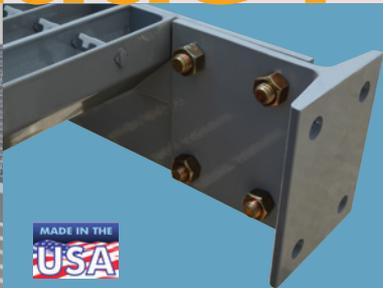


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*Dallas Area Rapid Transit (DART) Police Headquarters at Illinois Station (Monroe Shops) received the Historic Rehabilitation Award.*

## Preservation Texas Announces 2012 Honor Awards

Preservation Texas recently announced its 2012 Honor Awards, which includes 10 awards and a special commendation recognizing the best of preservation in Texas. Individuals and projects in Austin, Dallas, Galveston, Houston, Marshall, San Antonio, and West Texas received awards. The awards were judged by an independent jury of distinguished professionals representing a cross-section of disciplines within the field of historic preservation. Among the recipients were Clovis and Maryann Heimsath, of Austin architecture firm Heimsath Architects, who received the Clara Driscoll Award for significant contributions to the community of Fayetteville and to Texas preservation.

**The following projects** received the Historic Rehabilitation Award: Dallas Area Rapid Transit (DART) Police Headquarters at Illinois Station (Monroe Shops); McGarrath Jesse Building, former American National Bank Building in Austin; and the Texas Quilt Museum in La Grange. The following projects received the Historic Restoration Award: Harris County Courthouse, Houston; Mission Nuestra Señora de la Purísima Concepción de Acuña Interior Restoration and Mission San José y San Miguel de Aguayo in San Antonio; and University United Methodist Church in Austin. For a complete list of the winners and the project teams, visit the Preservation Texas website at [www.preservationtexas.org](http://www.preservationtexas.org).

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**UT Dallas Building Recognized with  
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A new entrance to the University of Dallas campus, designed by Page Southerland Page, has received a 2012 Metal Architecture Design Award for "Interiors." The Visitor Center and University Bookstore was one of 10 projects recognized in various award categories. The awards highlight creativity in the metal construction industry and the use of steel in innovative design. The 35-foot-tall, open-air glass and steel rotunda includes a giant fan to mitigate extremes in Texas weather.

**Photographs of the building** were published in the July issue of *Metal Architecture* magazine. Jurors who selected the 10 honorees were Mark Dewalt, of Chicago-based Valerio Dewalt Train Associates; Henry Tom, of Line and Space architecture firm in Tucson, Ariz.; and John Saldana, of ROJO Architecture in Tampa, Fla. For a full list of winners, visit [www.metalarchitecture.com](http://www.metalarchitecture.com).

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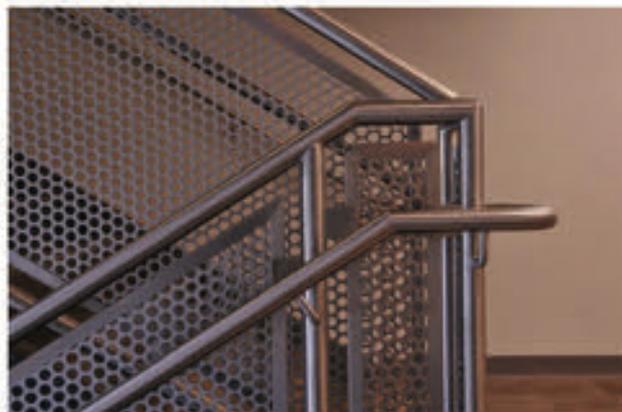
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The Texas Society of Architects and AIA Austin are offering three specialized study classes on the Architect Registration Examination (ARE) during the Texas Architects 73rd Annual Convention and Design Expo, Oct. 18-20, in Austin. The classes are “Tips and Tricks for using the NCARB Practice Software”; “Archibowl - Come on Down!”; and “NCARB and You: IDP, ARE, and Certification.”

*Three Architect Registration Examination (ARE) study classes will be offered during the Texas Architects Convention in October.*

**If you're an associate member** and have graduated from an accredited school of architecture in the past seven years, access to these courses is free if you register for the convention by September 11. More information is available at [www.texasarchitects.org/convention](http://www.texasarchitects.org/convention).

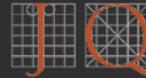
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**Clockwise from left**  
*Florence Duomo/Marfa  
Courthouse; Venice/UT  
Austin; Eastern Tuscany/  
Presidio County. Look  
for additional images at  
[texasarchitects.org](http://texasarchitects.org).*

## Italy/Texas

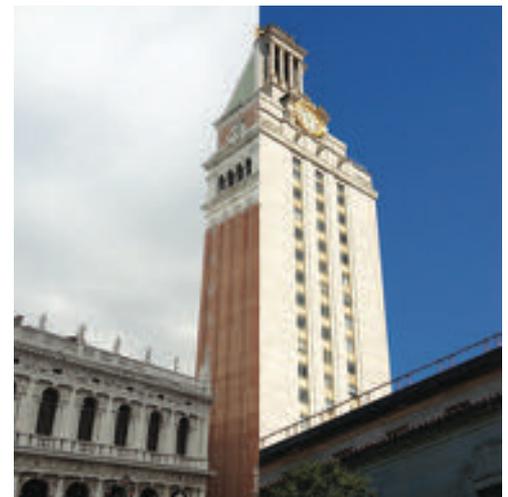
After Tuscany: rediscovering home

Photography by Emily Wiegand

**A**t once wistful and thought-provoking, light-hearted and profound.” That is how Dallas architect and contributing editor Max Levy, FAIA, described the set of Italy/Texas photo collages represented here in the following selections. We agree with Max that the images, created by UT School of Architecture student Emily Wiegand, are fascinating and promise to be a source of delight for our readers.

*Looking through my photos, I was struck by how much the Tuscan landscape reminded me of Texas.*

**As for the back story**, here it is in Emily’s own words: “While studying abroad in Italy for three-and-a-half months, I kept a photo blog as a record of my experiences. Once home I wanted to rediscover my native Texas in the same way that I captured my curiosity and wonder while in Italy. Looking through my photos, I was struck by how much the Tuscan landscape reminded



me of Texas. I began to collage photos together, transitioning my blog from Italy to the Lone Star State. These mirrored images highlight the similarities and dichotomies between the architecture, landscape, and lifestyle, and serve as a dialogue between the two cultures.” ■



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