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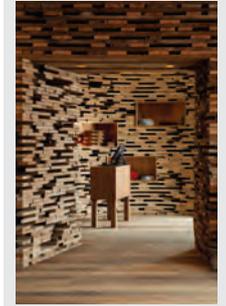
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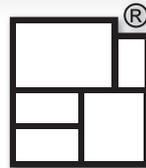


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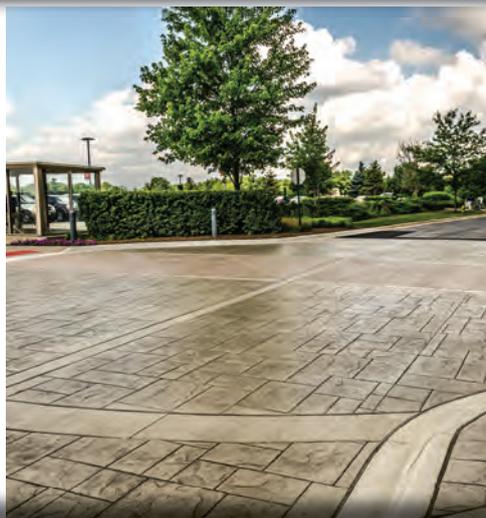


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Chinmaya Mission Austin by Miró Rivera Architects is one of the Texas Society of Architects 2015 Design Awards winners. The project marries principles of traditional Hinduism with vernacular design strategies to create an elegant campus.

Notes on a Jury

by Ashley Craddock

For two rainy days in early May, four jurors — Karl A. Backus, AIA, of Bohlin Cywinski Jackson in San Francisco; Alex Krieger, FAIA, of NBBJ and Harvard University Graduate School of Design; Bruce Lindsey, AIA, of Washington University's Sam Fox School of Design & Visual Arts; and Jennifer Yoos, FAIA, of VJAA and University of Minnesota School of Architecture — sat down in the Texas Society of Architects' East Austin offices to pore over 256 entries in the 2015 Design Awards competition. The 13 projects they selected are diverse in intent and program — much to all four jurors' delight.

"The different perspectives of the jurors added a great deal to the conversation about an amazing group of projects that were quite varied in type and scale," said Lindsey.

Adaptive reuse, urban density, sustainability, creative approaches to a localized vernacular, and the joy of unbridled creativity all received their due from this jury. "Our conversations weren't just about design, but about design in the context of the range of issues that are

important to architecture: urban density, sustainability, detailing, materiality, experimentation," agreed Yoos, "all things that are really important but that often get overlooked."

The final body of award winners includes a restaurant, four houses, and multiple public projects: a hospital, a temple, a public housing project, an urban ecology center, and the minimalist observation tower at the Circuit of the Americas.

In winnowing their selection, the jurors were struck by several characteristics that distinguished the broader portfolio of submissions. "Increasingly, in design juries that I'm involved with, I see projects that could be anywhere," said Krieger. "Here, I saw some incredibly intricate, beautiful, specific projects, the plurality of which one could look at and say, 'Gee, it feels like it belongs in *this* part of the world.'"

Lindsey and others noted the uniformly high quality of residential projects reviewed, and the inventiveness that repeatedly asserted itself in smaller, upstart creations. (Overland Partners' Gourd is emblematic of this latter category.) "I knew some great houses were being done, here, but it was fantastic to see the variety and the number of really good houses that were represented," he said. "The other thing that

stood out was the body of projects that worked *in between*: in between architecture and art, and in between spaces in the city."

In the end, the jurors agreed that what they saw in Texas represented the full range of concerns that architects aspire to address every day. "All the projects we recognized dealt with very contemporary themes," said Backus, "to develop the aesthetics of the projects in a way that synthesizes needs with regard to place, program, and culture."



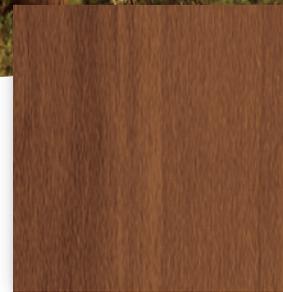
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Contributors



Jen Wong is a regular contributor to *TA*. She enjoys being director of the University Co-op Materials Lab at UT Austin and encourages all design enthusiasts to check out the lab's 27,000+ samples, which make it the largest academic collection of its kind. Read her piece on Chinmaya Mission Austin on page 52.



Ryan Flener, Assoc. AIA graduated from the University of Tennessee College of Architecture and Design, where he was influenced by the historical relationships between body and building and music and the craft of montage. His piece on Gallery at Turtle Creek is on page 84.



Canan Yetmen is an Austin-based writer who is celebrating 21 years of hanging around the architectural profession and has no plans to stop any time soon. Read her profile of architect Michael Hsu, AIA, on page 107.



Jack Murphy, Assoc. AIA is a designer with Baldrige Architects in Austin. His article about a human-sized birdhouse designed and built by San Antonio-based Overland Partners, The Gourd, is on page 64.



Rita Catinella Orrell is our products editor. She has been writing about design for over 18 years, covering architecture, interior design, home furnishings, kitchen and bath design, and building products. She writes about product design at www.designythings.com and www.architects-toy-box.com. Check out her selection of furnishings featured on page 36.



Ben Koush is a writer and architect in Houston. He covered Glassman Shoemaker Maldonado Architects' New Hope Housing at Brays Crossing and Miró Rivera Architects' Vertical House, for this issue. You can read them on pages 80 and 88, respectively.



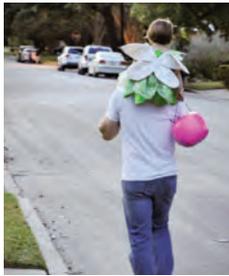
Eurico R. Francisco, AIA grew up in Brazil and practices architecture in Dallas, where he is a design principal at the HDR design studio. Read his piece on the CCR1 Residence on page 100.



Joel Nolan, AIA practices architecture at an Austin-based design-build firm, Moontower Design Build. He is a regular contributor to *Aether* magazine, a furniture-maker, and an installation artist. His article about several restaurants by Michael Hsu, AIA, can be found on our website.



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Brantley Hightower, AIA is the founder of HiWorks in San Antonio. He is also the official chauffeur of Tinker Bell. His book "The Courthouses of Central Texas" was published by the University of Texas Press in April. His essay on traditional architecture can be found on page 41.



Talmadge Smith, AIA joined the Austin Page team more than twelve years ago. Prior to working in the Lone Star State, he was an associate at Cesar Pelli and Associates (now Pelli Clarke Pelli). Read his article about Pendleton Farm on page 96.



Igor Siddiqui is an associate professor at UT Austin's School of Architecture and a principal of ISSSStudio. His creative, professional, and academic work focuses on digital design and fabrication, biodegradable materials, full-scale prototyping, and surface ornamentation. Read his article about the integration of art and architecture on page 15.



Navvab Taylor is an associate at Austin-based McKinney York Architects. Prior to coming home to Austin, she spent nearly 10 years working at architecture firms in the Northeast and at Zaha Hadid Architects in London. Read her article about Gardner on page 72.



Dr. Kathryn E. O'Rourke is a professor at Trinity University in San Antonio where she teaches courses on the art and architecture of Latin America and on modern architecture. She is the author of the forthcoming book, "Building History: Modern Architecture in Mexico City," for which she received a 2015 grant from the Graham Foundation for Advanced Studies in the Fine Arts. Read her article about the Phil Hardberger Park Urban Ecology Center in San Antonio on page 56.



Margaret Sledge, AIA is an architect at Lake|Flato Architects in San Antonio. She wrote about her firm's Dixon Water Foundation Josey Pavilion — a project that aims to be Texas' first living building. Read the article on page 60.



Al York, AIA is a principal at McKinney York Architects in Austin. He has overseen many award-winning projects including the Capital Metro's Leander Transit Facility, Austin's African-American Cultural and Heritage Facility, and the Buddy Holly Center. Read his article on the F1 Tower on page 68. ■

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Josef Kristofoletti's mural at CERN in Switzerland is a diagram of a particle detector rendered in a vibrant color palette.

The Art in Architecture

by Igor Siddiqui

Austin-based artist Josef Kristofoletti believes in a reciprocal and mutually enriching relationship between paintings and buildings. He cites diverse influences — including prehistoric caves, Renaissance paintings, and iconoclastic works of architecture such as Rudolf Steiner's Goetheanum — as not only sources of personal inspiration but examples of rich traditions that continue to inform contemporary art and design practice.

With this back story in mind, it's particularly poignant that Kristofoletti selected a brand of acrylic paint called Lascaux (after the French caves famous for Paleolithic paintings) for his most ambitious realized artwork to date. Located in Switzerland, the four-story mural occupies two adjacent exterior walls at CERN, the largest particle physics laboratory in the world. The project started with an unsolicited proposal and evolved into a two-year

collaboration with the European Organization for Nuclear Research. The resulting painting, completed in 2009, is a vibrant, full-color diagram of CERN's massive particle detector. Through color, shape, perspective, and pattern, the artwork provides a new facade for the existing building, visually interpreting and revealing the highly sensitive and always hidden technology within. Kristofoletti drew and painted the entire mural himself, a process that required him to spend more than four months at the site. (He also had to complete extensive nuclear hazard management training in order to obtain permission to paint at the facility.)

Educated as a painter at the School of the Art Institute of Chicago, Kristofoletti started using walls in lieu of stretched canvas early in his career. The goal was to diminish paintings' perceived status as objects. "When you paint on a wall, the art becomes immaterial," he explains. "It's no longer about the object. At the same time, the painting takes on the weight



Clockwise from top left

Kristofoletti working at CERN; a commissioned wall painting for Gensler offices in downtown Austin; a mural for the facade of Teatro Balboa in Panama City (bottom).



of the whole building; ... you can literally be in [the painting].” While in Italy, Kristofoletti studied traditional frescoes while also gaining exposure to emerging trends in urban street art; his artistic approach evolved further, eventually coalescing in a commitment to painting as a spatial practice at the scale of architecture. Over the past decade, he has developed a portfolio that reflects his view of the role of art in the built environment, with murals painted both on and inside buildings, including commissioned as well as self-initiated projects. Some are conceived as permanent installations; others are deliberately ephemeral.

In 2010, Kristofoletti moved to Austin, where he now maintains a full-time studio practice. While he continues to work internationally — at the last *Bienal del Sur* in Panama City, for example, he painted a mural for the facade of *Teatro Balboa* — his practice is also leaving a visible mark on his current hometown. Shortly after arriving in Austin, he was the first artist to produce a full mural at the HOPE Outdoor Gallery on Castle Hill; the venue has since become an important hub for street art in Austin. In a very different type of setting, Kristofoletti’s signature combination of bold geometries and rich hues graces the interiors of Gensler’s office at the W Hotel & Residences downtown. In this mural, a bundle of elongated cylinders appears to float overhead, terminating in the form of a sectional drawing as the wall turns the corner. When it is completed later this fall, a piece for the newly renovated entrance lobby of the Castilian, a student housing high-rise adjacent to The University of Texas at Austin campus, will similarly engage viewers’ perception of spatial depth and implied volume.



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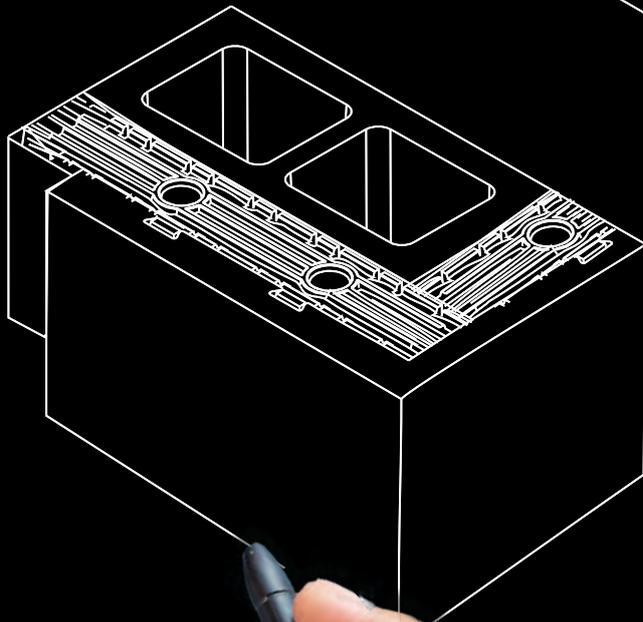
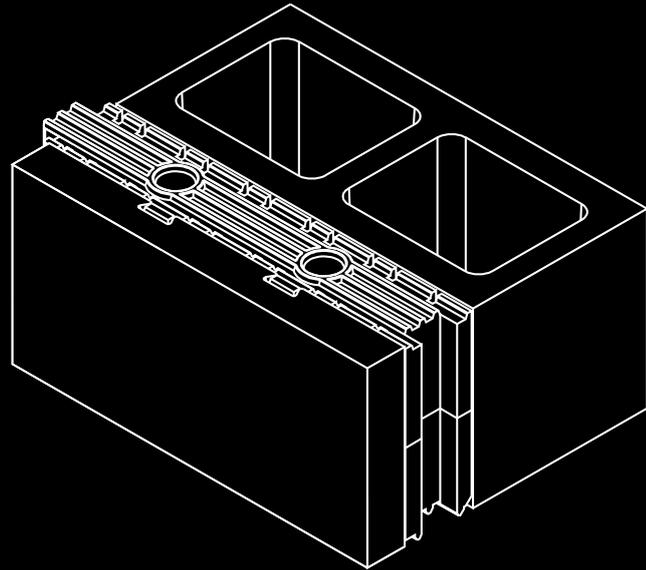
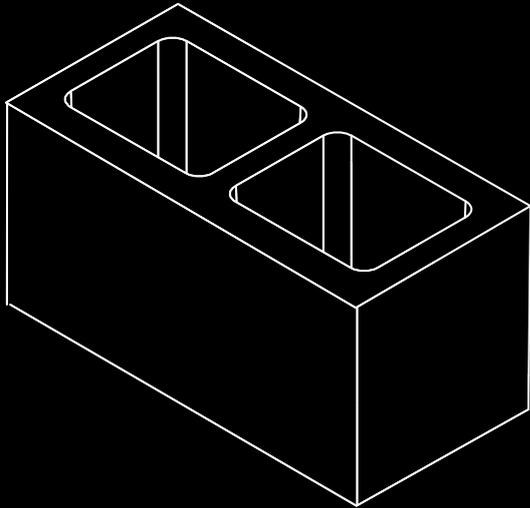
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Kristofoletti is currently at work on a commission for a permanent installation at Austin's iconic Seaholm Power Plant. For the occasion, he is collaborating with Sten Lex, the celebrated Italian street artist duo known for their exquisitely detailed large-scale paper stencil works. Also currently in the planning phase is an artwork for Drawing Lines, a citywide project for which Kristofoletti was selected as one of ten artists paired with each of Austin's newly drawn City Council districts. Working with District 6, he intends to develop a mural at the Mansfield Dam, a site whose selection reflects his continuing interest in issues of energy, technology, and science.

In contemporary cities, murals and street art are frequently viewed as creative activities that are overlaid or imposed on already existing architectural surfaces. While this can be a powerful means of transforming existing environments — as the work of artists like Kristofoletti regularly

demonstrates — it also brings up the question of how such public works of art may be more effectively integrated into the planning, design, and construction of new buildings and spaces. Given the growth and urban transformation of many Texas cities, questions about new models of connection between art and architecture acquire new relevance. “Traditionally, painting has always existed as a part of architecture,” says Kristofoletti, who sees new real estate developments in Austin and other cities as a potentially significant opportunity for artists. The painter's hope is that amid this flux, artists, much like architects, will begin to be integrated into the development process at the earliest stages. His work is a testament to the ability of such an approach to wholly transform our perceptions of the environments in which we live.

Igor Siddiqui is an associate professor at The University of Texas School of Architecture.

At Canopy in Austin, Kristofoletti conceived a mural that conveys a sense of depth through the use of color, gradient, and perspective.



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“Anatomy” by Heather Clark Hilliard; “Slice Sphere” by John Robert Craft; and “Secret Lives of Fishes” by Heather Gorham are all on view at the AMoA.



Amarillo Museum of Art Biennial 600 – Sculpture

by Leigh A. Arnold

In August, the Amarillo Museum of Art (AMoA) debuted the Biennial 600 — the sixth in an ongoing series of juried biennial exhibitions that explore specific areas of artistic practice through a particular material. Past AMoA biennials have focused on printmaking (2013), figurative painting (2011), glass (2009), clay (2007), and drawing (2005). This year’s focus is sculpture, defined on the entry form as any work in three dimensions. The exhibition’s title describes the geographic limitations of the program — participating artists must live within a 600-mile radius of Amarillo. The result is an exhibition that acts as a barometer of current trends in sculpture by artists working in the Southwest. This year, the museum received entries from artists residing in Arizona, Arkansas, Colorado, New Mexico, Oklahoma, and of course, Texas. As many as 126 artists submitted upwards of 350 works for review. The final numbers have been cut in half, with 68 artists showing 126 works installed throughout the museum’s galleries and grounds through early October.

As the juror for this year’s exhibition, I hoped for submissions that would challenge the traditional notion of sculpture as an object rendered

in three dimensions. While this might seem somewhat open-ended or even vague as a parameter, the traditional idea limits sculpture to something tangible and refers directly to its “objectness.” I was looking instead for artists who pushed the limits of sculpture beyond this. I hoped we would consider sculptors of the intangible — space, or light — or artists who incorporate sculpture into their otherwise-intermedia practices, such as performance and new media artists or those practicing social sculpture in the vein of Joseph Beuys or Houston’s Rick Lowe. This desire to expand the definition of sculpture can be attributed to the current tendency in contemporary art away from medium specificity, with artists producing work that dodges the strict definitions so frequently applied to their practice. As AMoA curator Alex Gregory points out, the importance of closely examining a specific media or practice in itself “challenges previously held definitions of what’s possible.”

Like Gregory, I hope the 2015 AMoA Biennial 600 will help us expand our definitions of sculpture, as artists continually explore the realm of space through new technologies and innovations. Gregory echoes my sentiments: “I hope that by hosting ‘thematic’ or materials-based exhibitions, the viewers come away with an expanded definition or broader understanding of what is possible.” ■

Calendar

Mark Rothko Exhibition Opens at the MFAH

September 20

In September, the Museum of Fine Arts, Houston (MFAH) opens “Mark Rothko: A Retrospective,” an exhibition of more than 50 paintings that trace the full career arc of Abstract Expressionist Mark Rothko (1903–1970). The MFAH is the only U.S. venue for this definitive retrospective, which draws upon the unrivaled holdings of the National Gallery of Art in Washington, D.C., to present the first comprehensive overview of the artist’s work since 1998.

AIA San Antonio: CANstruction

September 14–27

AIA San Antonio, in partnership with the local chapter of the Society for Design Administration, will hold their tenth CANstruction Design Build Competition at North Star Mall in San Antonio September 14–27. In its first decade, this event has provided 400,000 pounds of food for the San Antonio Food Bank.



Buffalo Bayou Park’s Grand Opening

October 3

On October 3, the grand opening of Houston’s Buffalo Bayou Park will highlight various destinations and amenities in the 160-acre park that stretches from Shepherd Drive to Sabine Street. Activities include walking tours, lectures, children’s crafts, recreational opportunities, food, live music, and programming that will showcase Houston’s diverse arts community.

Annual Homes Tours Take Place Across the State in October

The local chapters’ annual homes tours showcase great design by architects across the state. Check their respective websites for details.

Some dates are noted below.

- AIA San Antonio: October 17
- AIA Houston: October 24–25
- AIA Austin: October 24–25 ■

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Recognition

2015 AIA Austin Design Awards

This summer, AIA Austin announced its 2015 AIA Design Awards winners. This year's jurors — Patricia Oliver, FAIA, dean of the Gerald D. Hines College of Architecture at the University of Houston and Wendell Burnette, FAIA, of Wendell Burnette Architects in Phoenix, Ariz. — selected a variety of projects to represent the diversity of architectural practice in the state's capital city.

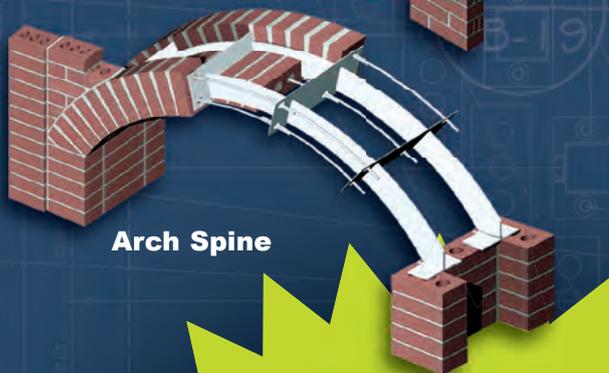
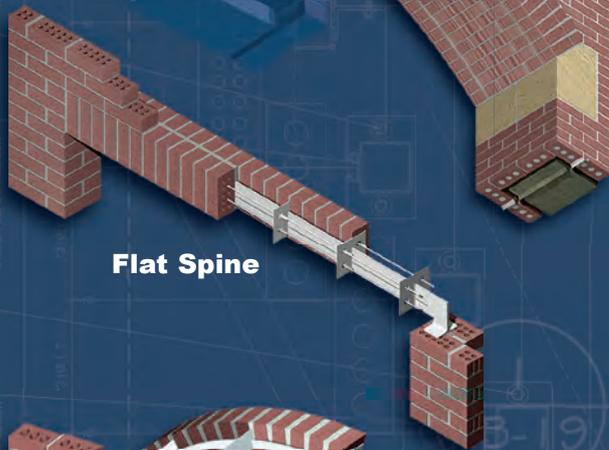


- 1 Back Alley House**
Tim Cuppett Architects
- 2 Gardner**
Baldrige Architects
- 3 Bunny Run Boat Dock**
Andersson-Wise Architects
- 4 Stubb's Greenroom**
Baldrige Architects
- 5 Lake View Residence**
Alterstudio Architecture
- 6 Modern Texas Prefab**
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Recognition



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- 7 West Lynn Studio**
Baldrige Architects
- 8 University of Houston TDECU Stadium**
Page
- 9 Casis Elementary Outdoor Learning Center**
Baldrige Architects
- 10 Chinmaya Mission Austin**
Miró Rivera Architects
- 11 Austin Community College Highland Campus**
BGK Architects
- 12 Tracing the Line**
Baldrige Architects ■



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Recognition

2015 AIA Houston Design Awards

The AIA Houston Design Awards program recognizes design excellence in architecture, residential architecture, interior architecture, restoration/renovation, and urban design. Winners of 2015 Design Awards were selected from among 117 entries and announced this summer at the Asia Society Texas Center. This year's judges were Mark Lamster of The Dallas Morning News, Michael Maltzan of Michael Maltzan Architecture in Los Angeles, and Lorcan O'Herlihy of Lorcan O'Herlihy Architects in Los Angeles.



Design Awards

Architecture Over 50,000 sf

- 1 University of Houston TDECU Stadium**
Page
- 2 Wildwood Corporate Centre**
Kirksey Architecture
- 3 Cherie Flores Garden Pavilion**
Bohlin Cywinski Jackson

Architecture Less Than 50,000 sf

- 4 Sicardi Gallery**
BRAVE / Architecture
- 5 Star Place, Camp For All**
Curry Boudreaux Architects
- 6 Cougar Woods Dining Hall**
Page
- 7 Fort Bend Veteran's Memorial**
Powers Brown Architecture

Residential

- 8 Casa Lobo**
CONTENT Architecture
- 9 Sabine Street Cottages**
Murphy Mears Architects



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Design Awards

Renovation and Restoration

- 1 Clock Tower Studios**
Nonya Grenader, FAIA, Architect
- 2 Bendit House**
Curry Boudreaux Architects
- 3 Mid-Century Remodel**
Murphy Mears Architects
- 4 Kane Street Office**
Kinneymorrow Architecture
- 5 Brooklyn Studio**
studioMET

Interiors

- 4 Brooklyn Studio**
studioMET
- 5 Kane Street Office**
Kinneymorrow Architecture

Urban Design

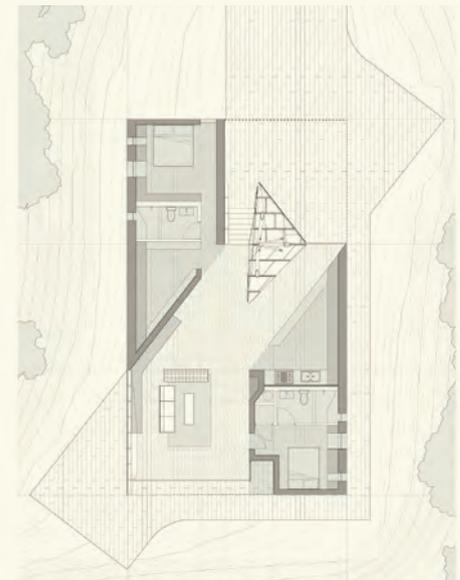
- 6 Bethel Church Park**
PGAL

On the Boards

- 7 Buddhist Cultural and Education Center**
Gensler
- 8 J-Camp**
Interloop—Architecture
- 9 Expo 2020 Cultural Identity**
SMLA ■



Clockwise from top
Private areas are contained within the two brick trapezoids and are separated from the primary living area by a folded wooden structure. Connected by a series of rods, windows on the southeast facade can be opened as independent groups to regulate the air-flow and cross-breezes.



Mathematical Mind

With plans for the 1,800-sf Sixton House, designer John Houser establishes a radically fresh approach to residential design at the same time that he returns to architecture's mathematical roots. He rigorously applies the study of a particular set of proportions to the built environment. The specific subject of Houser's investigation is the $\sqrt{3}$ rectangle. As he notes in his description of the house, "When a $\sqrt{3}$ rectangle is equally divided into three parts along its longest length, the resulting rectangles

retain the $\sqrt{3}$ proportion. This proportion of 1:1.732 is evident throughout the Sixton House from the plan and elevations to the doors, windows, and shingles." The structure evokes a dramatic planar resonance both inside and out. The mathematical relationships, together with the low-key material composition, create a space that is surprising and calming.

This implementation of the $\sqrt{3}$ system is uniquely challenging when dealing with other proportional systems introduced by ergonomics or typical building conditions. The design innovation necessary to mediate and

synchronize these conflicting systems becomes a catalyst for producing moments of curiosity and richness within the project. Sixton House is a response to the emergence of digital tools and algorithms that have superseded the use of historically established proportional systems in contemporary architecture.

Houser appreciates the power of the new tools, but also views older approaches as valuable. "Digital systems provide a richness to architectural practice," he notes, "[but] it is imperative that we not forget the vast potential of established proportional systems." ■

Architectural Castings

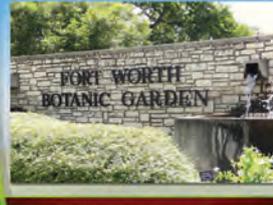
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Alfi Collection
Emeco
emeco.net

Inspired by the woven cane brasserie chairs of Parisian sidewalks, Jasper Morrison designed the Alfi Collection with Emeco to be a comfortable seat for restaurants, cafés, schools, waiting rooms, or anywhere folks might sit. The seats are made of 100 percent reclaimed post-industrial waste (92.5 percent polypropylene combined with 7.5 percent wood fiber) with bases made of responsibly harvested, locally sourced wood shaped by Amish craftsmen. Available in a subtle palette of earth tones, Alfi includes a chair, a counter, a barstool in two different heights, and a three-seat bench — all with either low or high backrests and an elliptical opening in the back to make them easier to carry.



Charles Chair
Mooodi
mooodi.com

Presented at last April's *Salone del Mobile* in Milan, the Charles Chair was designed by Marcel Wanders for Mooodi. The chair's striking silhouette is created by marginally tilting back the seat, which is supported by a long-legged steel frame available in either matte black powder-coat or chrome. The chair features fabric straps and comes in several upholstery options, including the Mondrianesque combination of fabrics shown here. Charles measures 29.5" high by 31.5" wide by 32.7" deep.



Metaform Portfolio
Herman Miller
hermanmiller.com

Designed by Studio 7.5 in Berlin, Herman Miller's Metaform Portfolio uses a common material — expanded polypropylene (EPP) — to create building-blocks that fit together, come apart, and rearrange to create customizable work settings. Accented with an array of colorful add-on accessories and functional elements like work surfaces, Metaform helps to create an environment to reflect the character and activities of an organization. The latest enhancement to the collection is Metatools, a web-based 3-D printing service developed by Studio 7.5 that offers Metaform users the ability to create their own work tools or select from an assortment of pre-designed options.



Kaari Collection
Artek
artek.fi

Kaari is the first collaboration between the fraternal designers Ronan & Erwan Bouroullec and the Finnish design company Artek. The collection includes rectangular and round tables in two sizes as well as a desk, wall console, small round shelf, and larger shelving. Kaari, which means “arch” in Finnish, features tables with an innovative wing-shaped table leg system made of wood and bent steel that can support a wide variety of tabletops. The same system was also used to construct single shelves on brackets and entire shelf units in the collection.



Hure Crank Table
Vintage Industrial
retro.net

Phoenix-based Vintage Industrial designs and manufactures vintage-inspired, industrial-grade furniture in the U.S. using domestic supplies and parts such as recycled or reused steel scraps and hardware. The Hure Crank Table uses four 3-ton crank mechanisms to adjust from a 30" dining height to 42" bar height for commercial or residential projects. Hure is available with various base finishes and tops, including steel, hardwood, concrete, glass, and stone.



Conduit
Moroso
moroso.it

Conduit is a wide-armed piece of soft seating by artist and designer Jörg Schellmann for Moroso. Available as a two- or three-seater sofa or an armchair, Conduit is made of soft blocks of seating bound together by a thin tube of powder-coated steel. The tube, which is available in bright orange, gray, blue-gray, and red, winds around the blocks of seating like a pipe, connecting all of the elements. Each of the pieces rests directly on the floor without legs and offers extra-wide armrests to hold newspapers, books, or laptops. ■

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The Farmer and the Cowman

by Brantley Hightower, AIA

The second act of the 1943 Rodgers and Hammerstein musical *Oklahoma!* opens with a song about two seemingly opposing groups: the farmer and the cowman. The sequence includes an impeccably choreographed dance routine, an equally impeccably choreographed fistfight, and some incongruously violent gunplay. It advances the idea that regardless of their differences, “territory folk should stick together” if they hope to forward their case for statehood.

Texas architects could learn a thing or two from those Oklahomans: Whether we consider ourselves modernists, traditionalists, or something in between, it is in our best interest to learn to dance together. In contemporary practice and on the pages of this and many magazines, there is a tendency to laud a particular, modernist approach to design. But perhaps it is time to broaden our perspective. Although Modernism began as a self-conscious response to (and often-conspicuous rejection of) traditional modes of design, a century later it has become the status quo. It is the traditional project that is now the noteworthy outlier.

The Coastal Living Cottages designed by Michael Imber, FAIA, appear traditional, but the materials and construction techniques are thoroughly modern.

PHOTO BY JEAN ALLSOPP.

Essay

Pragmatically speaking, the split between traditionalists and modernists may be overstated. Many firms will perform traditional work when the needs of a particular project demand it. Komatsu Architecture, for example, is a Fort Worth-based architecture firm with a 50-year history of modernist design. But in the 1980s the firm began to take on preservation work. They have since restored several county courthouses, and in 2004 they completed work on one in Lampasas County. The 1883 Victorian structure was relatively small, but as part of the project the firm was also tasked with the design of a 32,000-sf annex located across the street.

Komatsu designed the annex in a historic style to “blend in” with its neighboring context. The facade was clearly evocative of turn-of-the-century commercial buildings, while inside, the building accommodated the county’s modern-day functional needs. “The direction from the owner was, ‘Let’s not go off the reservation too far and become too modern with this,’” said Gordon Marchant, AIA, who worked on both the courthouse preservation and the phased annex design. “A good deal of the attraction to Lampasas hinges on the courthouse square; they wanted ... what appears to be the right context for the courthouse.”

Another approach is to find a compelling historical precedent and use it as the point of departure. For the East 27th Street Houses in Houston’s Sunset Heights neighborhood, Ben Koush borrowed the form of a housing type found 75 miles away in Galveston to devise a modern interpretation of a historical form. “I spent some time riding around the neighborhoods looking at the houses. [I] saw one that I liked and adapted the facade of it,” he says. From there, Koush enlarged the scale, simplified detailing, and created an interior layout that would appeal to Houston buyers. Koush’s rationale for abstracting a traditional precedent is straightforward. Rather than “try and do some modern thing,” as he puts it, he “figured what they did in Galveston worked really well; they perfected it over a 40-year period. Why not just crib from them?”

Other Texas architects take a more rigorous approach. Michael Imber, FAIA, is one of the leading traditional designers practicing in the U.S. today. He sees the work he is doing as modern, but intimately connected to a continuum of architectural history and its traditions. “Just as architecture over the many millennia has evolved,” Imber says, “I’m trying to ‘evolve’



Above *Komatsu Architecture designed a courthouse annex to match the commercial buildings that surrounded the 1883 Lampasas County Courthouse (which they also restored in 2004).*

Left *For a series of townhomes on the north side of Houston, Ben Koush Associates abstracted and adapted traditional building forms from nearby Galveston.*

PHOTO OF LAMPASAS COUNTY COURTHOUSE COURTESY KOMATSU ARCHITECTURE; PHOTO OF EAST 27TH STREET HOUSES BY BEN KOUSH.



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Imber's work is layered. A project that may appear to be a rehashing of a past style is, although superficially similar, actually a fresh interpretation based on an innovative interpretation of multiple precedents. "If I were to go to design a house in Santa Barbara," Imber explained, "It's not a matter of style — of looking at something and saying, 'Oh, we've got to do a Santa Barbara-style house.' It's going from the standpoint of knowledge and building upon that."

"What I'm going to do," he continues, "is look at that influence that created what Santa Barbara is today. Or what the influence was in 1925. [I might] look at the architecture of Andalusia, Spain; [I might] look at the architecture of colonial Mexico, and look at those cultural influences and those building traditions that influenced that architecture and go back to those sources."

In the mid-1980s, Imber worked for Allan Greenberg, whose firm seeks to combine contemporary construction techniques with traditional architectural styles. Greenberg's work went beyond the tongue-in-cheek references that defined other work of the time, drawing on deep knowledge of the traditions it was interpreting. "Allan asked the question, 'Why?' Something that was very important to Allan was research and understanding and knowing what the rules were before you broke them." This idea of learning rules prior to consciously violating them is a key part of Imber's approach



Clockwise from top left To the untrained eye, Imber's Rancho del Cielo in West Texas may appear to be executed in the "Pueblo Revival" style. It actually is an innovative amalgamation of many cultural references based on its particular site and program.



Clockwise from top left *The simple forms of Imber's Butcher Ranch Residence were based on "Sunday houses" that were commonly used by German settlers in central Texas. This project won a 1997 Texas Society of Architects Design Award.*

to design. As part of his process, Imber produces intricate watercolors. He also employs a range of business-standard and cutting-edge architectural technologies. AutoCAD runs on every workstation in his office, and a recently acquired 3-D printer is used to produce study models.

Like Greenberg, Imber embraces contemporary construction techniques and materials. His work for the Beachtown development in Galveston, for example, substituted composite material for wood, rendering the houses more resilient to the rigors of a harsh coastal climate.

Imber's ideas of going back to first principals and seeking to create humane spaces may resonate with many architects who consider themselves pure modernists. The difference is that Imber allows the influence of the centuries of architecture that came before the modern movement to more directly inform his work.

Imber has built a practice — a successful and award-winning one — dedicated to the continuum of traditional American architecture. This approach gives him certain freedoms not afforded by the prevailing orthodoxy of Modernism: Imber sees himself liberated from the expectation of Modernism that each project overturn existing norms.

Other Texas architects find themselves maintaining a foot in both worlds. Dan Wigodsky, AIA, has done plenty of modern projects in his

San Antonio office, but has also taken on projects where the client wants something more traditional. Wigodsky has found one approach can influence the other.

"First of all, I think they are both viable — there's no question about that," Wigodsky said. "But I do think that there is something to traditional buildings. I think part of it is scale. I think part of it is shade and shadow — modern buildings tend to not have as much shade and shadow." Wigodsky has come to appreciate the unique opportunities inherent in both approaches and hopes that someday his work can bridge the gap between the two.

* * *

The lesson to be learned here is that the architectural table is broad; there is plenty of elbowroom and fodder for interpretation. If we listen to the person sitting next to us — farmer or cowman, modernist or traditionalist — we may learn something. We may even learn that we are all, in the end, trying to do the same thing: make the world a better, more appealing, and ultimately more livable place to be.

Brantley Hightower, AIA, is principal of HiWorks in San Antonio.



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Project Saint Michael and All Angels Columbarium
Architect Max Levy Architect
Photographer Charles Davis Smith, AIA

Texas Architect

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November/December 2015

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ISSSstudio

Field Constructs Design Competition, Austin
Studio Roland Snooks; Invivia; Jonathan Scelsa, John Paul Rysavy, Jennifer Birkeland, Isaac Stein, Nick Mitchell, and Erin Wythoff; OTA+

Saint Michael and All Angels Columbarium, Dallas
Max Levy Architect

Portfolio: Churches

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PGAL

Hermann Park McGovern Centennial Gardens and Cherie Flores Garden Pavilion, Houston
Hoerr Schaudt Landscape Architects and Bohlin Cywinski Jackson

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2015 Design Awards

The Texas Society of Architects 2015 Design Awards jury met in Austin in early May to review some 256 entries, ultimately selecting 13 projects that represented a range of typologies, styles, and a distinct Texas vernacular. In their final selections, the jurors — Karl A. Backus, AIA, of Bohlin Cywinski Jackson; Alex Krieger, FAIA, of NBBJ and Harvard University Graduate School of Design; Bruce Lindsey, AIA, of Washington University's Sam Fox School of Design & Visual Arts; and Jennifer Yoos, FAIA, of VJAA and University of Minnesota School of Architecture — came together to recognize a distinct array of worthy projects that no single one of them would have arrived at on their own.

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2015
Design
Awards

Chinmaya Mission Austin

by Jen Wong

Project Chinmaya Mission Austin

Client Chinmaya Mission Austin

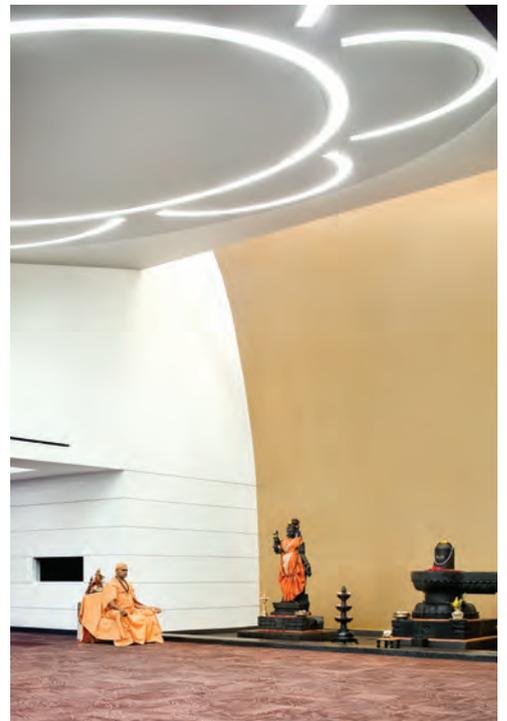
Architect Miró Rivera Architects

Design Team Juan Miró, FAIA; Miguel Rivera, FAIA; Ken Jones, AIA; Bud Franck; Spencer Cook; Matthew Helveston; Michael Hsu; Shane Pavonetti; Edward Richardson

Photographer Paul Finkel | Piston Design

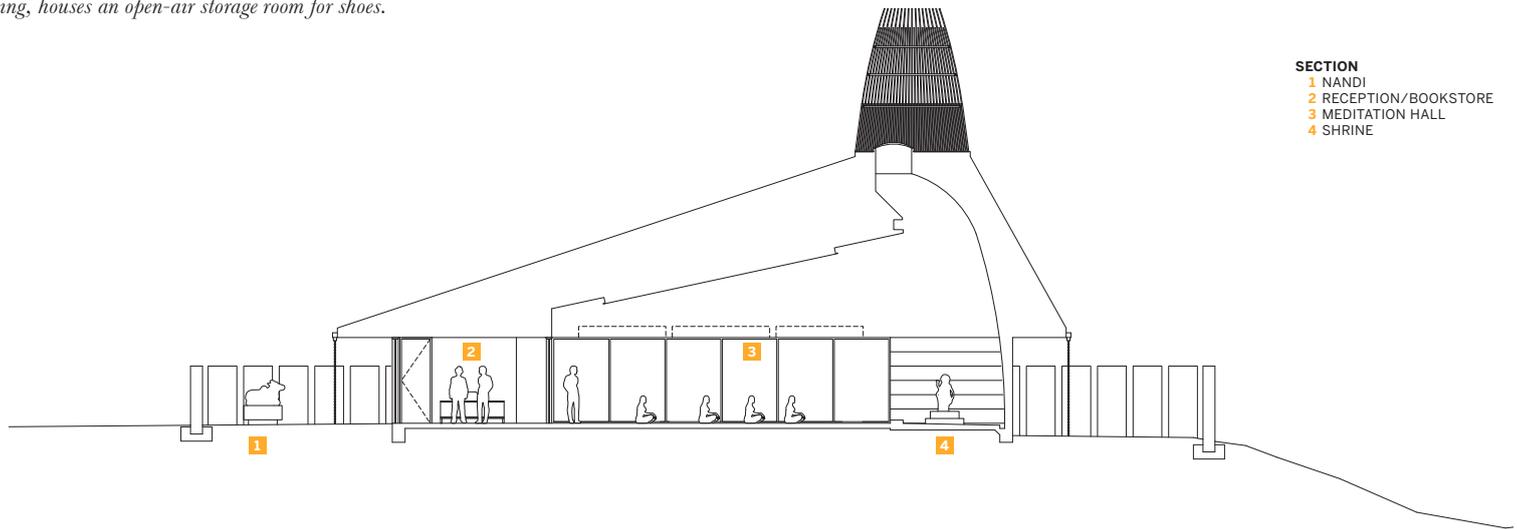






Opening image *Miró Rivera Architects used common materials in unconventional ways for this project.*

Opposite page, clockwise from top *The temple is topped by an abstracted steeple fabricated from fencepost tubing. A light scoop beneath the steeple illuminates the temple altar. The adjacent Bala Vihar, education building, houses an open-air storage room for shoes.*



Subhash Vohra surveys the eight-acre site that is home to Chinmaya Mission Austin, the Central Texas branch of a nonprofit Hindu organization that has some 300 locations worldwide. “It’s like a dream come true,” he says, beaming back at the new temple and educational building that border a central courtyard. Twenty-five years ago, Vohra, president of the mission’s Austin board, hosted the first gathering of followers in his own garage, hoping for just a few other families to join. Today the congregation numbers over 300 families. In 2010, the Mission purchased an undeveloped site in north Austin and sought an architect with the ability to translate traditional principles of Hinduism for a contemporary audience through a central Texas vernacular — all within a tight budget.

“One of the great things about being an architect is that every project is a learning opportunity,” said Juan Miró, FAIA, of Miró Rivera Architects (MRA), selected to design the master plan and first phase of the campus. MRA extracted essential elements from traditional temple typology in the Kerala region of India, taking note of symmetrical square floor plans with multiple thresholds, dramatic hip roofs terminating in a magnificent steeple, and the prominent use of stone. MRA built upon these fundamental components to create a contemporary interpretation that is bright, relevant, and comfortably Texan. “It’s drawing from traditional typologies in a new way that’s almost shockingly dramatic,” said Texas Society of Architects 2015 Design Awards juror Jennifer Yoos, FAIA.

According to Miguel Rivera, FAIA, a major challenge of the project was that it was “money-driven but highly symbolic.” MRA worked within the tight budget to elevate material frugalities into project highlights. The high-impact, striated roof was achieved using multiple tones of standing-seam metal roof panels at no additional cost. The same tonal playfulness is found in the large slabs of Lueders limestone that form the outer threshold of the temple, which evoke, in a novel way, the heaviness and texture of

stone found in traditional temples. The slabs, though a uniform height and width, vary in shade and thickness. A simple footing detail allowed the contractor to install the limestone as is. “It looks amazingly elegant; it incorporates our Indian philosophy; and yet it is very native to Texas,” said Swami Shivatmananda, Chinmaya Mission Austin’s resident guru.

As is typical in Hindu temples, the roofs steal the show — at Chinmaya Mission they are emphasized by graphic patterning, robust proportions, variation in pitch, and deep overhangs. Though substantial, they seem to float above simple single-story volumes clad in white stucco. The educational building, or Bala Vihar, boasts an efficient floor plan that clusters 12 classrooms around a central gallery. This conditioned space is separated by an open-air breezeway from the bathrooms, timber-clad shoe room, and a large kitchen. A covered patio overlooks two acres of densely wooded floodplain in the back of the site.

The most striking material transformation occurs in the 16-ft-tall steeple, an elegant abstraction fabricated from humble galvanized fencepost tubing by Metalink Corporation. The piece was shop-fabricated, then transported in three sections. Once on site, it was hoisted up by crane and installed in minutes. Beneath the steeple, a light scoop, graced by a curving golden wall, illuminates the altar. The ceiling slopes up from the entry, maintaining the highest point of the interior over the three deities. Storefront windows fill the space with light, favoring modern tastes over the intimate darkness of a traditional temple.

“It’s not so often that you have the opportunity to reinterpret a temple for the 21st century,” said Miró. Added Ken Jones, AIA, “We’re very happy that it’s as efficient as it can be but still has a richness the project was deserving of.”

Jen Wong is director and curator of the University Co-op Materials Lab at The University of Texas at Austin.



2015
Design
Awards

Phil Hardberger Park Urban Ecology Center

by Dr. Kathryn E. O'Rourke

Project Phil Hardberger Park Urban Ecology Center, San Antonio

Client City of San Antonio

Architect Lake|Flato Architects

Design Team Ted Flato, FAIA; Ryan Jones, AIA; Lewis McNeel, AIA; Alberto Rodriguez

Photographers Casey Dunn Photography and Dror Baldinger, AIA

Surely there is no greater task for architects today than designing buildings that are both good and good for the earth. But how can a building respond meaningfully to climate change, a problem with deep roots in global economics and politics — and in the American psyche, with its seemingly insatiable demand for large, cheap houses and green lawns? No single building can. But Lake|Flato Architects' Phil Hardberger Park Urban Ecology Center (UEC) reminds us that architecture, supported by smart planning and a committed, engaged client, can reveal alternatives to our present course and invite us into new kinds of relationships with the land. In many ways the UEC is a modest building, but it nonetheless fulfills an important civic mission: showing the public an example of what a building should be and of how we might begin to make better architecture, cities, and landscapes.

The UEC stands near the west entrance to Phil Hardberger Park, a 311-acre city park north of downtown San Antonio. A much-admired work of landscape architecture by Stephen Stimson Associates of Boston, the park is a model of master planning; insightful public leadership bolstered by private philanthropy; and environmentalism. Seventy-five percent of the site is dedicated to preserving and nurturing the native landscape; the remainder is for low-impact recreation. The UEC's primary purpose is to educate citizens about environmental stewardship, a value that the building embodies. Sunlight powers part of it, and rainwater and air-conditioning condensate are collected in an underground cistern and reused on plants.

The architects organized the building along a spine — a long, shaded terrace that opens to the east. Off of this are three discrete structures that house administrative offices, bathrooms, and a classroom. Between each is a landscaped courtyard. The climax of the sequence of spaces is the large, high-ceilinged hall at the north end, designed for large meetings and parties. On its perimeter, a terrace becomes a wraparound porch.

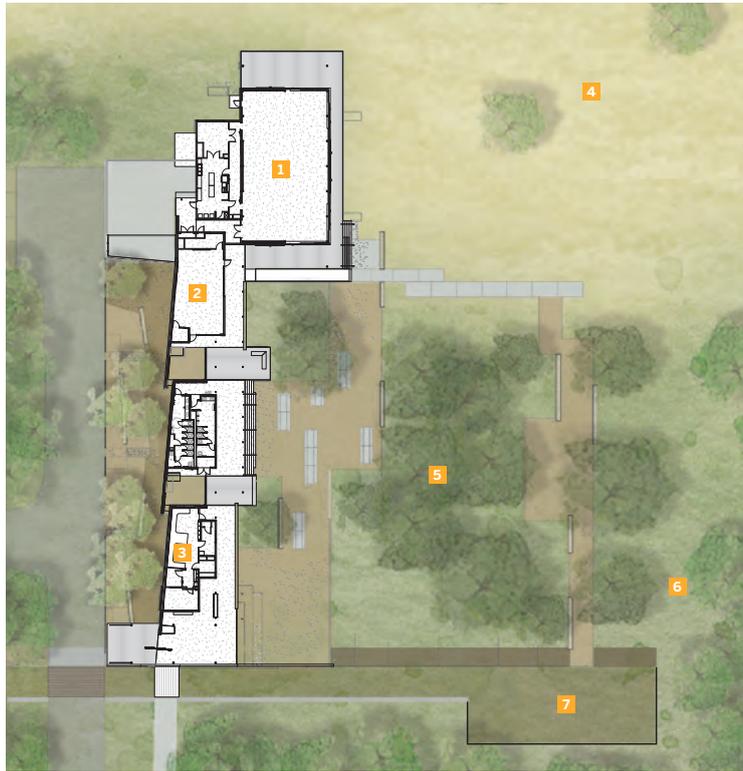
The structure's rich palette of woods, concrete, limestone, steel, and glass is the architectural equivalent of a diverse ecosystem, and grounds the UEC in the history of Modernist reverence for materiality and craft. Happily, the architects resisted any impulse to overly "rusticize" or regionalize the building. In San Antonio, inconsequential limestone-clad buildings inspired by Lake|Flato's work abound; the UEC quietly shouts that for all of the imitators, the firm's designs remain rigorous and restrained.

Most admirable about the UEC is the way that it acknowledges the need for shelter in a challenging landscape. Unlike the open east faces, the west elevation is closed, almost fortress-like. Inside and outside fuse at some moments, but are rigidly differentiated at others. This distinction is powerfully reinforced by the blocks of limestone, which are rough on exterior faces, but smooth on interior sides. Elegant, artful gaps between the blocks keep spaces from feeling claustrophobic. The walls' affirmation of interiority, and their essential starkness, are made poetic by sculptural rainwater collection spouts, and they allegorize the sensation, which can descend quickly and unexpectedly in South Texas, of urgently needing to get indoors.

Fittingly, the building's most important typological referent is the house. This is especially evident in the large hall. With its gabled overhang and porch, from a distance it looks like a ranch house. And here lies a certain irony: All around it, and especially to the north, the landscape that the Phil Hardberger Park is dedicated to saving has been decimated by residential real estate development and its adjuncts. Facing the savannah, the UEC reminds us that we, the people, must learn to love a different kind of grass than the one coerced up on front lawns, and that we must find new ways of sheltering ourselves.

Dr. Kathryn E. O'Rourke teaches architectural history at Trinity University.





SITE AND FLOOR PLAN

- 1 GATHERING HALL
- 2 CLASSROOM
- 3 OFFICE
- 4 RESTORED OAK SAVANNA
- 5 PRESERVED OAK MOTE AND WOODLAND
- 6 TEXAS BRUSHLAND
- 7 RETENTION BASIN

Opening image *The Urban Ecology Center demonstrates Lake|Flato Architects' talent for creating direct connections to a building's environment. Here, window walls slide open (and can be replaced by sliding screens) to views of a stand of cedars and a savannah.*

Opposite page *A pair of fountains form part of the rainwater capture system that runs through the building.*
Below *With its large porch and deep gables, the Gathering Hall calls to mind traditional ranch houses and many of the firm's signature buildings.*





2015
Design
Awards

Dixon Water Foundation Josey Pavilion

by Margaret Sledge, AIA

Project Dixon Water Foundation Josey Pavilion, Decatur

Client Dixon Water Foundation

Architect Lake|Flato Architects

Design Team Robert Harris, FAIA; Tenna Florian, AIA; Cotton Estes; Corey Squire;
Jacqueline Fisher; Hellen Awino

Photographers Casey Dunn Photography and Dror Baldinger, AIA





Opening image

The Josey Pavilion is predicted to use less energy than it consumes on an annual basis.

Clockwise from top *The pavilion aims to be the first Living Building in Texas. Living Building Challenge-certified buildings must (through attention to siting, energy and water use, material selection, indoor environmental quality, and other metrics) demonstrate the ability to meet performance criteria over a one-year period.*



Fifteen miles outside Decatur is an unassuming, low-slung pavilion with sloped gable roofs. With its simple material palette and geometries, the building recedes into the flat terrain and swaying grasses, subtly but deliberately connecting visitors with the landscape. Windows facilitate the connection: A meeting room's smaller apertures are cut low to accommodate seated viewers, while kitchen windows invite them to stand at the counter. A generous gathering space opens to a courtyard with a large live oak tree on the east; on the west, a porch takes advantage of an expansive view of the prairie.

The Betty and Clint Josey Pavilion is the newest education center of the Dixon Water Foundation. Designed to achieve Living Building Challenge (LBC) certification, the pavilion also supports the foundation's mission: to support, promote, and educate the public about water conservation in Texas through ecologically sound land management. In October 2015, the pavilion is expected to be designated as the first certified Living Building in Texas.

Project architect Tenna Florian, AIA, identifies siting as a significant determinant of the building's design. A conservation easement of 1.8 acres offered a fairly limited buildable area; two significant live oak trees posed additional constraints. The design team chose to place the building around one of the trees, forming a protected courtyard. The program elements sit under two equal roof volumes that pull apart to accommodate a large, shared gutter. The kitchen, restrooms, and an "herbarium" are arranged along the northern edge of the courtyard. A flexible, open gathering space defines the southern structure. The configuration takes advantage of summer breezes from the southeast to cool the courtyard, which is protected from northwest winter winds by solid building elements and slatted doors. Low cupolas contribute daylight to interior spaces and enhance the effects of natural ventilation by increasing airflow. The walls supporting the roof over the gathering space open completely to the outdoors in milder weather: On the north and south facades, the wood slat doors open to the sides, while glass

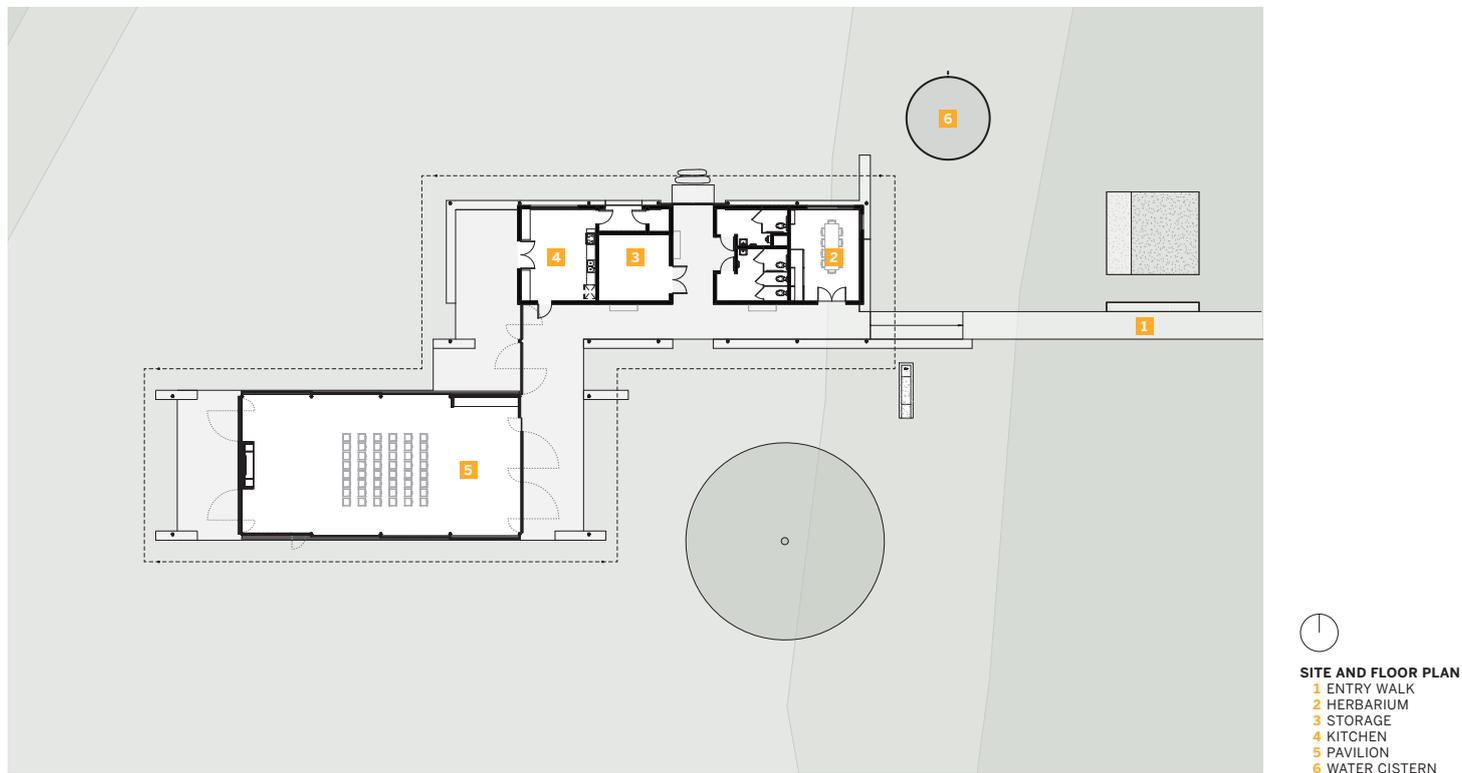
doors, protected by large overhangs on the east and west facades, pivot open, connecting the interior to the live oak courtyard and the prairie. The building relies purely on these passive strategies for both heating and cooling.

The architects, just like early ranchers, sourced materials such as reclaimed sinker longleaf pine siding locally; they also approached waste as a resource. Rainwater is harvested from all roofs and collected in a 13,000-gallon steel tank, or displayed prominently at the entrance to the pavilion in a concrete basin. This rainwater addresses all non-potable needs on site; an existing well drawing from the aquifer directly below the site provides all potable water. Wastewater is funneled to a constructed wetland, which cleans the water on-site before filtering it through the ground to water the prairie and replenish the aquifer. The system eliminates the groundwater pollution problems associated with septic systems in this soil type.

The LBC views beauty, which is difficult to measure, as a "precursor to caring enough to preserve, conserve, and serve the greater good." Josey Pavilion is beautiful, a fact amply remarked on by Texas Society of Architects 2015 Design Awards jurors, who uniformly praised its "outstanding restraint," its "beautifully detailed construction," and its "chameleonlike" qualities, not the least of which is its ability to transform into a lantern by night. The fact that one of the foundation staff has moved her office into the herbarium at the pavilion, forgoing air conditioning in the process, both delights Florian and speaks to the wisdom of LBC's inclusion of beauty as part of an environmental mission.

Corey Squire, Lake|Flato's sustainability coordinator, has a deep appreciation for the building and its ecological significance. "There is a difference between appreciating nature and respecting nature," he says. "The Living Building Challenge and the Josey Pavilion do both."

Margaret Sledge, AIA, is an architect at Lake|Flato Architects in San Antonio. (She did not work on this project.)





2015
Design
Awards

The Gourd

by Jack Murphy, Assoc. AIA

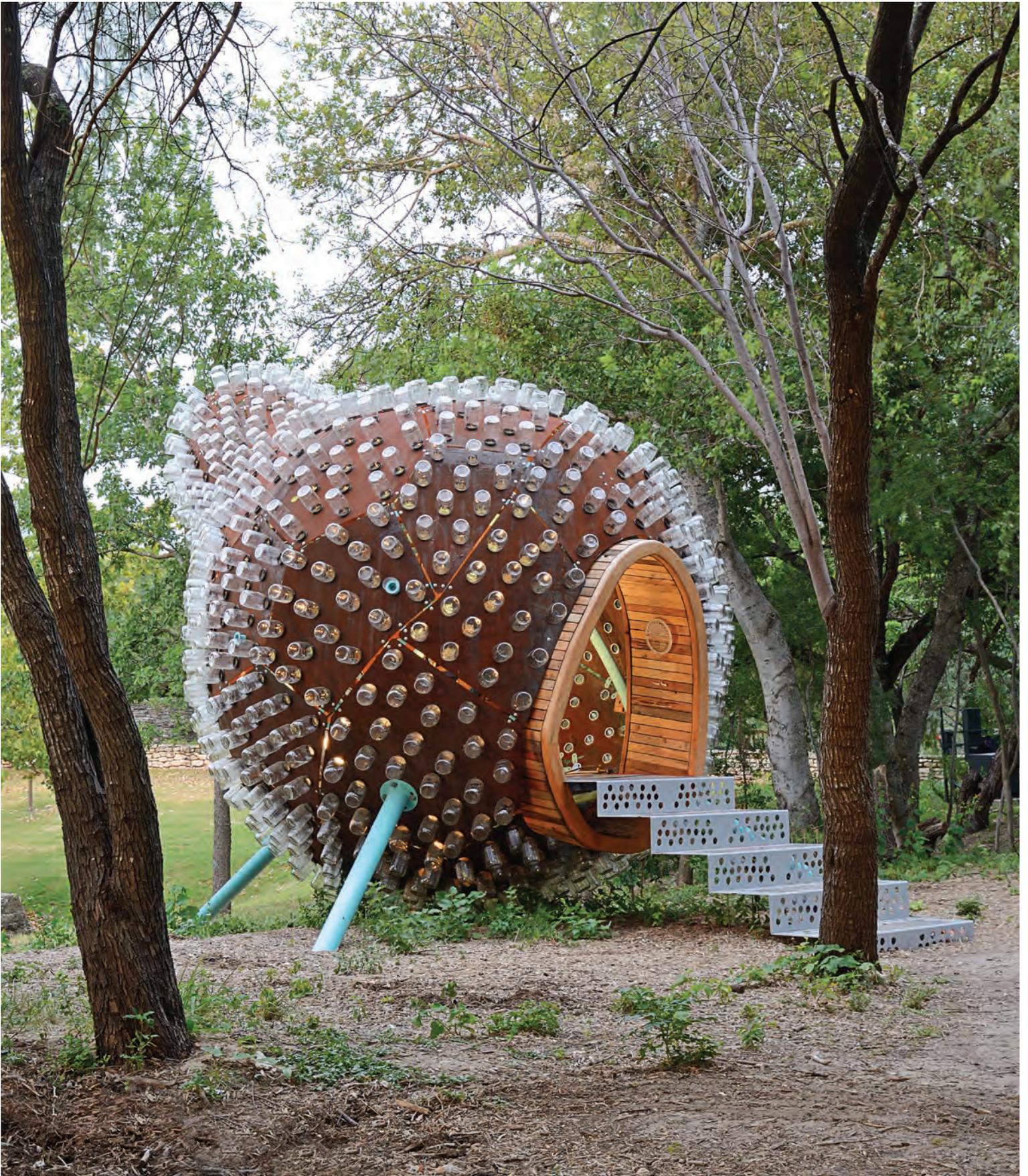
Project The Gourd, San Antonio

Client San Antonio Botanical Garden

Architect Overland Partners

Design Team Tim Blonkvist, FAIA; Patrick Winn, AIA; 40+ Team of Pheasants

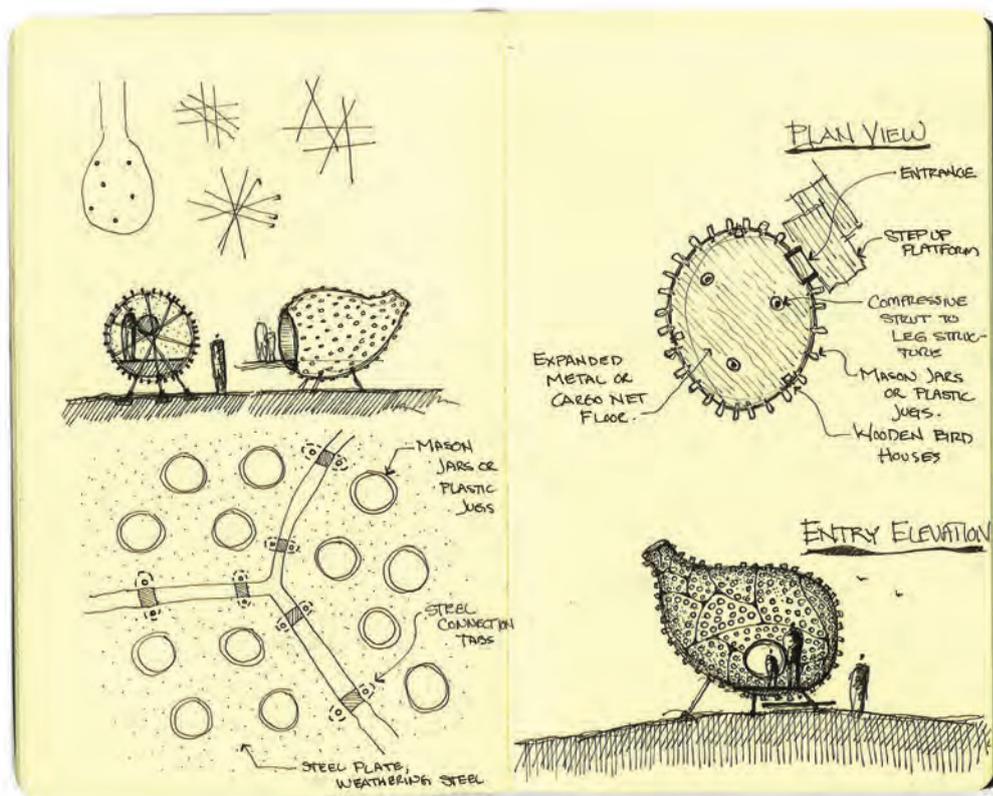
Photographers Scott Adams; Patrick Winn, AIA; Fernando Ortega; and Maurice Flores



Opening image The steel panels, bent into shape by their connecting tabs and punched with circular openings, rise upward to form an oculus.

Opposite page With only three supports, the jar-clad Gourd hovers — just barely — over the ground.

Right Notebook sketches show early thinking about the overall shape of the Gourd, as well as the individual plate details.



Both playful and technically impressive, the Gourd is an eccentrically-shaped, human-sized birdhouse created in 2014 by Overland Partners. Realized for a competition organized by the San Antonio Botanical Garden and AIA San Antonio, the small structure contains the “wonderful characteristics of light, space, materiality, and delight and wonder that you wish that all architecture had,” said Texas Society of Architects 2015 Design Awards juror Alex Krieger, FAIA.

The design for the Gourd was inspired by the bottle gourds used by Native American tribes to attract purple martins. Architect Patrick Winn, AIA, was also eager to explore the concepts of tensegrity and biomimicry, ideas which figure prominently in the steel solutions used to realize the challenging form. The avian theme of Overland’s entry also brings to mind a bigger bird: the firm’s eponymous mascot, a stuffed pheasant named “Overland.” (The bird has been the office mascot since the partners first sat down to hash out a suitable name in 1987.)

Physical studies with a bottle gourd generated the basic sphere-and-cone form of the shell. Seventy unique 12-gauge Corten steel panels make up the skin. These polygons, each a kind of Voronoi shape, are interpretations of a dragonfly’s wing. The flat panels were CNC cut and bent into shape using fasteners on the panel’s interior. Each panel wants to return to a flat state, so the surface is in tension; when thus “inflated,” the birdhouse is self-supporting. A steel superstructure was introduced to support the weight of the occupants. The radiused supporting steel pipe, painted robin’s-egg blue, forms an octahedron, resulting in six points of connection to the panelized surface. Three pipes depart from these nodes to anchor the structure, which gracefully hovers off the ground. If the structural gymnastics aren’t impressive enough, the finishing touches sing just as loudly, leading juror Jennifer Yoos, FAIA, to remark that “techniques at the small scale and the detail make the project.”

More than 1,000 mason jars are installed in pre-cut holes in the steel, softening the edge and giving the Gourd an almost fuzzy appearance. Off-the-shelf jars with custom acrylic caps are secured around an electrical tape gasket. A steel floor and stairs and a kid-sized reclaimed cypress entry complete the experience. Inside, the tornado of circular openings pleasantly ruins any sense of scale, and the eye is lifted up across the spinning shapes toward the angled oculus.

Kids loved the “pineapple house” installation at the San Antonio Botanical Garden, but its presence was temporary, as the winning entries were up for only three months. The Gourd is now in storage, awaiting its version 2.0. In a future incarnation, Winn says, due to safety concerns, the glass jars will be replaced with acrylic tubes — children, not surprisingly, couldn’t resist an attempt at scaling the outer surface. Since completion, many awards have followed, including citations from AIA San Antonio, The Architect’s Newspaper, and the Architizer A+ Awards.

Unlike many of this year’s award winners, the Gourd was constructed in-house by its designers, in part, said Winn, as a “challenge for what we, as architects, can do with our hands.” The project was an important trial for Overland’s WorkShop, an in-house space used for model building, 1:1 mockups, and custom fabrication. As it turned out, it was also a great opportunity for team building: Around 40 of the firm’s 70 employees participated in fabrication. The spirit these Overlanders brought to the effort is apparent at a glance; the fantastic shape and collective effort combine to deliver, in Krieger’s words, a “hopeful presentation of what architecture can be.”

Jack Murphy, Assoc. AIA, is a designer with Baldrige Architects in Austin.





2015
Design
Awards

F1 Tower

by Al York, AIA

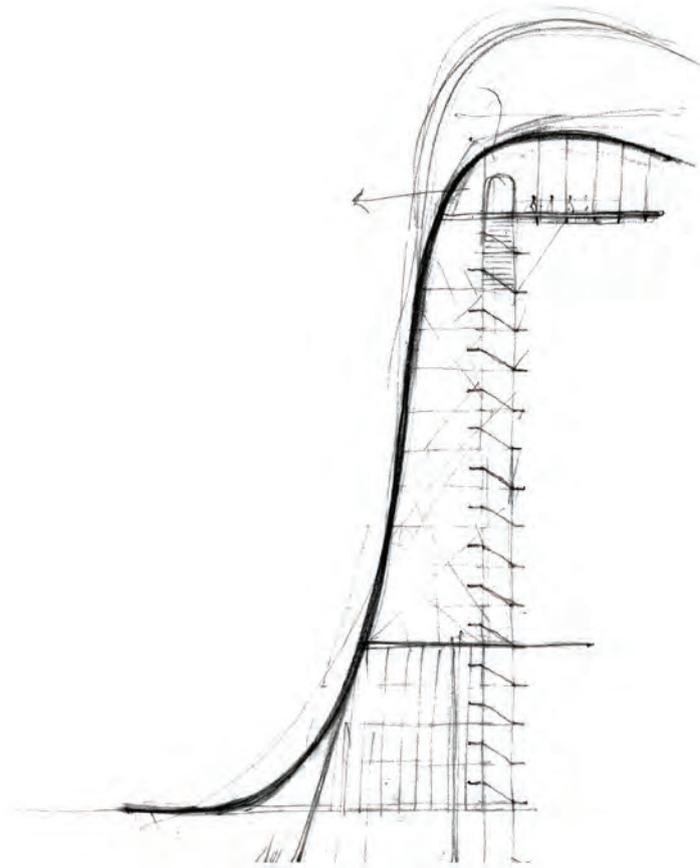
Project F1 Tower, Austin

Client Circuit of the Americas

Architect Miró Rivera Architects

Design Team Juan Miró, FAIA; Miguel Rivera, FAIA; Ken Jones, AIA; Matthew Sturich; Sarah Hafley; Diana Su; Spencer Cook; Michael Hsu; Ed Richardson

Photographers Miró Rivera Architects, Ted Parker Jr., and Paul Finkel|Piston Design



“Form ever follows function.”

– Louis Sullivan, 1896, “The Tall Office Building Artistically Considered”

Surely, no better representation of Louis Sullivan’s iconic design dictum exists than the Formula One race car. With the aerodynamic sleekness of its nose cone, the road-hugging muscularity of its slick, open tires, the nimble lightness of its suspension struts, its air-gulping scoop, and its excruciatingly carefully engineered front and rear wings, the F1 car is a modern mechanical marvel. Teams of engineers have shaped every part to minimize weight while maximizing speed, handling, and safety. Every piece serves a purpose, and the result is a sublime beauty.

Miró Rivera Architects’ Observation Tower for Austin’s new F1 race-track stands as a similar work of functional elegance. Its function, however, may not be as clear as that of the race car. Ostensibly, the tower serves as a viewing platform. Its observation deck offers a place for visitors to take in the nearly four-mile-long racetrack and the 980-acre F1 campus in their entirety. A remarkable panoramic view rolls out beyond, with the Austin skyline to the northwest and, stretching out all around, the rolling prairie farmland from which the track was carved. The experience is exhilarating as one ventures out onto the glass floor. Architect Juan Miró, FAIA, reports that one F1 driver, who has no qualms about watching the track zoom by at nearly 200 miles per hour only 12 inches beneath him, quite literally began to quiver in his boots upon seeing that same track through the glass floor at 230 feet.

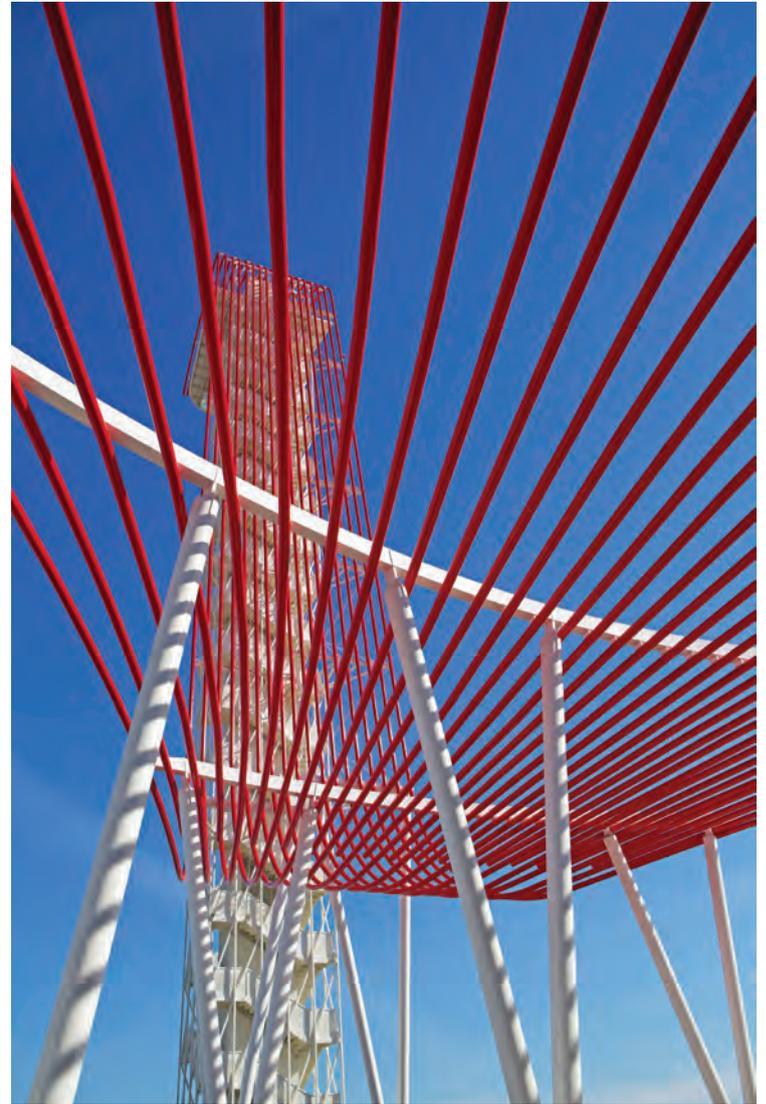
While it provides a spectacular vantage, the tower is somewhat superfluous from a practical standpoint. However, allowing practicality to be the sole measure of functionality leads one to miss the subtle elegance that great architecture can achieve. The true function of the F1 Tower, its *raison d’être* is, quite simply, to be iconic. Its purpose is to be the vivid,

memorable image of the racecourse, the wayfinding landmark for the more-than-100,000 patrons who arrive on race day, and a dramatic backdrop for the concerts held at the on-site amphitheater. In explaining why the Texas Society of Architects 2015 Design Awards jury recognized the project, Alex Krieger, FAIA, specifically calls out the tower’s standout form: “For those who like objects, it’s a pretty incredible object.”

The tower provides a focal point for the central Grand Plaza, the entrance for most track patrons, achieving what juror Karl Backus, AIA, calls a remarkable “sense of acceleration, movement, and speed.” Miró says that the red trail of taillights at night provided inspiration for the tower’s bright red swooping lines. Beginning at the ground as a canopy for the amphitheater stage, the red stripes seem to drape the structure, finally converging to cover the observation platform. They create an almost ephemeral cloak for the elevator shaft, which is also wrapped with interlocking sets of egress stairs. Composed of eight-inch steel pipes (chosen because, as integral components of the oil and gas industry, they were readily available), the vibrant swoops are more than decoration; the engineers at Walter P Moore made them an integral part of the tower’s structure. Juror Bruce Lindsey, AIA, admired the design efficiency, saying it is “amazing in what it does with the few materials and forms it uses.”

The Circuit of the Americas, the first course designed specifically for Formula One racing in the United States, is a unique venue. Ensuring a vivid and memorable visual image is thus a fundamental and mission-critical function. With its sweeping lines evoking the split-second speed and g-forces of tight turns, the form of the F1 Tower effortlessly and efficiently follows its function.

Ai York, AIA, is principal of McKinney York Architects in Austin.



Opening image *The FI Tower is perched over the winding racetrack.*

Opposite page *Preliminary sketches explore the form of the tower's red veil.*

Clockwise from top left *The observation deck provides a panoramic view of the facility and the nearby countryside. The veil is made up of bright red eight-inch tubes inspired by the glow of taillights. The elegant tower provides an iconic backdrop to race day activities.*

2015
Design
Awards

Gardner

by Navvab Taylor, AIA

Project Gardner, Austin

Clients Ben Edgerton and Andrew Wiseheart

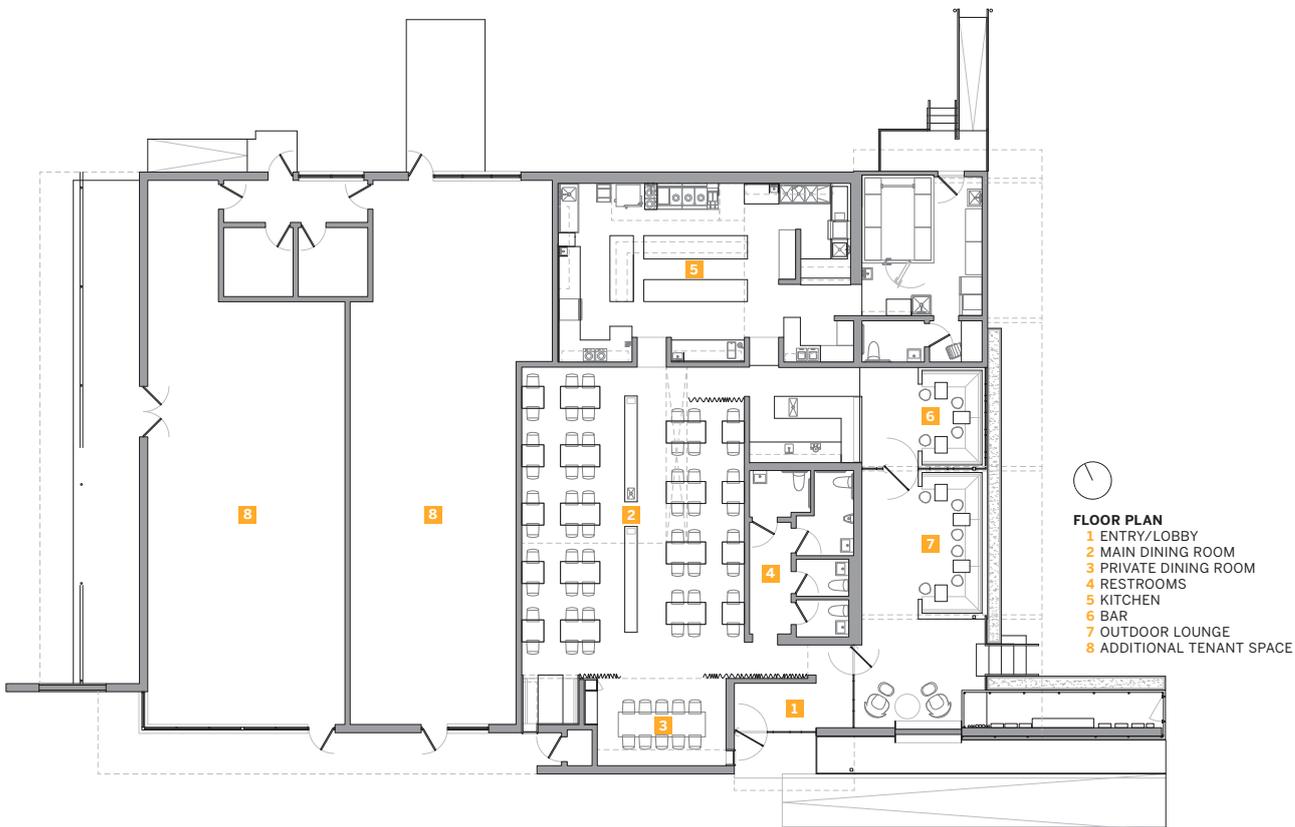
Architect Baldrige Architects

Design Team Burton Baldrige, AIA; Brian Bedrosian

Photographer Casey Dunn Photography







Opening image *The main dining room has a carefully composed palette of natural materials.*

Above *At the entrance, darkened steel elements contrast with the buff-colored brick and oak.*

Opposite page left and right *The outdoor lounge is located in the former post office's loading dock. The private dining room has a small corner window that allows light to graze the Venetian plaster wall.*

East Austin's dramatic transformation, the result of a decade of rapid gentrification, is especially apparent on a mile-long stretch of East Sixth Street situated just across Interstate 35 from the city's notorious nightlife hub. The longtime working-class neighborhood has lately become a dining and nightlife destination for the young and chic. Bungalows have been converted into bars, and empty parking lots have given rise to multi-story mixed-use apartment buildings. Gardner, the second restaurant opened by Andrew Wiseheart and Ben Edgerton of Contigo fame, is a gratifying addition to the mix.

Designed by Austin's Baldrige Architects and the recipient of much acclaim in terms of design and food, Gardner is the result of a gracefully executed adaptive reuse of an unloved and utilitarian 1960s post office. Gardner occupies the eastern half of the newly reconfigured building. Two other businesses, the Counter Café and a much smaller post office, share the western half.

The original space, with its cacophony of ceiling conditions and carelessly positioned utility connections, was ill-suited to both the elegant, processional dining experience and the spare, Scandinavian-inspired design that Edgerton and Wiseheart envisioned for their second joint venture. Burton Baldrige, AIA, and Brian Bedrosian overcame the challenges to create a space defined by the skillful manipulation of light, views, and a carefully composed material palette. The progression from the street to the interior unfolds gradually, as a series of spaces. The entry is subtly indicated by an inviting canopy and steel-framed storefront. From the vestibule, diners are led to an intimate

outdoor patio bar and lounge, a wonderful transformation of a back-of-house space, which was once the post office's loading dock. The brick wall that once concealed the loading dock has been retained and transformed with cedar cladding charred using the Japanese technique of *shou-sugi-ban*, which preserves the wood. In this case, it adds a highly distinctive effect, as well: The blackened boards correspond with the dark steel window frames and a stacked oak firewood insert (also framed in steel), yet they also contrast with the existing buff-colored brick and light oak banquettes of the patio. This juxtaposition of light and dark and handcrafted materials is consistent throughout the space.

The main dining room is a singular interior room bisected by a central spine of built-in oak storage islands. The islands, cantilevered from dark bases, appear to float above the concrete floor, but they are highly practical: They contain the place-settings, which allows wait staff to work from the center of the room to set tables as needed, minimizing traffic from the kitchen. A wood-clad linear skylight adds further definition. This skylight, embedded in a relatively low flat-ceilinged area, creates an intimate dining zone; a more dramatic zone on the opposite side of the space has a higher ceiling, which slopes gently up from the entry. The skylight is deftly placed in the dining room: It not only brings light deep into the interior, but it allows for the resolution of the differing ceiling heights. Through its offset alignment, the skylight also highlights the similarly proportioned opening to the kitchen, which diners can glimpse as part of the carefully choreographed dining experience.

Wherever there are openings, the light always enters the space at an edge, grazing adjacent surfaces and providing oblique views. The design team also uses light fixtures with soft, organic forms over the tables to animate and enliven the space. Linear light fixtures over the storage islands reinforce the strong line created by the millwork. The restrained, natural palette of materials in the dining room creates a calm and subtle feel. It also shifts diners' focus to the intense greens, yellows, and oranges of the vegetable-centric meals featured on the menu. This, in the end, is the quiet power of the design: Care and craft are abundantly apparent in the material selection and composition of the space, but they are deployed as a skillful backdrop, highlighting instead the culinary artistry and intimate experiences that are at the heart of Gardner's appeal.

Navvab Taylor, AIA, is an associate at McKinney York Architects.





ENTRANCE

2015
Design
Awards

Parkland Hospital

by Ron Stelmarski, AIA

Project Parkland Hospital, Dallas

Client Parkland Health and Hospital System

Architects HDR + Corgan (Design Architect and Architect of Record) with
Stephens Marks Architects and VAI (Associate Architects)

Design Team HDR: Thomas J. Trenolone, AIA; Jim Henry, AIA; Robert "Hank"
Adams, AIA; Mike Moran, AIA; Heidi Higgason, AIA; James Atkinson, AIA; Dan
Thomas, AIA; Kamran Elahi-Shirazi; Jeff Fahs; Cyndi McCullough; Kevin Lynch;
Robyn Roelofs; Bob Case; Chad Anderson; Corgan: Chuck Armstrong, FAIA; Matt
Mooney; Tina Larsen, AIA; Joe Haver, AIA; Lori McGilberry; Nathan DeVore, AIA;
Paige Murphy; Kirk Johnson, AIA

Photographer Assassi Productions

Opening image Putting the “park” back in Parkland involves implementing a generous outdoor landscape program and putting a sun-shading nature motif on the entry-pavilion glass.

Right The design strategy of connectivity is underscored in the three-story main lobby, where natural light and views to the landscape blur the line between inside and outside.

Opposite page The bed tower rises above the surrounding context to take its rightful place as a civic marker.

Machines can be alienating and dehumanizing, often reading as encumbrances in otherwise welcoming environments. In this sense, placing the words “machine” and “healing” together in a design brief might seem to be a contradiction — and yet this is precisely the challenge of health-care architecture: to merge the forces of technically complex environments with less tangible influences on healing. The new Parkland Hospital, a megablock more than two million square feet in size, embraces this dichotomy.

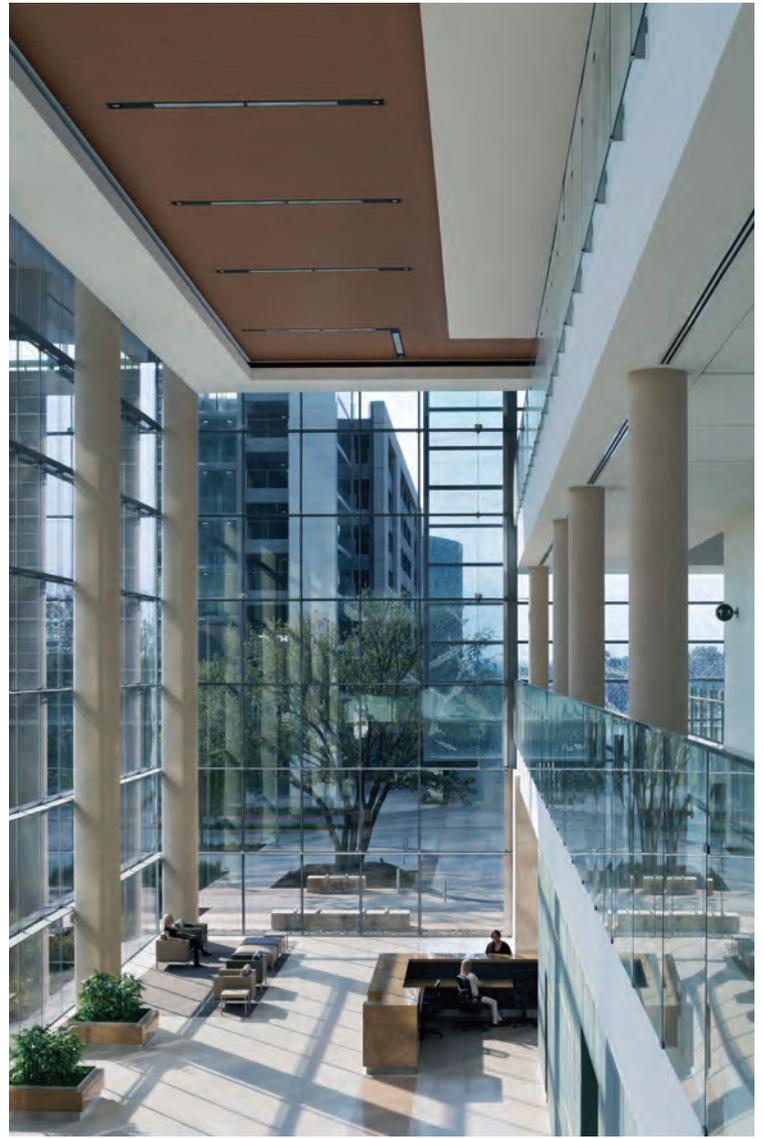
The HDR + Corgan joint venture team that designed the new hospital knew that, to be successful, it could not exist as an island. Their site design strategy prioritizes connectivity: It employs trains, parks, and bridges to establish a healing infrastructure within Dallas’ Southwestern Medical District. The plan matches and transforms the demands of utility, stretching beyond the immediate boundaries of the site to link the hospital to the larger community.

At ground level, the purposeful arrangement of program elements is a backdrop to human activity, creating a civic scale that brings grace and a spirit of confidence and competence to patients, visitors, and staff alike. As visitors approach the main entries, various linear parks act as pathways and filters, convincingly demonstrating the importance of landscape architecture within the overall experience. (As HDR design director Jim Henry says, the idea of “putting the ‘park’ back in Parkland” emerged very early in the design process.) The second-floor circulation concourse helps with the overall campus wayfinding. Placed along the all-glass exterior wall, the concourse forms part of a primary pedestrian link that begins with the DART rail station to the east, extends through a medical office building (currently under construction), and continues as a bridge across a major roadway to other medical district facilities to the west. This is important, since once the hospital is fully operational, some 50 percent of patients are expected to arrive by public transportation.

The design is equally successful in the way it makes *big* feel small. The striking, sculptural masses of the main hospital are immediately noticeable on approach, but as Texas Society of Architects 2015 Design Awards juror Bruce Lindsey, AIA, notes, the “massing strategy creates a kind of campus organization.” The transition to the interior spaces amplifies this effect: The interior continues the restrained finish palette of the exterior, but employs warmer materials.

Parkland, notes juror Alex Krieger, FAIA, is “large and monumental, but as you move inside it becomes more hospitable — a rarity in institutional buildings.”

Inside and out, the design maintains a consistent graphic clarity. On the exterior, the deceptively simple massing, a graded, punch-card



envelope, and “perforated forms that allow daylight deep inside the building,” as Henry describes them, thus serve to mitigate scale and to impart an effective and consistent sense of calm. Inside, what could have been a warren of circulation routes instead connects with nature to distract patients in the most positive way possible, with views of the city and world outside. The first two floors of the building act, to use a mechanical analogy, as a sorting and distribution area, yet the quality of light and clarity of wayfinding feel anything but mechanical. Even the patient tower’s ambitious 62-ft cantilever and 120-ft span are designed to allow for more windows and fewer steps to the elevators.

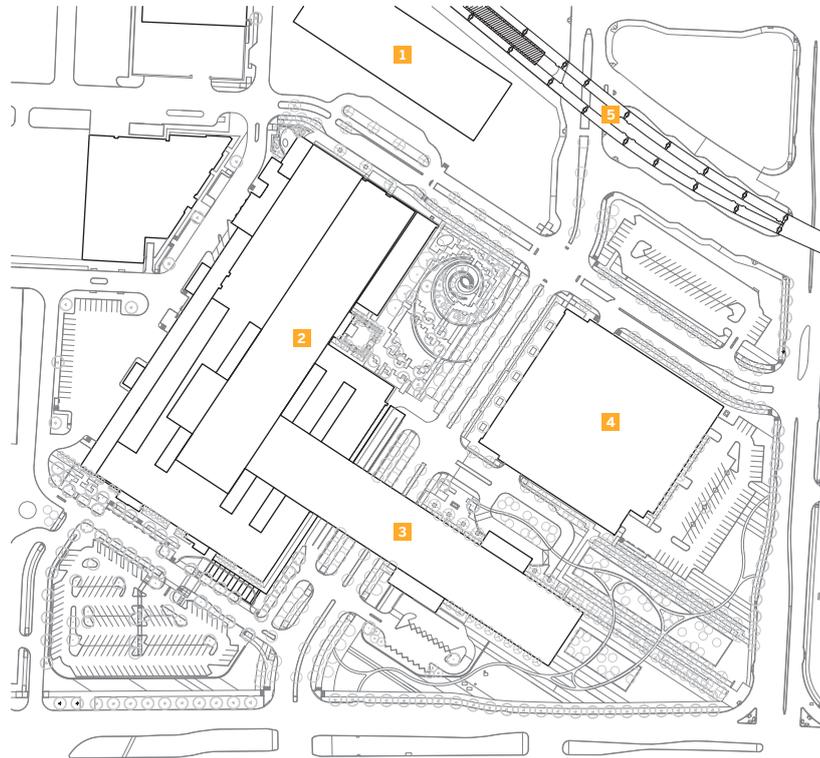
The decisive simplicity of Parkland’s parts is a testament to a team effort focused as much on timely, efficient completion as on place-making. It offers important lessons about how to work with scale and program density, and how to respect and enhance the ground plane as buildings go vertical. Too often, function can relegate the best design intentions to a banal accommodation of program; Parkland Hospital instead breathes new life into the challenging healthcare paradigm.

Ron Stelmarski, AIA, is design director for Texas practice at Perkins+Will.



SITE PLAN

- 1 MEDICAL CLINIC
- 2 ACUTE CARE
- 3 WOMEN AND INFANTS' SPECIALTY HEALTH
- 4 PARKING GARAGE
- 5 DART RAIL





2015
Design
Awards

New Hope Housing at Brays Crossing

by Ben Koush



Project New Hope Housing at Brays Crossing, Houston

Client New Hope Housing

Architect Glassman Shoemaker Maldonado Architects

Design Team Carrie Shoemaker, FAIA; Ernesto Maldonado, AIA; Shazi Tharian, AIA

Photographers Eric Hester, Bruce Glass, and Will Hermann

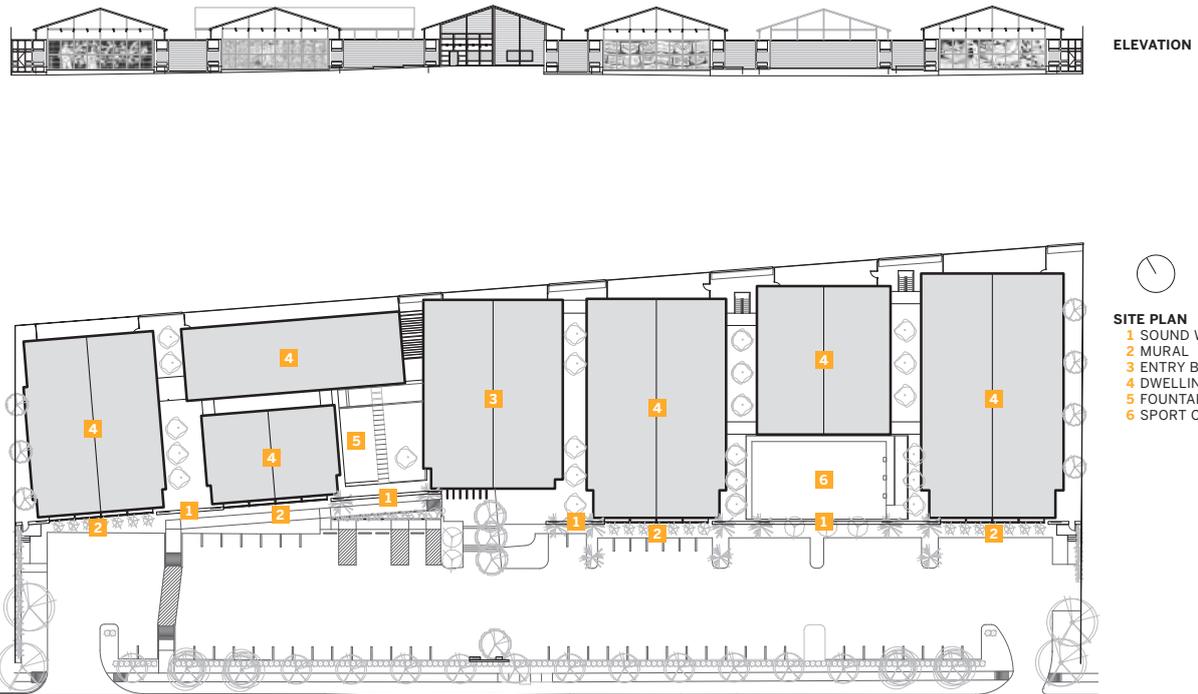


Opening image *From apartments for NASA engineers in the 1960s, to a derelict motel in the 1980s, to single room occupancy housing since 2010, these buildings have seen a lot of changes over the years.*

Above *Covered two-story walkways allow for wheelchair access across the site and mark the edges of the protected interior courtyards.*

Right *Laser-cut steel panels resemble traditional Mexican papel picado cut by hand.*





The right to housing, historically one of the major tenets of Modernism, has never been widely embraced as a valid concern in the United States. For most of its history, Houston followed suit. That began to shift in 1993, when Walter Taylor, then the dean of the downtown Christ Church Cathedral, urged his congregation to support construction of single room occupancy (SRO) housing to serve the marginal population living near the church. New Hope Housing, a private nonprofit corporation, embarked with seed money donated by church members. Since 1995, when the organization celebrated the opening of its first property, it has sponsored seven SRO housing projects, all designed by respected Houston architects.

New Hope Housing at Brays Crossing, designed by Glassman Shoemaker Maldonado, was completed in 2010 and contains 149 units in seven building blocks. Unlike most of the other New Hope projects, Brays Crossing recycled a group of run-down apartments. Originally built in 1963 to house NASA contractors, the property eventually fell on hard times. In its last pre-New-Hope incarnation, it was home to the disreputable HouTex Inn. During the final two years of the motel's existence, the police were called in more than 400 times, though only half the rooms were inhabitable. Fed up with this "dangerous, embarrassing, and highly visible eyesore," Mayor Bill White facilitated the transfer of the property to New Hope in 2007. (The buildings' troubled past continued to assert itself even after New Hope took over; in April 2009, one of the units collapsed as its first floor joists were being replaced.)

In order to secure state tax credits dedicated for rehabilitation of existing structures, the architects had to maintain the footprint of the original buildings. According to firm principal Ernesto Maldonado, AIA, this, combined with the requirement to meet Texas Accessibility Standards, created a major design challenge. The problem was that the first floors of the pier-and-beam structures were about three feet above the ground, and they lacked internal hallways. The solution involved threading an intri-

cate system of two-story decks, verandas, and terraces through the spaces between the buildings. This subtle maneuvering animates the outdoor spaces and gives the project a surprising spatial richness — a strategy that Texas Society of Architects 2015 Design Awards jurors noted. "What was really interesting about it was [that] the kind of porch-like spaces hotels often have [became] a series of outdoor landscape spaces," remarked juror Jennifer Yoos, FAIA.

The other big architectural move is much more striking. The site, mere yards from the busy Gulf Freeway, needed a noise barrier. According to the design team's calculations, the barrier would have to be enormous, about 500 ft long and 14 ft tall. Glassman Shoemaker Maldonado devised a clever means of breaking up the bulk. At the gable ends of the buildings, they left open spaces that were 48 ft long. San Francisco-based artist Carmen Lomas Garza designed four perforated murals laser-cut out of half-inch plate steel for these sections. These panels, with motifs drawn from Mexican *papel picado* — the perforated sheets of thin, colored paper used to make patterned flags for Day of the Dead celebrations — combine with a bright exterior color scheme of orange, blue, and green to give the project a distinctly Mexican feel. This is reasonable, considering the project's location along one of the edges of Houston's predominately Hispanic East End neighborhood, but curiously inconsistent with the actual demographic housed at the project: According to New Hope, only six percent of the residents at Brays Crossing are Hispanic.

Five years out and with a continual waiting list, the still-pristine New Hope Housing at Brays Crossing demonstrates that, with a combination of good design and a conscientious owner, affordable housing does indeed have a significant place in America. With successful models like this, the painful history of social housing in Houston and across the country is slowly but surely being revised.

Ben Koush is an architect in Houston and a frequent contributor to *TA*.

2015
Design
Awards

Gallery at Turtle Creek

by Ryan Flener, Assoc. AIA

Project Gallery at Turtle Creek, Dallas

Client Columbus Realty Partners

Architect JHP Architecture / Urban Design

Design Team J. Mark Wolf, AIA; Jonathan R. Brown, AIA; Sheila Kleinpeter, AIA

Photographers Rion Rizzo / Creative Sources Photography and
Jenifer McNeil Baker





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Cedar Springs



Like many other cities in Texas over the past decade, Dallas has experienced tremendous development both inside and outside the urban core. This growth, as well as its particular shape and shine, is a testament to the city's determination to be viewed as nothing less than world class. But too often, growth has been achieved at a steep cost: walkable streets, livable environments, and, most of all, urban density. In other cases — such as at Gallery at Turtle Creek, a 352-unit luxury apartment building — a commitment to both high-density urbanism and quality of life wins out.

Gallery at Turtle Creek is located in the wealthy Oak Lawn district. Like its Uptown counterpart across the creek, Oak Lawn has largely rejected the pedestrian as a priority user. Often, sidewalks are too narrow, chopped full of street signage and tree wells, and too close to speeding traffic for couples or families to enjoy safely. A seven-story vertical amenity stack at the main corner of Cedar Springs and Sale Street, Gallery at Turtle Creek rejects this paradigm. Jonathan Brown, AIA, of JHP Architecture / Urban Design says that the design for the building started with “simplifying the programmatic elements at the urban scale and locating them appropriately” in order to “create a sense of place for young professionals, who haven’t always inhabited the immediate area.”

The structure seeks to reflect the firm’s stated commitment to “high-density urban-infill communities” and mixed-use development that is “woven into the community.” A leasing office, a two-story fitness facility, business rooms, and a communal kitchen and roof deck serve as a common and active space throughout the day and into the night. Other amenities collect in the courtyard, where

a pool, a dog run, and a two-story pavilion provide various scales and spaces for the summer masses to interact. JHP sought to integrate the structure and its amenities with the surrounding streetscape and neighborhood. “It made sense to treat Dickason Avenue like it was an internal road in the project while maintaining the residential scale of the adjacent houses of the neighborhood,” says Brown. “By elevating the narrow bar of units to the west, a second degree of enclosure exists in the dialogue of street and courtyard.”

Though the layout of Gallery at Turtle Creek is simple, the quality of space is rather unique and complex, an important feature in a building typology that is often lazily monotonous. While some units are stacked vertically around the perimeter edge of the courtyard, those that face the perimeter streets are organized with more variety. The interior, in turn, is honestly reflective of the robust concrete structure and the flexibility it affords the designer.

The Gallery at Turtle Creek is a fine building and a worthy example of city block urbanism, and the Texas Society of Architects 2015 Design Awards jury recognized it as such. But perhaps there could be more of it. Why not 10 more stories? Or 20? Projects like the Gallery point the way toward a richer urban core, but they should be viewed as a springboard to formulate, design, and construct even more dense and better multifamily residences. Only by doing so may we seize the greater opportunity to build smarter, more sustainable, more livable cities.

Ryan Flener, Assoc. AIA, is a senior project coordinator with Good Fulton & Farrell in Dallas.



SITE AND FIRST FLOOR PLAN

- 1 LEASING OFFICE
- 2 PARKING GARAGE
- 3 POOL COURTYARD
- 4 PRIVATE SPA/CLUBHOUSE
- 5 SURFACE PARKING
- 6 RESIDENTIAL
- 7 DOG RUN
- 8 CLUB ROOM
- 9 MAIL LOUNGE

Opening image Gallery at Turtle Creek is a mixed-use luxury apartment building in Dallas' Oak Lawn neighborhood.

Opposite page With a variety of amenities, including intimate outdoor gathering spaces with downtown views, the building offers residents an urban lifestyle despite the suburban setting.

Right The buildings are designed with multiple scales to address the surrounding residential streets.





2015
Design
Awards

Vertical House

by Ben Koush

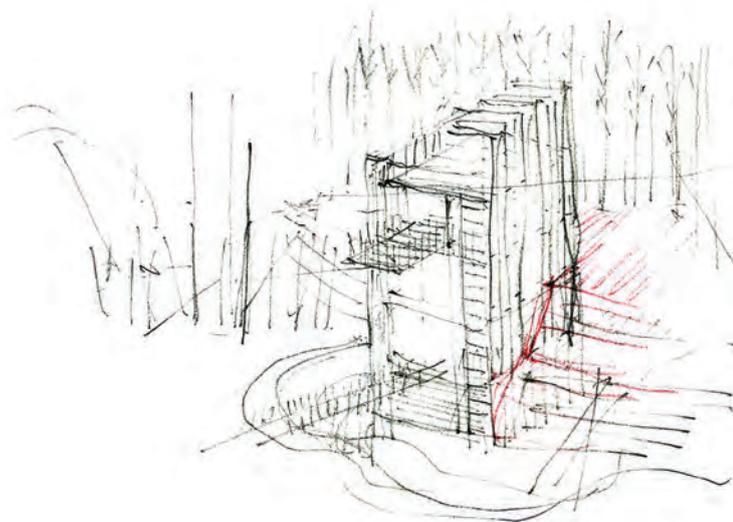
Project Vertical House, Dallas

Client Private

Architect Miró Rivera Architects

Design Team Juan Miró, FAIA; Miguel Rivera, FAIA; Ken Jones, AIA;
Edward Richardson; Carina Coel; Matthew Helveston; Andrew Torres

Photographer Miró Rivera Architects



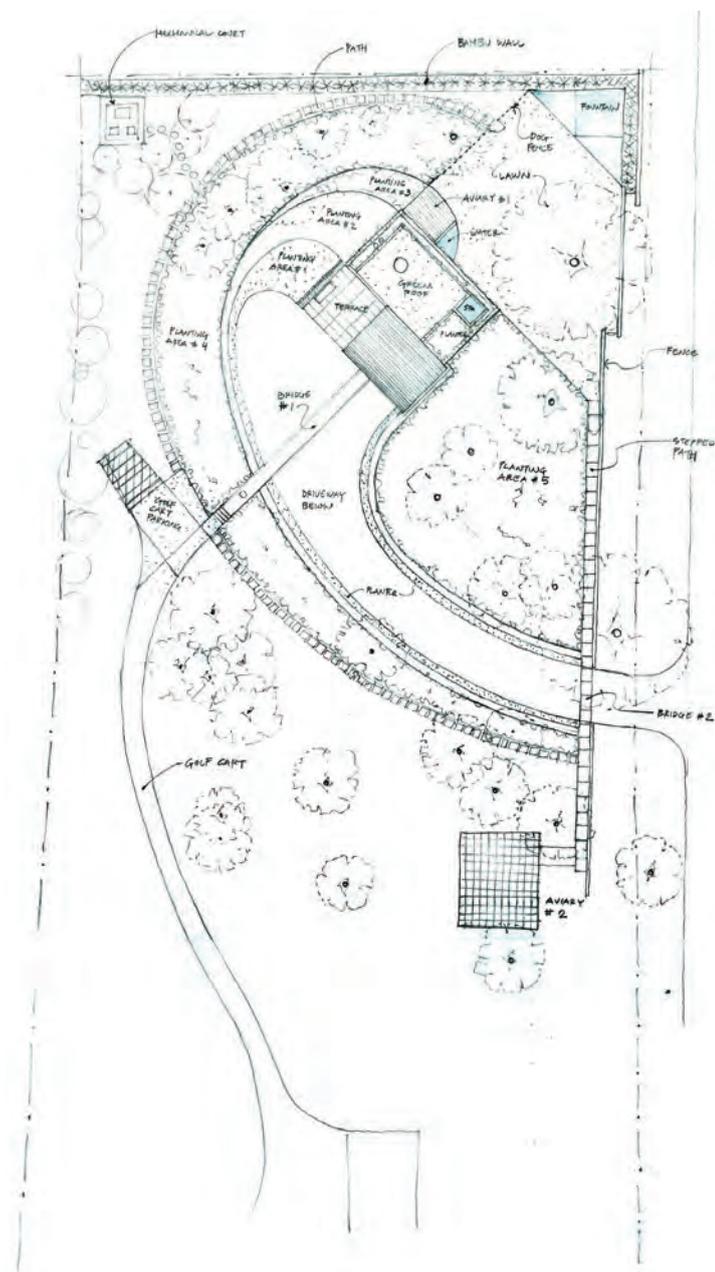
Designed by Austin-based Miró Rivera Architects and located in the tony Oak Cliff neighborhood of Dallas, Vertical House is an exercise in modernist minimalism: a stunning, four-story glass box set on an exposed limestone bluff that stretches upward to capture expansive views of downtown. The homeowner had a shortlist of critical requirements when he first met with the architects: The house must have a private entrance and a separate, more public guest entrance; it could not have interior columns; the glass facing the best views must not have mullions. On the short flight back to Austin, the architects drew an axonometric napkin sketch. It shows a little tower whose floor plates are supported by an ingenious system of closely-spaced, 60-ft-tall exterior steel tubes that double as a solar screen and turn 90 degrees at the roof deck to become a pergola. That simple, quickly rendered sketch captures the essence of the built home with remarkable fidelity.

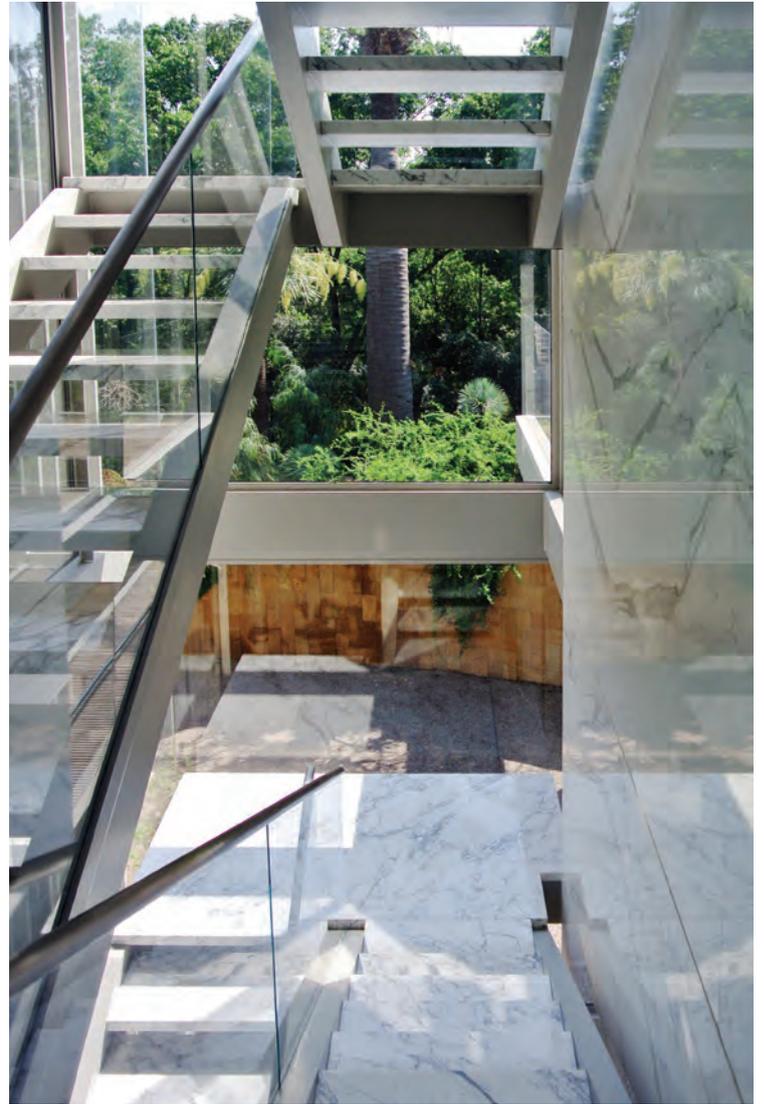
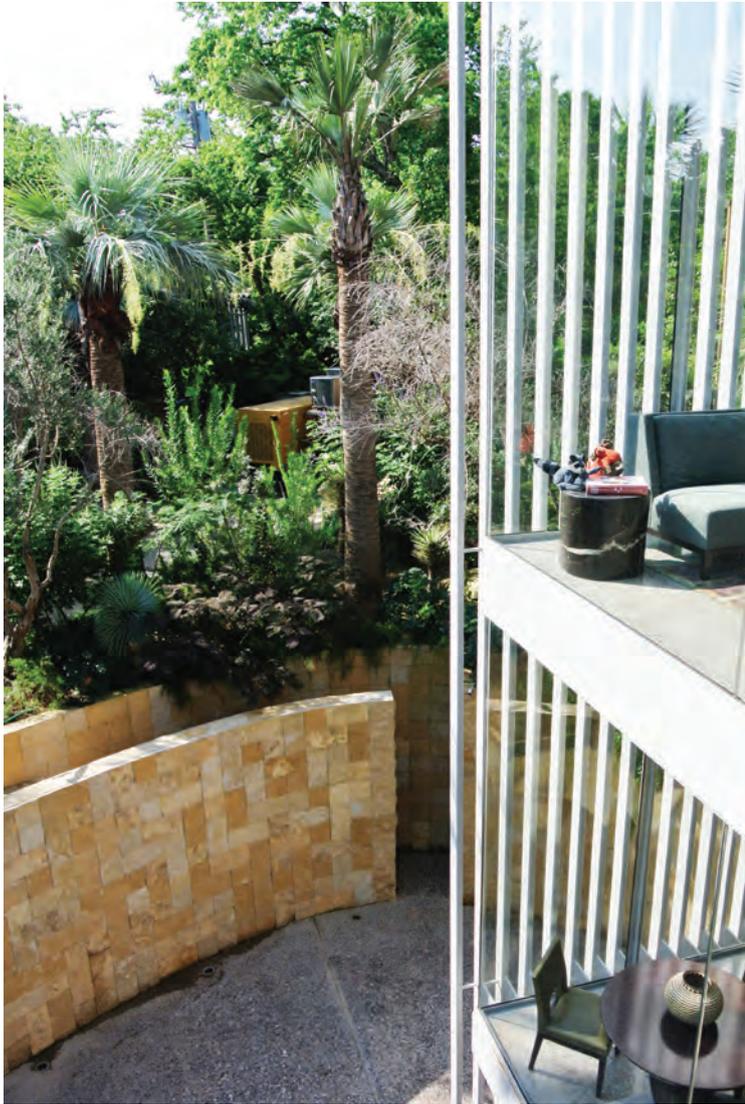
The roughly cube-shaped block of the house is set into a pit carved out of the limestone outcropping. The more public guest entrance, located on the second floor and accessible via a bridge, passes over the owner's unobtrusive auto court and garage below. Each compact floor of the house contains a specific part of the program. Parking and storage take up the first floor; the entry and guest rooms are on the second floor; the owner's bedroom is on the third floor; and the living areas are on the fourth floor. All the glass on the main elevation is butt-glazed and interrupted only by the edges of the horizontal floor slabs. The walls facing away from the view are mostly solid and are clad with locally quarried, roughback Lueders limestone. The monolithic floors are made of exposed concrete that has been slightly ground down so the aggregate shows. In the living room, a rectilinear fireplace made of thin plate steel hovers in front of a sun-shaded window. The only obviously decorative flourish is the use of bookmatched marble panels to embellish the tall wall of the four-story stair connecting all the floors.

Although the site was already heavily wooded, the owner has imbued the forest-like setting with a distinctly tropical ambiance, fitting several species of palm trees and trailing plants into stone fissures near the house and carport. This, coupled with the sharply detailed, sheer glass walls and sculptural sun shades, makes the house seem as if both it and the garden were somehow transplanted from some Latin American metropolis to North Texas. The contrast between the precision-built home and its setting captured the Texas Society of Architects 2015 Design Awards jury's attention. "The Vertical House is sited and partially embedded in the earth, really immersed in its landscape and in the middle of a very wooded area," noted juror Jennifer Yoos, FAIA. "[The] relationship between this glass volume and the site around it became very interesting to us."

The tall, transparent Vertical House offers an intriguing counterpoint not just to its setting, but to the other modern homes in the neighborhood. Designed by such Dallas architects as Harold Prinz, David Braden, Harold Jones, J. Herschel Fisher, L.C. Cavitt Jr., and Arch Swank and dating from the 1950s and 1960s, the surrounding houses are examples of a self-consciously regional approach to modern architecture, characterized by formal reticence: humble, natural materials — mainly brick and wood stained in dark colors — and ground-hugging horizontal plans capped with overhanging roofs. The Vertical House, by contrast, would seem to reflect a new attitude toward regionalism, one that is expansive and cosmopolitan. It draws from afar and does not restrict itself to the strictly local. It will be fascinating to see how this dynamic and unfolding dialogue influences the state's architectural scene.

Ben Koush is an architect in Houston and a frequent contributor to *TA*.





Opening image *The house is set in a secluded, man-made basin carved out of a limestone outcropping at the far side of the site. It rises up four stories to capture views of downtown Dallas.*

This page clockwise from top left *A system of structural steel tubes runs the height of the house outside and supports the floors, eliminating the need for interior columns. Bookmatched marble panels, lining the inside wall of the stairway, are the only explicitly decorative treatment in the house. The kitchen finishes continue the stark, clean lines of the house.*

2015
Design
Awards

Decatur Street House

by Gerald Moorhead, FAIA

Project Decatur Street House, Houston

Clients Carl Hollimon and Karine Semple

Architect Kinneymorrow Architecture

Design Team Taryn Kinney, AIA; Michael Morrow, AIA

Photographer Luis Ayala, AIA







The Historic Sixth Ward, designated on the National Register of Historic Places in 1978 as Houston's first National Register of Historic Places (NR) district, was developed in the late 19th and early 20th centuries as worker housing for the nearby rail yards of the Houston and Texas Central Railway. The ward was created in 1877 out of the Fourth Ward, one of the city's four original jurisdictions. It is a surprisingly intact neighborhood of one- and two-story frame cottages on narrow lots and narrow, curbless streets. Located immediately northwest of downtown, its isolation — between Buffalo Bayou on the south, Washington Avenue and the tracks on the north, a historic Moderne style Chevrolet dealership on the east, and Glenwood Cemetery on the west — and its dedicated protection under the NR covenants by the Houston Archaeological and Historical Commission (HAHC) have protected it from most development pressures that have obliterated former historic areas west, south, and east of the city center.

The Decatur Street House was built in 1894 as rental property by the homeowner to the west. The long, narrow house was placed along the west edge of the property, with eventual additions to its rear, north side and another rental in the side yard to the rear. While often stereotyped as a “shotgun,” the end gable frame house is actually two rooms wide, a set of small, enclosed boxes. The atypical side entry porch is original to both this house and the owner's house to the west, although the owner's house was altered with a cross gable and new front porch.

Projects in the district — from window proportions, to additions, to new construction — fall under the watchful eye of the HAHC, with its design guidelines. Additionally, the district has been designated a City Historic District (1997) and a Protected Historic District (2007). The Decatur Street project went through without an appeal, a testament to the architect's understanding of and sensitivity to the district and the house.

The scope of the project involved adapting the 900-sf house as the first home for a young couple. The rear additions were removed and a new, 600-sf addition made that simply extruded the gabled form. The distinction between

original and new, which is elemental in preservation work, is subtle yet clear: window trim is simplified and that, along with a two-step rise in the floor, marks the transition. Changes to the interior, however, are not subtle. While still using a two-room-wide model, the rooms reflect a thoroughly modern lifestyle. Small spaces, such as kitchen, laundry, and baths, are positioned on the west where they screen the strong afternoon light. Larger, social spaces are placed along the east, where they open front to back in a dramatic vista and open laterally with double doors and windows to an outdoor terrace that effectively doubles the perceived size of the spaces. The combination of open and enclosed functions makes the modest house extremely practical and livable.

Energy considerations were effective while keeping in context of the historic character of the house: few windows on the west; metal roofing that does not retain or radiate heat like a shingle roof; cross-ventilation under the floor that keeps the framing dry and circulates cooler air under the floor (helped by the space under the east deck); and the spaciousness added to the living areas by the deck that allows the house to stay small, using less energy.

The competition presentation was as clear and concise as the project solutions, giving the Texas Society of Architects 2015 Design Awards jurors an accurate assessment of the project and providing a lesson to prospective competition entrants. Bruce Lindsey, AIA, noted the “ingenious placement of social spaces to the edge” and the subtle “degree of abstraction, new to old.” Karl Backus, AIA, also commented on the “remarkable story of transforming” the house and the integration of outdoor living spaces. Jennifer Yoos, FAIA, appreciated how the historic prototype was “reorganized in a modern way.”

The success of the preservation and modernization of this quite basic “starter house” has also been recognized with a 2014 Houston AIA Design Award and a 2015 Preservation Houston Good Brick Award.

Longtime contributor Gerald Moorhead, FAIA, is working cruelly toward completion of Volume Two of “Buildings of Texas.”



Opening image Built in the late 19th century, the renovation of the Decatur Street House retains the house's historic integrity. **Top and bottom** New openings are seamlessly integrated into the exterior, allowing for more direct access to the yard. Clean lines and an open plan characterize the interior.





2015
Design
Awards

Pendleton Farm

by Talmadge Smith, AIA

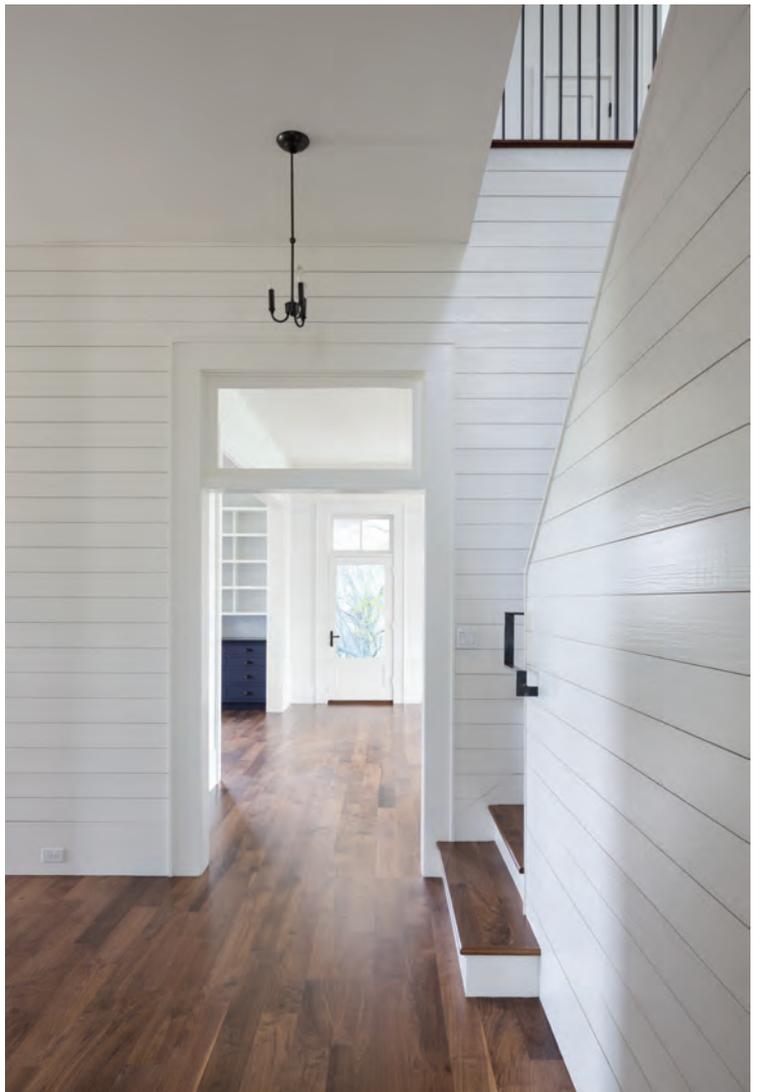
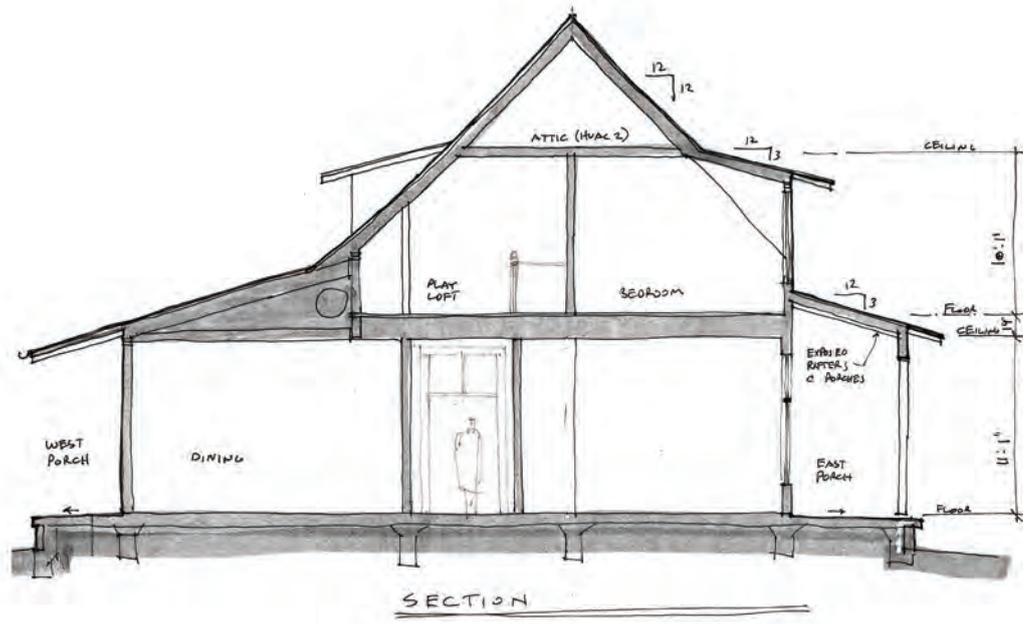
Project Pendleton Farm, Pendleton, Texas

Clients Linda and Wade Knight

Architect Tim Cuppett Architects

Design Team Tim Cuppett, AIA; Dave Kilpatrick, AIA

Photographer Whit Preston





Opening image *The new farmhouse defers to tradition at Pendleton Farm.*

Opposite page bottom left and right *Minimal detailing unites the exterior and interior finishes. Austere, “shaker-like” exterior details — such as the windows, the roofline, and dormers — and interior spaces like this entry and corridor, were praised by the jurors.*

Left *Deep porches, oriented toward breezes and views, help scale the house to the landscape.*

In a second-floor bedroom of Pendleton Farm hangs a solitary painting. It depicts a bucolic scene: a meandering road, crops in season, livestock, a pond, and a white clapboard farmhouse. That landscape painting, commissioned by Pendleton Farm owners in the early 1980s, is unchanged today save for the presence of the new farmhouse designed by Tim Cuppett, AIA. So unaltered is the scene that one subcontractor had difficulty finding the job site though he was only yards from the new structure. From where he stood, all he could see was “some old farmhouse.”

While many architects would hesitate to repeat such an anecdote, Cuppett, together with the owners, shares it with great relish and the sense of a job well done. After all, the clients’ brief was to replace an existing, failing 1930s farmhouse on the property with a new, larger home, capable of accommodating space for the owners’ growing family and entertainment needs. Ideally, the new house would also include as many recycled and repurposed materials as possible from the old farmhouse. Working in such a context, says Cuppett, demanded that he come to grips with “what it means to design a modern-day dwelling within a very particular traditional vernacular.” Such unabashed regionalism is a thorny issue for the architect, who works in a variety of styles and yet was uniquely suited to the job, since he himself lives in an 1800s home and has a keen understanding of how to adapt modernity to antiquity and vice versa. The key, says Cuppett, is to pay attention to scale.

From a distance, the house’s silhouette is deceptive; it appears to be a traditional abode on the hill. However, upon arrival, the grand scale of the glazing and the crisp, minimal detailing of the dormers evoke a very modern, very bespoke farmhouse. The siting of the new farmhouse roughly replicates that of the 1930s version: Trees hem the building footprint to the north and south, while a barn (hand-built by the owner) to the west and a stock pond to the east become additional boundaries. The architect faced other constraints as well: Prevailing winds determined that the screened porch was best situated to the north; owner requirements

stipulated the re-creation of a deep, covered porch to welcome visitors from the south.

Cuppett noted that these constraints did not hamper the layout; instead, they lent a clarity of purpose. Creating a spare yet gracious entry hall was key to capturing and enriching the essence of the original home. The hallway is over-scaled in all dimensions, yet furnished by only a simple wooden bench. The humble grandeur of this entryway effectively creates not only a terrific place to remove one’s muddy boots, but also a space in which to slow down and acclimate to the cool of the interior, a stark contrast to the hot Texas sun. A compact and efficient floor plan called for a single corridor upstairs and downstairs. The two are joined by a largely enclosed stairway that lends an undiminished power to the circulation. Rather than dividing the house into two halves (which it appears to do in the plan), the corridor elegantly collects and unites all occupants. In an unusual twist, the master bedroom opens just off the main entry, welcoming sunrises as well as views of the roads and fields that lead to the house. Formal entertaining spaces at the front of the home give way to increasingly informal spaces toward the rear, culminating in the screened porch where the owners spend a significant amount of their time, year round.

A resolute devotion to alignment and careful attention to accommodating daily use with a minimum of visual clutter are hallmarks of the project’s spaces. Such determination prompted Texas Society of Architects 2015 Design Awards juror Bruce Lindsey, AIA, to note, “At its best, [the house] has a shaker-like abstraction.” As mentioned, the home has an almost shape-shifting quality: It is both orthodox and unconventional. As juror Alex Krieger, FAIA, put it, “every time you try to typecast it in a particular genre of rural architecture, it stops you in your tracks ... (it) clearly evokes ‘farmhouse,’ while resisting reduction to any simple-minded tradition.”

Talmadge Smith, AIA, is a design principal at Page.





2015
Design
Awards

CCR1 Residence

by Eurico R. Francisco, AIA

Project CCR1 Residence, Cedar Creek Reservoir

Client Private

Architect Wernerfield Architects

Design Team Braxton Werner AIA; Paul Field, Assoc. AIA

Photographers Robert Yu and Justin Clemons

Nothing prepares you for the CCR1 Residence. Cedar Creek Lake, located about 55 miles southeast of Dallas, is well-known for its vacation homes and casual atmosphere. So it was no surprise for Paul Field, Assoc. AIA, and Braxton Werner, AIA, partners at Wernerfield Architects, to receive a design brief asking simply for a weekend retreat with “four bedrooms and a porch.” The surprise is what Wernerfield made of that concise design brief.

Set in a laid-back neighborhood in Trinidad, Tex., CCR1 blends in with the bungalows and modest structures nearby. From the street, it’s easy to miss the house, even when you’re looking for it. Cross the entrance gate, though, and you’re rewarded with a stunning view: mature pine trees; courtyards; covered porches; and the bold, striking horizontal volume of the weekend retreat.

The lakeside house, as Texas Society of Architects 2015 Design Awards juror Alex Krieger, FAIA, described it, “has an elegant and quiet serenity, where the horizontality of the landscape and of the building contrasts with the wonderful vertical forest where it sits.” This relationship between the house and landscape is pivotal. In an unusual reversal, the owners engaged landscape architect David Hocker before contacting Wernerfield. Encouraged by the clients, landscape architect and architects embarked on a process of true collaboration from the very beginning. Acclaimed interior design architect Emily Summers joined the team later on.

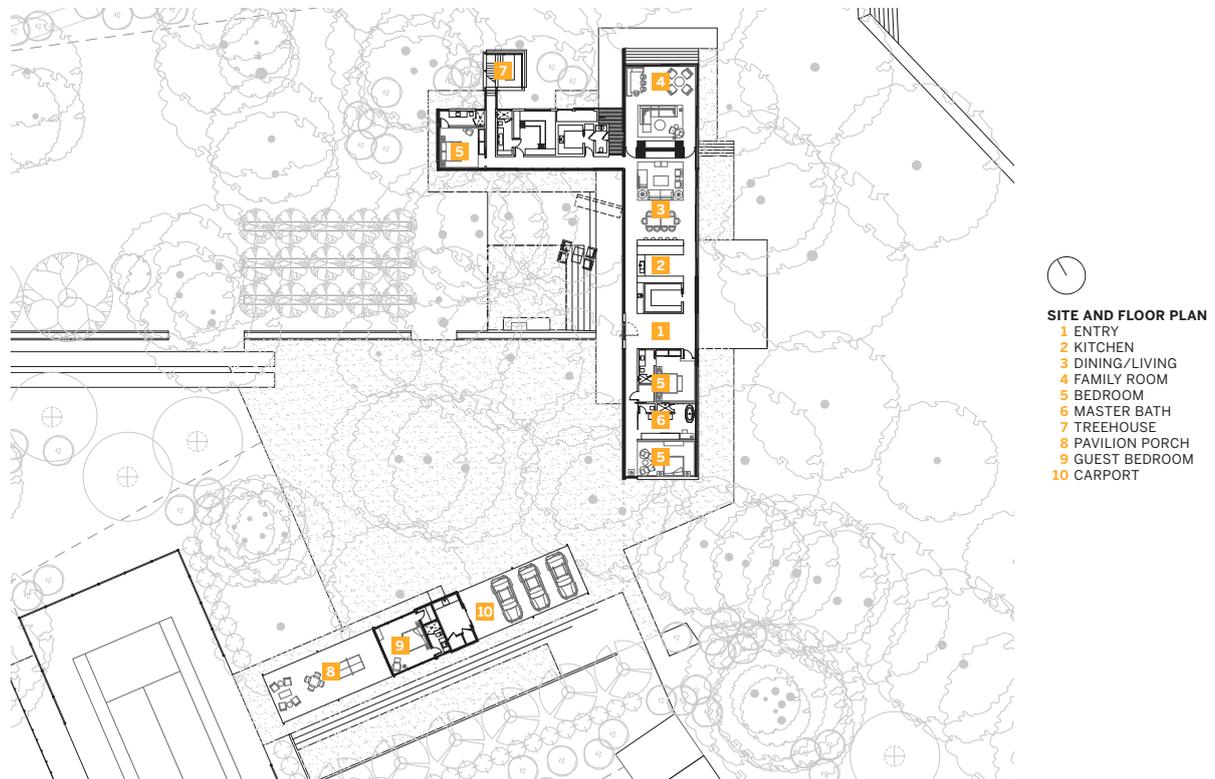
The result is an environment where nothing feels disconnected or out of place. Take, for instance, the long, stone wall, which bisects the site as it weaves through the majestic pine trees planted decades ago by the owner when he was still a young man. Resembling the boundary-marker of a far more ancient site, the wall brings a Cartesian order to an otherwise-fluid setting, organizing the various courts, pavilions and gardens, the entry drive, the main house, and even the pier that juts into the lake.

The lake and the possibility of unobstructed views would tempt any architect to orient every room of the house toward the water, especially in sun-drenched Texas. But CCR1 resists the obvious. Although generous floor-to-ceiling windows offer views of the waterfront, the architects weighed other considerations just as judiciously. “We needed to address the lake,” says Paul Field, “but it gets windy sometimes, and therefore the idea is to have the outdoor pavilion, the sunken courtyard, and playing courts away from the waterfront, on the protected land side of the house.” The strategy is far more than a pragmatic response to natural conditions, and as such creates a clever series of outdoor rooms, all anchored to and extending from the main house.

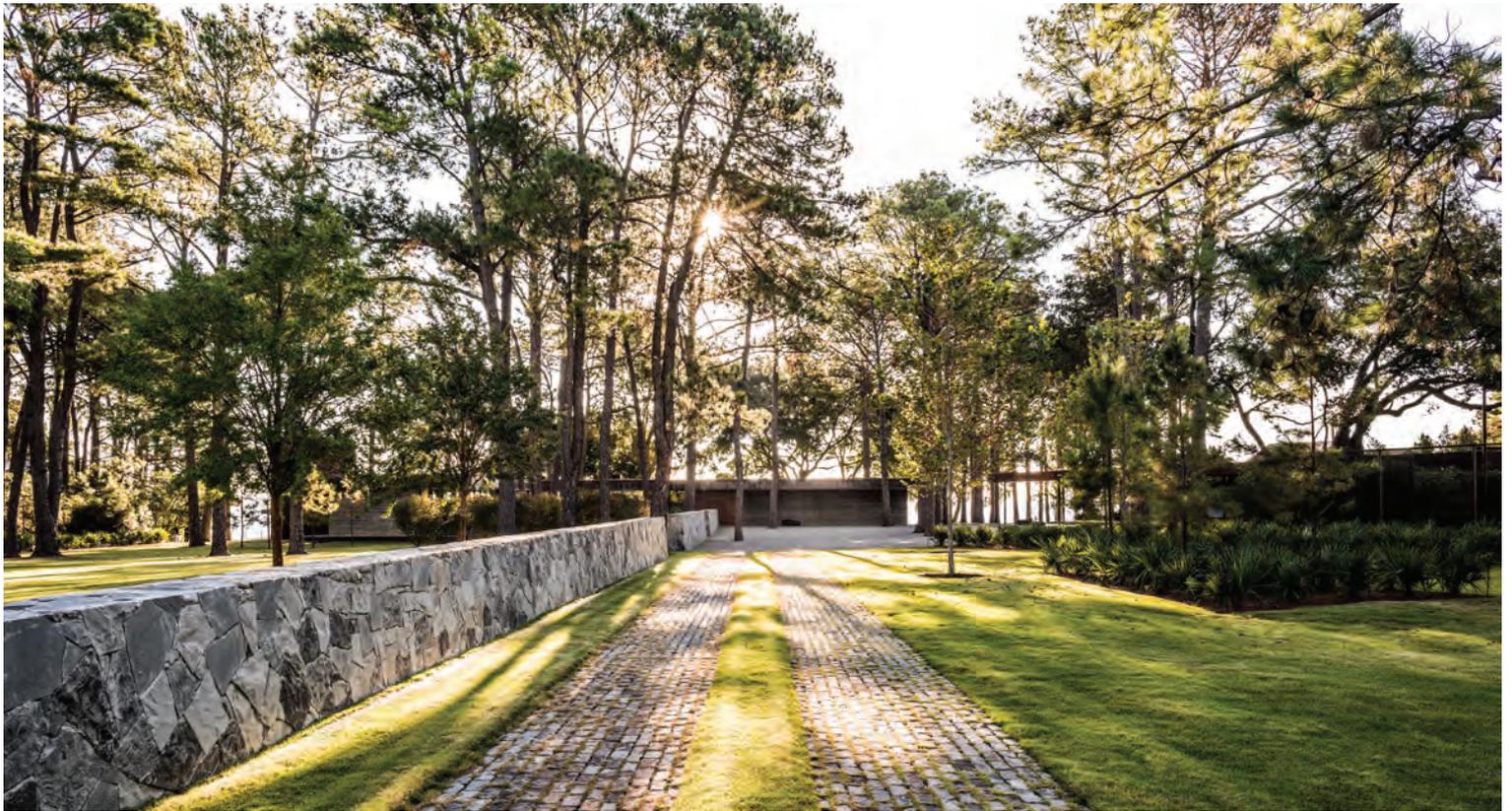
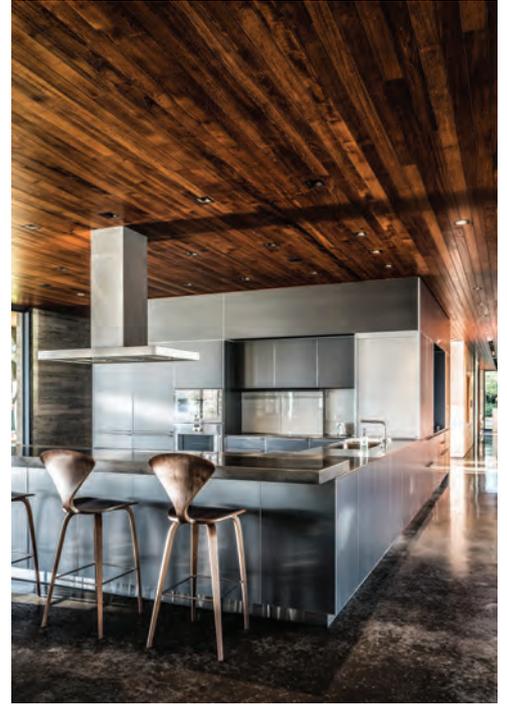
The basic palette of CCR1 is simple: cast-in-place concrete, Corten steel, wood, and glass. The cast-in-place concrete is used in its most genuine way, and it is refreshing to see a concrete surface where the grain of the formwork hasn’t been erased and retains its tactile richness. That unpolished quality becomes even more apparent when the concrete meets the sharp edges of plaster walls, of fine woodwork or the crisp frames of the six-foot-wide windows. Juxtaposing the rough and the organic with the precise is part of Wernerfield’s deliberate design strategy. It creates an interplay of different materialities that highlight each other’s contrasting attributes.

I visited CCR1 on a cloudy day and with an analytical mindset, but its warmth and serene beauty immediately overtook me. The place surprises in the best possible way: It is easy to picture kids running around with smiles on their faces, people sitting and chatting on the porch and enjoying the lake breeze, or a family gathered around the fireplace in the sunken courtyard on a starry night — which all goes to show one thing: It’s amazing what you can get when you ask talented architects for “four bedrooms and a porch.”

Eurico R. Francisco, AIA, is a design principal with HDR.



Opening image *Two long and low horizontal bars nestled among the trees create the house's dramatic presence.*
This page clockwise from top left *The main entrance on the west side is protected by a broad teak overhang, which also clads the interior ceilings. The open floor plan places the kitchen at the center of the space, giving it water and courtyard views. Ceiling height is a constant 9'3/4" throughout the house. A stone wall bisects the site, leading to the home hidden in the trees.*



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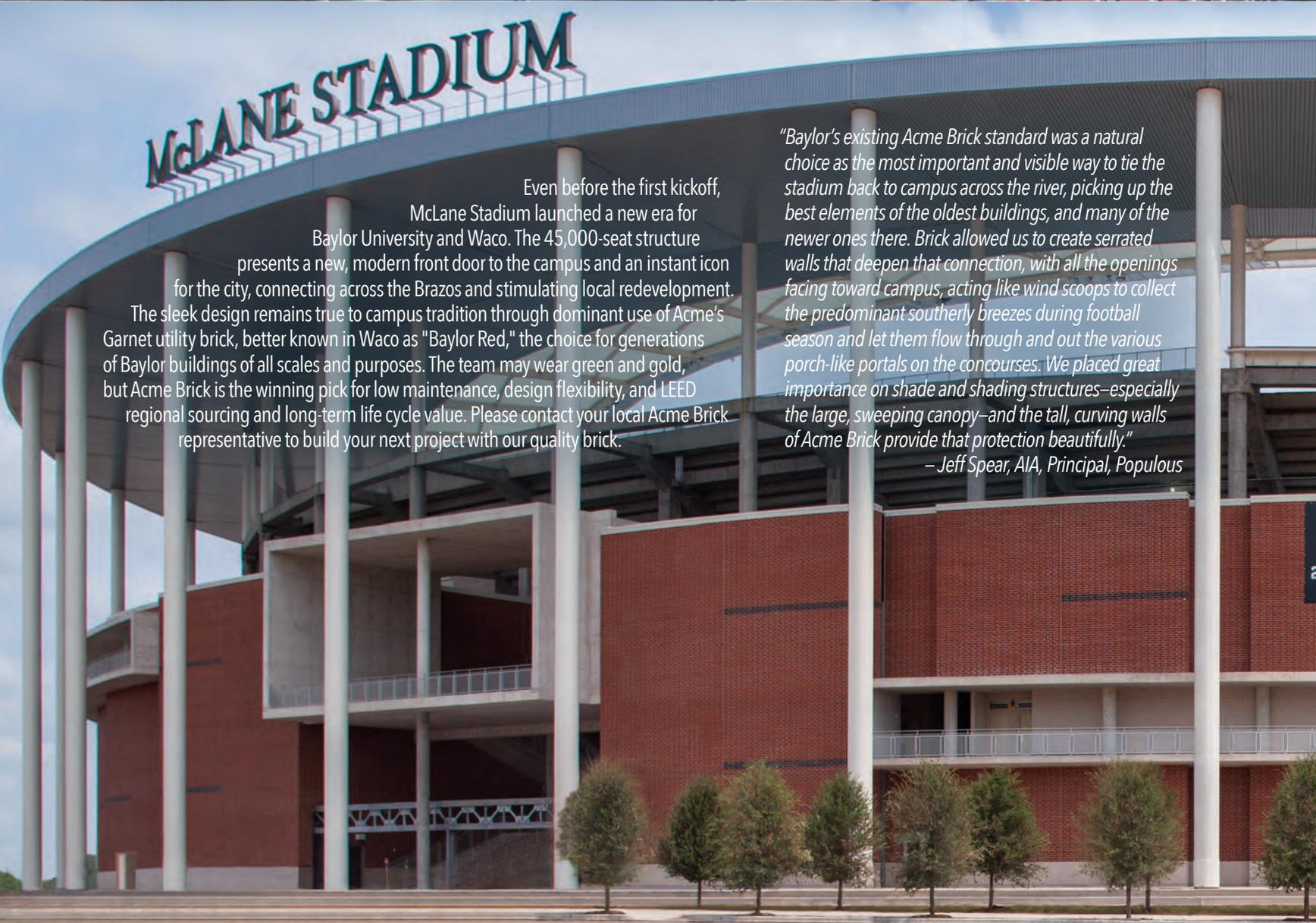


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Everyday Architect

by Canan Yetmen

If you were to take a fingerprint sample of Austin's building boom, specifically its restaurants, chances are good the evidence would point to one prolific architectural instigator: Michael Hsu, AIA. The Austin architect has steadily built a practice, the Michael Hsu Office of Architecture, that has become synonymous with both the city's hip design and its foodie cultures, giving architecture a seat at the table (as it were) in a town that enjoys any discussion about itself. Hsu's architecture has engaged people in the city's design conversation simply because they see it all the time. It's a role he enjoys. "As Austinites, our responsibility is to the everyday places," he says. "I love looking at any little chunk of Austin and asking, 'What can we do there that will add something meaningful?' With every project, I think, 'How can we keep pushing?'"

The roots of that question go back to the now 10-year-old firm's early jobs. Hsu recalls small, low-key urban infill and adaptive reuse projects that converted rough-built commercial warehouses or utilitarian spaces into something new. It was mixed-use before the term was ubiquitous. "They weren't really planned projects," he says. "They just made sense. There was a user ready to go; developers were not really involved."

That has since changed. An early signature project, Uchi, the renovation of a small house on South Lamar, grew to international culinary fame and helped put Hsu on the restaurant map. Now dwarfed (if only physically) by the recently completed mixed-use Lamar Union project up the street, the two projects encapsulate Hsu's last ten years of design in one sweep of the eye. Those years saw completion of nouveau Austin projects like Hotel Ella, the 04 Development, and Mellow Johnny's Bike Shop; offices at the Domain, on the East Side, and in downtown; and foodie havens like Uchiko, La Condesa, and P.Terry's. His residential work, too, embraces the city's range: His understated modernist hand





Opening image Michael Hsu, AIA, at Lamar Union, a mixed-use development that creates a pedestrian-friendly urban experience in South Austin.

Above Uchiko, one of Austin's iconic restaurants, is part an adaptive reuse of an office building. The design is characterized by modern takes on traditional Japanese interiors.

can be seen in homes from moneyed Westlake to eclectic South Austin.

An early professional experience at the Office for Metropolitan Architecture in Rotterdam shaped Hsu's current approach to his professional life. The young architect expected his residency to fulfill his college dream of working at a well-known, high-profile international firm. Instead, the high-pressure environment delivered an unexpected wake-up call. By contrast, the culture at Michael Hsu Office of Architecture is decidedly more laid-back. Located in Austin's Rosedale neighborhood, the office has an unassuming presence; it's a place where staff members quietly go about the business of design.

Although quintessentially Austin in effect, the firm also benefits from an international perspective; many members of the team are Texans who, like Houston-born, University-of-Texas-educated Hsu, dispersed to New York, Paris, London, Chicago, and other urban eccas before returning home to work. Their hybrid influences inspire a design-forward culture that strives to keep

Austin's character intact — a major challenge that demands a soft touch. "Chasing authenticity by saying you're authentic doesn't work," Hsu says. "Austin at its core is a great place to be a modernist but very different than even Houston or Dallas. We like things that are a little off, a little strange — mannerist, without looking contrived. We talk about that a lot in the office. 'How do we have a voice that is local but not just parroting what is going on already?' ... As soon as we become too self-referential, we're dead."

"Chasing authenticity by saying you're authentic doesn't work."

One such voice-establishing project is the South Congress Hotel, a collaboration with Dick Clark + Associates and Studio MAI. A highly anticipated, high-profile, high-scrutiny project, it raised the ire of nearby residents in the planning stages. In the end, Hsu's characteristically careful attention to scale and material helped to calm the concerns. The hotel, which opened in August

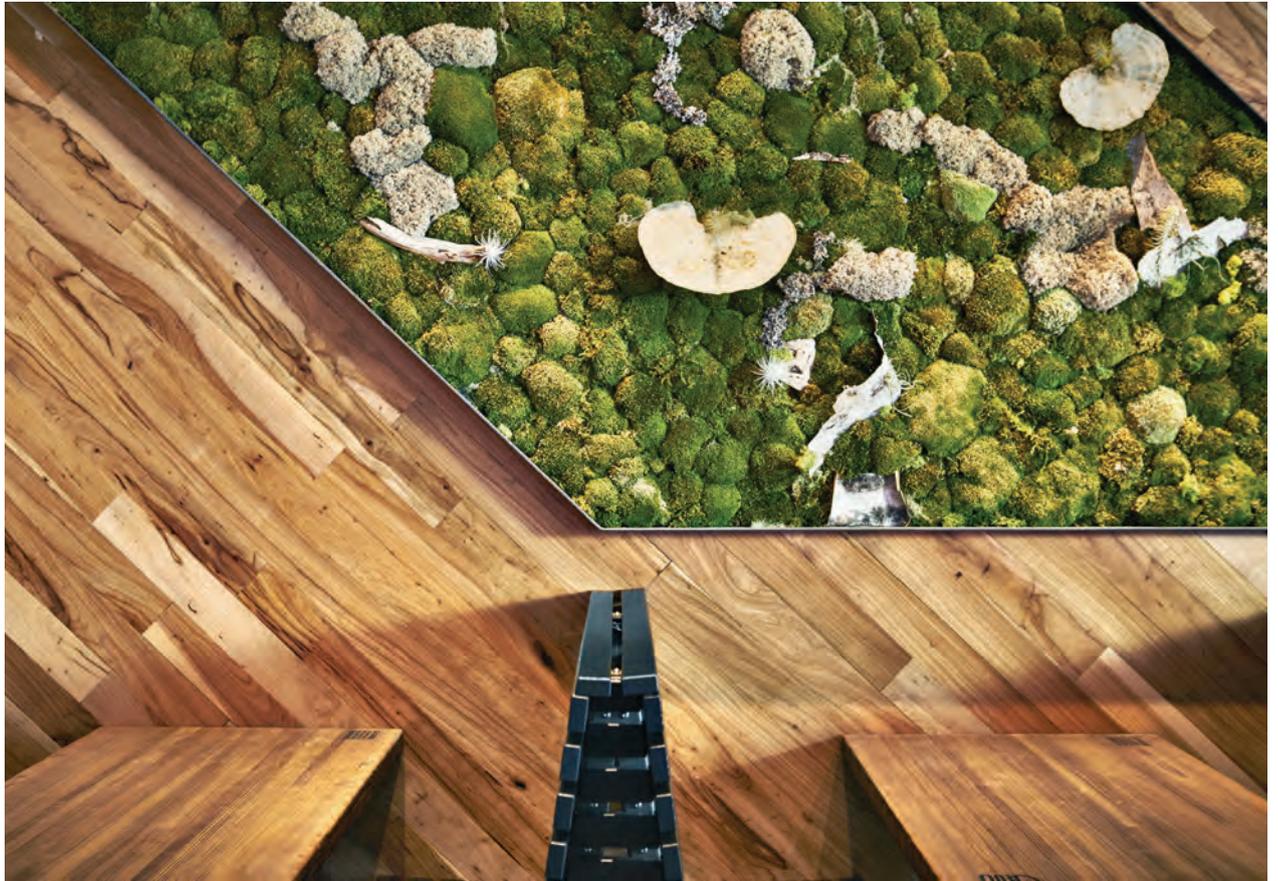


Top Lamar Union's three buildings maintain a friendly scale in an established neighborhood. Its mix of retail, restaurant, and residential amenities includes an Alamo Drafthouse, a pedestrian plaza, and a rooftop pool for residents.

Bottom The Rosedale office of Michael Hsu Office of Architecture supports a laid-back, creative culture that permeates Hsu's design process.

Top At Lamar Union's Shake Shack, a prominent living wall was designed by Austin's Articulture Design. The wall is visible to passing traffic on the busy street and creates an interior landscape for the urban project.

Bottom Hsu's firm designed the Austin restaurant to include decorative elements such as dynamic, funky light fixtures that double as planters and renewable Western Red Cedar paneling to complement the standard Shake Shack furnishings.



2015, mediates the bustle of South Congress to the west and the well-established neighborhood to the east. It seeks to represent the best and truest spirit of the community and be the kind of neighbor people want.

Hsu sees working creatively within the urban realm as the future of architecture in Austin. New Austin, he believes, can and should be far more than a haven for tech companies. What energizes him now are projects like Canopy, an integrated arts, nonprofit, retail, and restaurant development that, by providing low-cost studio and fabrication space for small companies and creative entrepreneurs, creates much-needed infrastructure for the city's creative communities.

"Austin can be a great 21st-century American city, if we get it right," he says, noting that, in an arts-rich city that does not yet have a long-standing architectural tradition, the design community has both a unique civic role and a strong tradition to build on. "The city's creative community, including its architects, has always had a scrappy mentality," he laughs. "We don't know where our next meal is coming from, but today we are having a great time."

Canan Yetmen is an Austin-based writer.

PHOTOS BY LARS FRAZER.



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The Cavallini Co. Stained Glass Studio, founded in 1953, specializes in leaded, faceted, and etched glass, as well as protective glazing, mosaic murals, and historic restorations. We offer complete design services, fabrication, and installation performed by Cavallini employees — assuring our clients the highest level of quality.

CavClear/Archovations

Booth 932

701 Second St., Hudson, WI 54016

715 381 5773

www.cavallinistudios.com

The CavClear® Total-Wall Air Space Control System is the premier and complete solution that eliminates mortar bridging and drop to manage moisture. Installed throughout the full height of the masonry, CavClear ensures a continuous, mortar-free area for drainage and ventilation, thereby providing reliable protection against moisture-related failures in masonry walls.

CDG Landscape Architects

Booth 256

325 N. St. Paul #3100, Dallas, TX 75201

972 463 4251

www.cdglad.com

CDG is a North Texas DBE/HUB design studio, celebrating 28 years as landscape architects, urban designers, visualization artists, and irrigation consultants. We have nationwide experience with public-private sector clients, including LEED-certified buildings, LID, ISWM, sustainable infrastructure, light-rail, streetscapes, theme parks, federal-municipal facilities, and commercial and multifamily projects.

CENTRIA Architectural Systems

Booth 245

915 Blackstone Dr., Allen, TX 75002

214 298 1595

www.centria.com

CENTRIA Architectural Systems is recognized as the leader in exterior metal wall cladding systems. CENTRIA provides solutions to successfully meet the challenges of today's commercial construction industry. In addition to an impressive array of form, color, and integrated components, we also offer the industry's most advanced thermal and moisture protection technology.

S CFZ Group

Booth 330

7410 John Smith #208, San Antonio, TX 78229

210 366 1911

www.cfzgroup.com

CFZ Group is a DBE, HUB, SBE, WBE, and MBE landscape architectural firm specializing in irrigation design, urban land planning, and parks planning. CFZ strives to incorporate preservation of special and historical site features, regulatory influences, community input, and the client's goals and constraints to achieve a sense of place.

Coldspring

Booth 348

17482 Granite West Rd., Cold Spring, MN 56320

320 685 3621

www.coldspringusa.com

From natural stone and bronze to industrial and diamond tooling products, Coldspring has been serving the architectural, memorial, residential, and industrial markets for 115 years. Headquartered in Cold Spring,

Minn., the company owns and operates multiple facilities across the country, including 30 quarries, five fabrication locations, and a bronze foundry.

Collaborative Engineering Group

Booth 808

8904 Fairbanks N. Houston Rd., Houston, TX 77064
281 598 1170

www.collaborative-engr.com

Collaborative Engineering Group provides mechanical, electrical, and plumbing (MEP) engineering services. Leveraging decades of engineering experience, our collaboration and diligence fuel success. From ensuring the MEP systems are designed to optimize both cost and efficiency, to working closely with our clients and partners, CEG blends seasoned expertise with personal attention.

Collier Galvin Associates

Booth 224

101 Turtle Creek Blvd., Dallas, TX 75207
214 658 9068

www.cgatx.com

Collier Galvin Associates is a seasoned multiline sales firm representing quality products and materials for today's outdoor built environment. Many of these beautiful and innovative products are new to our area — some new to the marketplace. Site amenities include Calpipe Bollards, mmicité, Hess site furnishings, Fermob, and Greenform.

Combs Consulting Group

Booth 121

8200 IH-10 W. #103, San Antonio, TX 78230
210 698 7887

www.combs-group.com

COMBS Consulting Group is an independent technology and security consulting firm that specializes in the design and implementation management of structured cabling systems, infrastructure, data network systems, voice systems, audio/visual systems, access control systems, intrusion detection systems, video surveillance systems, and wireless systems.

Comfort Designs Bathware

Booth 208A

435 Industrial Rd., Savannah, TN 38372
800 443 7269

www.comfortdesignsbathware.com

Comfort Designs is an American-made premium-brand bathing fixture manufacturer with a focus on healthcare, active adult, assisted care, skilled nursing, and memory care facilities. Our Trench Drain technology provides full water retention. It's the first real solution for barrier-free shower design since the inception of ADA.

Concept Surfaces

Booth 531

2414 Converse, Dallas, TX 75207
972 386 4900

www.conceptsurfaces.com

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

S Consolidated Armor Products

Booth 115

15504 Wright Brothers Dr., Addison, TX 75001
214 382 4100

www.caparmor.com

Consolidated Armor Products is a leading manufacturer of customized ballistic and architectural glass products. We laminate/insulate in our Dallas facility, producing forced entry, ballistic, and blast-resistant glass products for many applications. Our Houston facility, CAP Architectural, specializes in architectural glass solutions and caters to customers with high-end interior projects.

Construction Industry Solutions

Booth 918

1431 Greenway Dr. #525, Irving, TX 75038
972 910 9076

www.coins-global.com

COINS-Dallas offers design, development, and consultative solutions for architectural, civil engineering, and construction companies through the Autodesk range of products. Our Building Information Modeling (BIM) expertise and passion bring consultancy, implementation, software products, training, support, and software development into a single source to improve your business.

Crossville

Booth 931

P.O. Box 1168, Crossville, TN 38557
214 394 9498

www.crossvilleinc.com

Crossville is the leading American manufacturer of beautiful, sustainable solutions that advance the frontiers of tile design. We manufacture porcelain stone and tile for interior and exterior use, with the first U.S. tile plant designed to manufacture large-unit porcelain tiles.

DaVinci Roofscapes

Booth 738

13890 W. 101st St., Lenexa, KS 66215
913 599 0766

www.davinicroofscapes.com

The experienced team members at DaVinci Roofscapes develop and manufacture industry-leading polymer slate and shake roofing systems with an authentic look

and superior performance. DaVinci leads the industry in the greatest selection of colors, tile thickness, and tile width variety. The company's reliable products have a 50-year limited warranty and are 100 percent recyclable.

DEA Specialties

Booths 725, 824

5151 Castrovilla Rd., San Antonio, TX 78227
210 523 1073

www.deaspecialties.com

Specialties Subcontractor headquartered in San Antonio serving Divisions 5, 8, 9, 10, 11, and 12. Specifying operable walls, glass walls, accordion doors, translucent daylighting systems, fire and smoke curtains, tubular daylighting devices, and hand railings for architects in Central, South, and West Texas. Texas HUB, 8M, Austin WOB, SCTRCA, and DBE/SBE/WBE certified.

DEACERO

Booth 233

Ave. Lazaro Cardenas 2333, Garza Garcia, NL 66269, Mexico
800 332 2376

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.

Delta Millworks

Booth 619

4701 E. 5th St., Austin, TX 78702
512 385 1812

www.deltamilworks.com

Delta Millworks is the world's leading producer of charred wood siding. They have mastered this ancient Japanese process and burn wood beautifully for siding, flooring, fencing, and paneling projects used on residential and commercial applications in any environment.

Direct Expansion Solutions

Booth 634

1625 Wallace Dr. #120, Carrollton, TX 75006
855 339 0136

www.dxseng.com

DXS specializes exclusively in variable refrigerant flow (VRF) air conditioning and heating systems. As VRF experts, we can show you how this technology can make your life simpler: from more efficient buildings to consistently satisfied customers and tenants, to reduced maintenance expense.

S Dodge Data & Analytics**Booth 437**

4300 Beltway Place #180, Arlington, TX 76018
817 375 2949

www.construction.com

McGrawHill Construction is now Dodge Data & Analytics. We are the leading provider of data, analytics, news, and intelligence serving the North American commercial construction industry. The company's brands include Dodge, Dodge MarketShare®, Dodge BuildShare®, Dodge SpecShare®, Sweets, Architectural Record, and Engineering News-Record.

Door Pro Systems**Booth 820**

6711 Bingle Rd., Houston, TX 77092
713 462 0860

www.doorprosystems.com

Door Pro Systems has a complete line of both aluminum and hollow metal doors and frames, architectural plastic laminate and wood veneer doors, and an impressive assortment of finish hardware lines. This range of products assures our customers of the attractive benefit of single-source responsibility and in-house coordination.

Dryvit Systems**Booth 207**

One Energy Way, West Warwick, RI 02893
401 822 4100

www.dryvit.com

Dryvit manufactures Outsulation®, a line of exterior insulation and finish systems, providing exterior continuous insulation to commercial and residential buildings worldwide. Outsulation offers lower construction costs, improved energy efficiency, and long-term sustainability compared to other exterior walls. The final wall appearance can look like brick, stucco, metal, granite, or limestone.

DuPont Tyvek**Booth 818**

P.O. Box 543154, Dallas, TX 75354
800 288 9835

www.weatherization.tyvek.com

DuPont Building Envelope systems help make commercial buildings more durable, comfortable, and energy-efficient. Whether it's a skyscraper or a school, the building envelope is an essential line of defense against air, water, and wasted energy. DuPont Building Envelope systems offer solutions that meet or exceed codes, help extend building life, and help reduce fossil fuel consumption.

Dyson**Booth 943**

600 W. Chicago Ave., Ste. 275, Chicago, IL 60654
888 397 6622

www.airblade.dyson.com

Dyson Airblade. The most efficient and hygienic hand dryer.

Efficient-Tec International**Booth 625**

9659 Wendell Rd., Dallas, TX 75243
214 207 3440

www.eti-s3.com

Efficient-Tec International offers complete handrail solutions for your code-compliant projects. We can meet any requirement, either with our standard line of products, or with modification from the in-house engineering and fabricating staff. Illuminated or non-illuminated hand and guard rails in Stainless Steel, Aluminum, Brass, or Bronze.

S Enceptia**Booth 203**

10010 San Pedro Ave. #825, San Antonio, TX 78216
800 454 5499

www.enceptia.com

Enceptia is a design technology consulting firm providing innovative solutions and services to the building, infrastructure, and manufacturing industries. The company is an award-winning Autodesk Gold Partner, Autodesk Developer Network Member, and nationally recognized Autodesk Authorized Training Center with offices in Austin, Dallas-Fort Worth, Houston, and San Antonio.

EPIC Metals**Booth 743**

11 Talbot Ave., Rankin, PA 15104
877 696 3742

www.epicmetals.com

EPIC Metals 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 ft., interior acoustical control, and green building features. Toris®, Wideck®, Archdeck®, and Envista® offer architectural features to enhance any project.

Extron Electronics**Booth 435**

1025 E. Ball Rd., Anaheim, CA 92805
714 491 1500

www.extron.com

Extron Electronics is the leading manufacturer of classroom audio and video solutions for the K-12 market, including PoleVault® Digital Classroom AV Systems, VoiceLift® Microphone Systems, and GlobalViewer® software for network-based AV resource management and campus communications.

Flex Trim / Carter Millwork**Booth 109**

4264 Old Linwood Rd., Lexington, NC 27292
800 861 0734

www.flextrim.com, www.carterflex.com

The worldwide leader in the manufacture of flexible polyurethane moulding. Our product is the ideal solution when your design requires radius moulding applications. Our product replicates the grains and beauty of real wood for a fraction of the cost of real wood.

S Gate Precast Company**Booths 331, 333**

1220 N. Hwy. 77, Hillsboro, TX 76645
254 582 7200

www.gateprecast.com

With eight plants, Gate Precast is one of the nation's largest producers of architectural and structural precast concrete, featuring sustainable and innovative solutions. Gate designs, manufactures, delivers, and installs precast concrete systems throughout Texas and the eastern half of the U.S.

Georgia-Pacific Gypsum**Booth 719**

133 Peachtree St. NE, Atlanta, GA 30303
800 225 6119

www.gpgypsum.com

Dens® gypsum panels with treated cores, and fiberglass mats instead of paper facings, are inherently moisture- and mold-resistant. Our products provide proven moisture-tolerant solutions for both exterior and interior surfaces of the building enclosure, behind tile in wet areas, in shafts and stairwells, and in commercial roofing systems.

Grand Openings**Booth 403**

3605 Inwood Rd., Dallas, TX 75209
214 956 7700

www.grandopenings.com

Grand Openings offers the distinctive windows and doors architects want in their high-end residential projects, built with a degree of detail and fine craftsmanship you won't find in stock selections. We ensure each window and door matches your exact specifications, exceeds your expectations, and impresses your client for years to come.

GRAPHISOFT**Booth 745**

60 Hickory Dr., Fl. 1, Waltham, MA 02451
617 485 4200

www.graphisoft.com

GRAPHISOFT® ignited the BIM revolution in 1984 with ARCHICAD®, the industry-leading BIM software for architects. GRAPHISOFT continues to lead the industry

with innovative solutions, such as its revolutionary BIMcloud®, the world's first real-time BIM collaboration environment, EcoDesigner, the world's first fully BIM-integrated GREEN design solution, and BIM®, the world's leading mobile app for BIM visualization.

Guardian Industries

Booth 821

3801 US Hwy. 287, Corsicana, TX 75109

903 872 4871

www.guardian.com

Guardian SunGuard advanced architectural glass and Glass Analytic tools provide facade solutions that allow architects and designers to explore all the aesthetic and functional possibilities of building with light while meeting increasingly complex energy, daylighting, LEED, and performance requirements.

Hager Companies

Booth 735

139 Victor St., St. Louis, MO 63104

800 255 3590

www.hagerco.com

Focusing on innovative products since 1849, Hager Companies is the only U.S.-based provider offering a full line of door hardware. Along with our quality products and outstanding customer service, Hager provides complimentary Architectural Hardware Consulting (AHC) services and numerous AIA/CES registered continuing education courses.

S Hart, Gaugler & Associates

Booth 350

12801 N. Central Expy. #1400, Dallas, TX 75243

972 239 5111

www.hartgaugler.com

Hart, Gaugler & Associates is committed to providing high-quality structural and civil engineering design services to a diverse architectural client base serving national markets. Our company is known for excellent customer service and high-quality engineering design. Hart, Gaugler & Associates maintains registrations in 50 states and Puerto Rico.

S HAWA Americas

Booth 430

1825 Market Center Blvd. #345, Dallas, TX 75207

214 760 9054

www.hawa.com

Hawa Americas 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 45 years. Applications include sliding, folding, and stacking systems designed for use with wood, glass, or metal doors and walls.

S Headwaters Construction Materials

Booth 744

2202 Chalk Hill Rd., Dallas, TX 75212

214 403 8932

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

Booth 231

15851 Dallas Pkwy., Ste. 240, Addison, TX 75001

972 415 7882

www.hei-eng.com

Henderson Engineers (HEI) offers mechanical, electrical, plumbing, acoustics, architectural lighting, commissioning, engineer-led design/build, fire protection, refrigeration, security, and sustainable and technology design. With 10 locations nationwide, including offices in Houston and Dallas, HEI is licensed in all 50 states and comprised of over 500 employees, with more than 150 licensed engineers and 100 LEED® APs.

Hollaender Manufacturing

Booth 609

10285 Wayne Ave., Cincinnati, OH 45215

513 772 8800

www.hollaender.com

Hollaender's architectural railing systems are a key design element in the building industry. Architects, builders, and owners are designing and building cost-effective and easy-to-install architectural railing systems by utilizing our Speed-Rail® and Interna-Rail® mechanical aluminum fitting systems with a variety of infill panel options.

Hoover Treated Wood Products

Booth 907

154 Wire Rd., Thomson, GA 30824

706 595 7355

www.frtw.com

Code-complying, pressure-impregnated, fire-retardant-treated wood from the world's largest producer. The treated plywood and lumber are available to lumber dealers in all 50 states through a network of distributors that carry an inventory and can also order special products as necessary.

Hufcor

Booths 225, 227

2101 Kennedy Rd., Janesville, WI 53545

800 356 6968

www.hufcor.com

The world's leading manufacturer of sound-rated operable, accordion, and glass partitions. Receive layout assistance, estimating, and service from a global network of trained professionals. Now available: Smart BIM Revit families allow you to click and drag objects into your drawings, automatically calculate and display storage closet minimum dimensions, and much more.

Hylida Rodriguez Design

Booth 218

9801 S. Cage Blvd., Ste 5-572, Pharr, TX 78577

956 562 9392

www.hylidarodriguez.com

Hylida Rodriguez Design is a company dedicated to creating the best and most beautiful custom doors. We have over 25 years of experience in high-quality hand-crafting perfectly balancing functionality and design.

S IMAGINiT Technologies

Booth 235

1255 Corporate Dr. #175, Irving, TX 75038

972 957 9005

www.imaginit.com

IMAGINiT has an amazing team of people who assist our clients in making the most of their design technology. We do lots of things: from helping with Autodesk, ARCHIBUS, and Leica Geosystems technology, to creating products that reduce manual rework and aid communications, like IMAGINiT Clarity.

S International Cellulose Corporation

Booth 254

12315 Robin Blvd., Houston, TX 77045

713 433 6701

www.spray-on.com

International Cellulose Corporation is the world's leading developer and manufacturer of cellulose spray-applied thermal insulation and acoustical finishes. International Cellulose has developed high-performance cellulose products such as K-13, SonaSpray, SonaKrete, and Ure-K.

International Code Council

Booth 144

500 New Jersey Ave., NW, Washington, DC 20001

888 422 7233

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.

Jordan & Skala Engineers**Booth 800**

17855 N. Dallas Pkwy., Ste. 320, Dallas, TX 75287
469 385 1616
www.jordanskala.com

Jordan & Skala Engineers is a mechanical, electrical, plumbing, and structural engineering consulting firm specializing in the design and construction of high-performance buildings. For over 60 years, JSE has delivered integrative engineering to meet our clients' requirements, budgets, and schedules. Our multidisciplinary team works across seven offices throughout the U.S.

S JQ**Booth 832**

2105 Commerce St., Dallas, TX 75201
214 752 9098
www.jqeng.com

JQ is an award-winning multidisciplinary firm providing structural engineering, civil engineering, land surveying, and facility performance services throughout the southern United States. The firm has offices in Austin, Dallas, Fort Worth, and Houston.

Kalwall**Booth 727**

5122 Steadmont Dr., Houston, TX 77040
713 781 3287
www.griesenbeck.com

Griesenbeck Architectural Products exclusively furnishes and installs the following: Solatube International TDDs (daylight solution targeting interior spaces); Kalwall (insulated, translucent fiberglass system designed for optimal thermal performance and daylight for walls, canopies, and skylights); Smoke Guard (Fire/smoke separation utilizing fabrics); McKeon (Fire/smoke separation using numerous steel and fabric solutions).

Keene Building Products**Booth 408**

P.O. Box 241353, Mayfield Heights, OH 44124
440 605 1020
www.keenebuilding.com

Keene Building Products is the premier innovator and manufacturer of 3-dimensional filament products. Our noise products are designed for construction projects such as multifamily 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.

Krantz Recovered Woods**Booth 913**

14807 Hwy. 290 E., Manor, TX 78653
512 278 9998
www.krantzrecoveredwoods.com

Krantz Recovered Woods, of Austin (Manor), manufac-

tures reclaimed, virgin growth wood from old salvaged buildings and underwater logging efforts. Products include flooring, beams, millwork, siding, paneling, and countertops. Primary woods are cypress and longleaf pine. Notable clients: Texas Governor's Mansion, Whole Foods, Botanical Research Institute of Texas, Chesapeake Bay Foundation, and HomeAway.com.

Kusser Fountainworks**Booth 819**

3109 E. 4th Ave., Tampa, FL 33605
813 248 3428
www.kusserusa.com

Kusser FountainWorks offers water feature and fountain solutions — from architectural fountains, water walls, waterfalls, and interactive fountains, to spray parks, courtyard fountains, and, of course, our floating granite objects, which include: floating sphere (Kugel), wheel, disc, and ring fountains. Kusser FountainWorks is your single source company for complete fountain packages.

S L.A. Fuess Partners**Booth 439**

3333 Lee Pkwy., Ste. 300, Dallas, TX 75219
214 871 7010
www.lafp.com

Providing innovation, experience, and service in structural engineering for Texas Architects for 35 years. Lead Structural Engineer for Toyota, Love Field Modernization Program, State Farm Dallas, Cedar Ridge High School, Watermark Church, Museum Tower, Dallas City Performance Hall, Nebraska Furniture Mart, and the Botanical Research Institute of Texas.

Landscape Forms**Booth 633**

431 Lawndale Ave., Kalamazoo, MI 49048
800 430 6209
www.landscapeforms.com

A Sense of Place... You know it when you feel it. For more than 40 years, Landscape Forms has been producing site furniture and accessories that help designers and other clients create a sense of place in outdoor environments. We do it through integrated product collections, leading edge technology, and great design.

Legacy Timber**Booth 503**

4000 Lubbock Ave., Fort Worth, TX 76110
817 926 9000
www.legacytimber.com

Legacy Timber specializes in reclaimed antique heart pine timbers/beams, decking, and posts. Our extensive inventory includes beams ranging from 20'–25' long, as well as decking 8'–24' long. Posts are 7"–9" in diameter and 12'–17' long. Our materials have a wide range of applications, including walls, ceilings, and furniture.

Lift-U Division, Hogan Mfg**Booth 946**

P.O. Box 398, Escalon, CA 95320
209 838 2400
www.lift-u.com

LIFT-U Division of Hogan Mfg produces a line of wheelchair lifts designed to solve accessibility problems in difficult applications. To assist the architect in protecting the aesthetics of the room, LIFT-U's Wheelchair Lifts are invisible when not in use, quiet, and reliable, and require no additional floor space.

S Loewen Windows and Doors**Booth 713**

77 Hwy. 52 W., Steinbach, MB R5G 1B2, Canada
204 326 6808
www.loewen.com

Since 1905, Loewen has developed a reputation for windows and doors that are distinctive and cutting-edge in their functionality. Loewen products offer performance to keep homes comfortable and energy-efficient, and strength to protect against the worst that nature can deliver. Blending modern engineering and custom craftsmanship, we achieve uncommon strength and dramatic designs.

M&S Engineering**Booth 708**

6477 FM 311, Spring Branch, TX 78070
830 228 5446
www.msengr.com

M&S Engineering is a full-service firm whose mission is to provide its clients with quality, efficient services at the greatest overall value. M&S can fully meet its clients' needs by allowing them to engage a single firm for all their engineering, design, consultation, planning, and analytical needs.

M2 Studio**Booth 320**

918 Dragon St., Dallas, TX 75207
214 752 7279
www.m2studio.net

M2 Studio is a Dallas-based architectural visualization firm offering the architectural industry computer renderings, animation services, and interactive sales tools. We will do everything we can to help you find the best visualization solution for every project. We have enjoyed being a TxA exhibitor for 14 years straight.

Marvin Windows and Doors**Booth 312**

P.O. Box 100, Warroad, MN 56763
866 687 8431
www.marvin.com

Marvin Windows and Doors brings its Built Around You® philosophy to life with every customer and every solu-

tion. 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.

S **McCarthy Building Companies**

Booth 920

12001 N. Central Expy. #400, Dallas, TX 75243

972 991 5500

www.mccarthy.com

McCarthy Building Companies has been a community builder across America for more than 150 years, and in Texas for 36 years, creating and developing positive working relationships with clients in a diverse range of markets. McCarthy has built in nearly every state, with projects ranging in size from \$1 million to well over \$500 million.

MCT Sheet Metal

Booth 243

29210 Quail St., Katy, TX 77493

281 391 0285

www.mctsheetmetal.com

MCT Sheet Metal is a major provider of quality architectural sheet metal products and services to schools, churches, and residential and industrial clients. MCT also provides historical restoration of architectural sheet metal on government building domes and church steeples.

Metl Span

Booth 809

1720 Lake Point Dr., Lewisville, TX 75087

972 221 6656

www.metlspan.com

Metl Span is a dynamic innovator dedicated to manufacturing and marketing the highest quality of insulated building panel products. Metl Span has been a pioneer in research, design, production, and sales of insulated metal panels. We serve the institutional, commercial, and industrial markets and offer the leading panel for the cold storage industry.

Metro-Repro

Booth 732

8906 Chancellor Row, Dallas, TX 75247

972 484 9292

www.metrorepro.com

Metro-Repro provides large-format printers/plotters, scanners, and MFP systems from Océ, Canon, and HP to architects and engineers throughout Texas and the surrounding states. Our award-winning, factory-trained technicians service everything we sell to ensure minimal downtime. We carry paper, toner, and inks for all brands of large-format printers at very competitive prices.

Mid-Continental Restoration

Booth 349

401 Hudson Rd., Fort Scott, KS 66701

800 835 3700

www.midcontinental.com

Mid-Continental Restoration Co. is a specialty contractor providing quality services for building envelope repairs and restoration. Four offices provide these services to 11 states, reaching from Canada to Mexico. Qualified, dependable, professional — these are just some of the many positive characteristics used by previous clients to describe Mid-Continental.

Midland MFG – MARCOZA Architectural Products

Booth 308A

4800 Esco Dr., Fort Worth, TX 76140

817 478 4848

www.midland-midco.com

MARCOZA architectural castings are used for plaques, name plates, historical markers, architectural letters, medallions, memorials, and ornamental restorations. Our products are cast in bronze and aluminum, and we are also able to photographically generate crests and logos from digital files. Artists can custom craft 3D personal likenesses or graphics in a bronze bas relief.

Milgard Windows & Doors

Booths 901, 903, 905

705 W. Wildlife Pkwy. #105, Grand Prairie, TX 75050

817 525 2601

www.milgard.com

Milgard Windows and Doors is one of the largest and most trusted names in windows and doors. For the last 50 years, we've demonstrated our commitment to innovation, quality, and service. Milgard has a full lifetime warranty on all vinyl, aluminum, and fiberglass products!

Minick Materials

Booth 915

326 N. Council, Oklahoma City, OK 73127

405 343 7879

www.minickmaterials.com

Minick Materials is a regional supplier of building stone, manmade stone, and thin stone. Our specialty is sandstone from the Oklahoma/Arkansas formations, including building stone, landscape stone, and retaining wall stone.

Mitsubishi Electric

Booth 613

14521 Old Katy Rd. #100, Houston, TX 77079

469 506 7607

www.mitsubishipro.com

The R2-Series simultaneously cools and heats different zones within a building to provide energy-saving heat-recovery operation through the use of the BC Control-

ler. Supports up to 50 indoor units. Available in both 208/230V and 460V with capacities up to 30 tons for various applications. Cool one zone while heating another, and set up zones to maximize simultaneous operation.

MLAW Engineers

Booth 131

2804 Longhorn Blvd., Austin, TX 78758

512 835 7000

www.mlaw-eng.com

Established in 1964, MLAW Engineers is recognized as one of the most respected structural engineering firms in Texas. MLAW's structural engineers have authored nationally accepted design manuals and software, setting standards for the industry. MLAW offers foundation design, framing plans, project consulting, energy rating and field testing, forensics, and inspections.

Modernfold Door & Specialties of DFW

Booth 156

10430 Shady Trail #105, Dallas, TX 75220

214 357 2572

www.trwfamily.com

Modernfold Door & Specialties of DFW, part of the TRW Family of Companies, furnishes, installs, and services space division products to optimize use of space for meetings, conferences, office space, etc. We partner with the leading manufacturers in the industry: Modernfold, Skyfold, Total Door, and Klein.

Morrison-Shiple 3D Laser Scanning

Booth 146

15959 N. Dallas Pkwy., Ste. 473, Dallas, TX 75248

469 334 3883

www.morrisonshiple.com

Morrison-Shiple provides 3D Laser Scanning and BIM services with a primary emphasis on documenting existing building conditions prior to design and constructions. Typical services offered include: as-built floor plans & elevations, Revit modeling, space/area verifications, above-ceiling utilities, and construction

Natural Gas Utilities of Texas

Booth 930

5420 LBJ Frwy., Ste. 1820, Dallas, TX 75240

214 549 7149

www.atmosenergy.com

Natural Gas Utilities of Texas is comprised of Natural Gas Providers, including Atmos Energy, Center Point Energy, One Gas, and Texas Gas Service. This group provides the latest in energy conservation, gas technology, and service.

NCARB

Booth 846

1801 K St. NW, Ste. 700-K, Washington, DC 20006

202 783 6500

www.ncarb.org

The National Council of Architectural Registration

Boards, a nonprofit organization, is a federation of the architectural licensing boards in each of the 50 states, the District of Columbia, Guam, Puerto Rico, and the U.S. Virgin Islands. These 54 boards constitute NCARB's membership.

Nichiha USA

Booth 307

6465 E. Johns Crossing, Johns Creek, GA 30097

770 805 9466

www.nichiha.com

Explore the power of possibilities with Nichiha's fiber cement architectural wall panels. Our ever-expanding offering of textures, finishes and profiles lifts buildings of all kinds to new and unexpected places. With a sophisticated hidden fasteners system and a meticulously engineered drained and back ventilated rainscreen, we deliver the performance and look you desire.

S Oldcastle Architectural Texas

Booth 351

2561 SW Grapevine Pkwy. #200, Grapevine, TX 76051

844 576 1364

www.oldcastleapg.com

Oldcastle Architectural Products Group manufactures materials that consist of Architectural Block and Gray Block, Oldcastle Segmental Retaining Walls Systems, Decorative Wall Block, Quik-Brik, Glass Block, and a new and innovative wall system called Enduramax. Belgard, our paver and horizontal application group, is also nationwide.

Owens Corning

Booth 324

5465 Legacy Dr. #150, Plano, TX 75024

800 438 7465

www.ocbuildingspec.com

Owens Corning is a leading global producer of residential and commercial building materials, glass-fiber reinforcements, and engineered materials for composite systems. A Fortune 500 company for 60 consecutive years, Owens Corning is committed to driving sustainability by delivering solutions, transforming markets, and enhancing lives.

Panda Windows and Doors

Booths 707, 709

3415 Bellington Rd., Las Vegas, NV 89030

702 643 5700

www.panda-windows.com

Designed and manufactured in Las Vegas, Panda's large opening glass door systems are backed by a quarter of a century of architectural design and engineering experience. Our unwavering commitment to quality, sustainability, and innovation are at the foundation of Panda's history, and continue to dictate the standards for our entire product line.

Panel Specialists

Booth 534

3115 Range Rd., Temple, TX 76504

254 774 9800

www.panelspec.com

PSI is a Texas-based FSC-certified manufacturer and installer of special wall surface systems for commercial and institutional interiors. Our engineered panels systems are available with: HPL; metal, digital, and marker-board laminates; and wood veneers, solid phenolic resin, and Torzo finishes. Markets served include: educational, healthcare, corporate, hospitality, and transportation.

Parex USA

Booth 239

4125 E. La Palma Ave. #250, Anaheim, CA 92807

714 778 2266

www.parexusa.com

Parex USA is a leader in the fields of specialty chemicals and ready-to-use mortars. With an ongoing commitment to green initiatives, such as low-VOC finishes and lightweight and dustless mortars, Parex USA brands offer a complete line of innovative products for EIFS, stucco, and tile and stone installation systems.

PCG

Booth 631

8915 Aberdeen Park Dr., Houston, TX 77095

281 799 4800

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.

Performance Surfaces

Booth 939

821 W. Wilshire Blvd., Oklahoma City, OK 73116

405 463 0505

www.performancesurfaces.com

Barrier One provides a permanent barrier that eliminates the route of moisture vapor emissions through the concrete slab by restricting the integral capillary system, a capillary break. Barrier One removes the necessity for field moisture testing, topical moisture remediation systems and project delays due to the inability to install flooring materials on schedule. progress scans.

Pilkington North America – NSG Group

Booth 747

811 Madison Ave., Toledo, OH 43604

800 221 0444

www.pilkington.com/na

As a leading global glass manufacturer, the NSG Group provides one of the broadest ranges of glass products available in the world today. Pilkington products help control energy usage, insulate against noise, provide safety and security, afford decoration and privacy, incorporate self-cleaning properties, and are used in all-glass facades.

S Pinnacle Structural Engineers

Booth 221

3120 Southwest Frwy. #410, Houston, TX 77098

713 807 8911

www.pinnaclestructural.com

Pinnacle Structural Engineers is an award-winning structural engineering consulting firm based in Houston that provides services across the United States for a wide-variety of project types, including office buildings, worship facilities, schools, healthcare facilities, warehouses, industrial buildings, blast-resistant structures, and more.

Plasteco

Booth 406

8535 Market St., Houston, TX 77029

713 673 7710

www.plasteco.com

Plasteco, founded in 1956, is a leading manufacturer of architectural, commercial, and industrial skylights, heat and smoke vents, and skylight fall protection. Plasteco's Fallguard Skylight Screens exceed OSHA regulations. Plasteco makes everything from skylight domes for existing skylights, to custom units for new and retrofit applications.

Polytronix

Booth 249

705 N. Plano Rd., Richardson, TX 75081

972 238 7045

www.polytronixglass.com

Polyvision™ Switchable Privacy Glass is internationally known for its quality and balance of privacy and clarity. Manufactured in Richardson, Texas, our glass goes from a translucent state to a transparent state at the flip of a switch. Our cutting-edge technology is one-of-kind in the glass market.

PPG Industries

Booth 107

One PPG Place, Pittsburg, PA 15272

412 434 3131

www.ppgideascape.com

PPG Industries' vision is to continue to be the world's leading coatings and specialty products company. Through leadership in innovation, sustainability, and color, PPG helps customers in industrial, transportation, consumer products, and construction markets and

aftermarkets to enhance more surfaces in more ways than any other company.

Pyrok

Booth 432

36 Butler Hill Rd., Somers, NY 10589

914 841 3677

www.pyrok.com

Pyrok provides seamless and durable sound absorbing wall and ceiling treatments for architectural design. It is our mission to assist our architectural, consulting, and contracting clients on how to integrate our sound absorbing products into their projects. We pride ourselves on taking a sustainable and proactive approach to acoustical considerations in the design phase.

S Quality Powder Coating

Booth 220

1838 Forms Dr., Carrollton, TX 75006

972 488 0635

www.qualitypowdercoating.com

Based in Carrollton, Texas, Quality Powder Coating offers architectural grade coatings to meet the AAMA 2604 and 2605 specifications, as well as the new wood grain powder coating and decorative coatings. With no VOCs, powder coating is paving the way for a greener future.

S R.M. Rodgers/Swisspearl

Booth 703

6352 Alder Dr., Houston, TX 77081

800 392 0629

www.rmrodgers.com

Swisspearl is a cementitious ventilated facade system. Owners like the system because of its low maintenance, energy savings, and ROI value, and the unique, long-lasting appearance for their buildings. Architects like its quality and UV color resistance, the many color and design options, and the many successful high-profile reference projects.

Read Architectural Products

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972 378 6700

www.smokeguard.com

Smoke-Guard provides innovative and aesthetically appealing fire and smoke protection systems to fit any purpose and any opening in your building.

Rehme Steel Windows & Doors

Booth 313

3914 Crawford St., Spicewood, TX 78669

512 916 0511

www.rehmesteel.com

We design and produce custom steel frame windows and doors for high-end residential projects. We produce a 100% MADE IN THE USA product. All of our assemblies are HAND CRAFTED IN TEXAS, BY TEXANS. We

take pride in producing stiffer door panels and sashes than all our competitors.

Rhino Austin

Booth 251

916 Springdale Rd., Bldg 5, Unit 101, Austin, TX 78702

512 374 1008

www.rhinoaustin.com

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

Rigidized Metals Corporation

Booth 306

658 Ohio St., Buffalo, NY 14203

716 849 4760

www.rigidized.com

Since 1940, Rigidized Metals Corporation has led the world in the development and production of deep-textured, three-dimensional metals used in design and architectural applications. Our products are known for their attractive, sustainable, and functional appeal. Rigidized Metals proudly supports the community of architects, designers, engineers, and green builders.

Rockfon

Booth 112

4849 S. Austin Ave., Chicago, IL 60638

708 563 2600

www.rockfon.com

ROCKFON has been a leading manufacturer of ceiling panels in Europe for more than 50 years. Now, ROCKFON ceiling panels are prepared to stand above the rest in North America because of performance advantages made possible by our raw material: stone wool.

S Rogers-O'Brien Construction

Booth 400

1901 Regal Row, Dallas, TX 75235

214 962 3060

www.r-o.com

Since 1969, Rogers-O'Brien has firmly established itself as a leading general contractor in Texas by providing a wide range of pre-construction and construction management services. Our unique approach consistently delivers high-quality buildings in a variety of market sectors, exceeding the most demanding expectations. Rogers-O'Brien has offices in Austin, Dallas, and Houston.

Rollok

Booth 248

685 John B. Sias Memorial Pkwy. #875,

Fort Worth, TX 76134

817 701 2442

www.rollok.com

Rollok custom fits tambour doors to a variety of applications, including medical, government, retail cart "kiosk" RMU fixtures, and millwork applications. Made of double-walled aluminum slats, these lightweight aluminum doors roll up and out of sight, yet when closed and locked, provide a solid wall to prevent intrusion.

Ron Blank & Associates

Booth 302

2611 N. Loop 1604 W. #100, San Antonio, TX 78258

210 408 6700

www.ronblank.com

Ron Blank & Associates bridges the gap between design professionals and building product manufacturers through: online, face-to-face, and webinar AIA/HSW continuing education courses; GBCI continuing education for LEED APs; LEED Green Associate and LEED AP exam prep courses; direct product representation; video production; and product guide spec writing.

ROXUL

Booth 147

8024 Esquesing Line, Milton, ON L9T 6W3, Canada

800 265 6878

www.roxul.com

ROXUL is part of ROCKWOOL International, the world's largest stone wool manufacturer, which operates in over 30 countries. ROXUL Insulation is used in a number of different applications including flat and low-sloped roofs, exterior cavity and rainscreen, curtain wall and interior applications. ROXUL provides fire and water resistance and superior sound absorption properties.

RoyOMartin

Booth 721

P.O. Box 1110, Alexandria, LA 71309

800 299 5174

www.royomartin.com

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 of RoyOMartin's panel products are APA-rated and available as FSC-certified. Additionally, RoyOMartin manufactures lumber and timber, also available as FSC-certified.

S Rugged Cycles

Booth 847

103 Pease St., Bryan, TX 77803

979 822 2453

www.ruggedcycles.com

Rugged Cycles produced the world's first airless, chainless, stainless bicycle. Since then, we have improved this design and also introduced the RuggedBikeShare System. This bike sharing system has been employed in the industrial, municipal, and high-density Class A residential markets.

S-5!**Booth 730**

8655 Table Butte Rd., Colorado Springs, CO 80908
719 495 0518
www.s-5.com

Architects Trust S-5!® to Protect Their Metal Roof Design. Increasingly, architects are developing preferential appreciation of the aesthetic beauty and long-lasting benefits of metal roofing. But the attachment of metal rooftop ancillary items such as HVAC, snow retention, solar arrays, and walkways had always been difficult, often causing leaks and maintenance problems — until S-5!

San Antonio Sound & Light**Booth 309**

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210 524 3910
www.saslonline.com

San Antonio Sound & Light is an Audio/Video/Lighting & Acoustics service provider. Design Build and Design Assistance to Architects is our specialty. Serving South Texas for 21 years.

S Santafe Tile Corp**Booth 806**

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305 885 9002
www.santafetile.com

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Schluter-Systems creates and manufactures installation systems specifically designed for tile and stone. Our innovative systems combine state-of-the-art technology, practical experience, and attention to detail, in order to protect the integrity of every tile installation, and allow for the application of this ideal surface covering on virtually any surface.

Schuler Shook**Booth 318**

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www.schulershook.com

Schuler Shook offers theatre planning services, architectural lighting design, feasibility studies, facility programming, and technical systems design. Projects include: Dallas City Performance Hall; Walton Arts

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Scranton Products**Booth 835**

9630 Chartwell Dr., Dallas, TX 75243
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www.scrantonproducts.com

Scranton Products offer the most comprehensive and trusted line of innovative products that add functional and aesthetic value, superior performance, durability, minimal maintenance, lower life cycle cost, and sustainability. For more than 30 years, our American-made premium brands have led the market. Our well-known brands include Hiny Hider Toilet Partitions, Tufftec Lockers, Resistall Partitions, and Duralife Lockers.

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www.sedak.com

sedak GmbH & Co. KG, based in Gersthofen, Germany, is a premium manufacturer of superior-quality oversize insulating and safety glazing. Our maximum formats are not only visually impressive — their economics are amazing, too. Large formats with dimensions of up to 15 meters (49 ft) in serial production and top quality.

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Serge Ferrari is the leading manufacturer of coated fabrics in the world. We've completed projects in Hospitality, Commercial/Retail, Logistic, Consumer, & Stadia, and offer solutions for solar protection, acoustics, energy conservation, graphics, structures, and many more applications on your next project.

Shah Smith & Associates**Booth 535**

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713 780 7563
www.shahsmith.com

Shah Smith & Associates is a consulting MEP 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.

S Sherwin-Williams**Booth 436**

2100 Lakeside Blvd. #500, Richardson, TX 75082
214 728 6696
www.sherwinwilliams.com

Sherwin-Williams is a manufacturer and distributor of paints/finishes.

Shildan**Booth 250**

2047 Brigg Rd., Mount Laurel, NJ 08054
215 525 4510
www.shildan.com

Shildan is the leading supplier of Terracotta Rainscreen and Sunscreens for breathtaking and energy-efficient building facades in the U.S. Shildan offers the most design options of any terracotta manufacturer, and our in-house technical team provides concept-to-completion design guidance to architects and owners throughout the entire project.

Sika Sarnafil**Booth 342**

2517 Fairway Park, Houston, TX 77092
713 812 0102
usa.sarnafil.sika.com

Thermoplastic Membrane Roofing, Plaza Decks Waterproofing, and Vegetative Roofing. Engineered building envelope solutions from a single, trusted source. We are a world market leader in thermoplastic membrane technology with more than 50 years of roofing and waterproofing experience. Texas landmark projects include Cowboy Stadium, Toyota Center, DFW Airport, and the George Bush Presidential Library.

Smart Vent Products**Booth 802**

430 Andobro Dr. #1, Pitman, NJ 08071
877 441 8368
www.smartvent.com

Smart Vent Products is the leading manufacturer of foundation flood venting systems and has an ICC-ES-certified product line with dual-function and insulated engineered models for residential and commercial applications. Smart Vent is providing over 80 million square feet of certified flood protection around the world today.

Southwest Architectural Sales**Booth 833**

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www.southwestarch.com

Southwest Architectural Sales represents brands in the commercial safety and security products division. Product lines include Dorma Architectural Hardware, Alarm Lock, stand alone access control products, Republic

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Booth 338

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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, mobile workstations, and movable walls that will enhance green building design.

S SpawGlass

Booth 733

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210 651 9000
www.spawglass.com

Founded in 1953 by Louis Spaw and Frank Glass, SpawGlass is a commercial and civil contractor with offices in Austin, the Golden Triangle, Houston, North Texas, San Antonio, and South Texas. The company has approximately 550 team members and is 100 percent employee-owned — with ownership open to all employees.

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Stanley Security Solutions provides a wide range of product and services to meet the customer's need for Best mechanical, electronic, CCTV surveillance, automatic, and personal security product groups. In addition to Best mechanical lock and cores, and Precision and Stanley Commercial hardware, our team is committed to providing optimal solutions to meet both architect and owner needs.

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Booth 737

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Atlanta, GA 30331
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Sto products offer unique advantages that architects find helpful for their projects, such as moisture protection, energy efficiency, continuous insulation, air barriers, potential LEED credits, and design flexibility. Stop by the Sto booth to see the latest innovations in exterior wall systems, and learn how we can help you.

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36037
334 382 6534
www.structuralwood.com

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Studio Outside

Booth 100

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www.studiooutside.us

Studio Outside is a team of passionate designers who find inspiration in the freedom of exploration. We pursue what we value: creating thoughtful design, collaborating with talented people, and embracing the unknown. Our creative processes establish meaningful relationships with clients, colleagues, and our internal team to effect change and benefit the communities of which we are a part.

Sun Ports

Booth 607

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Sun Ports offers shade solutions for everything under the sun. With over 200,000 units installed nationwide, Sun Ports offers a variety of pre-engineered canopy and custom structures available in numerous shapes, sizes, and colors. Our fabrics block out up to 96% of the sun's harmful UV rays.

Sunsational Solutions

Booth 844

600 S. Bell Blvd., Ste. 16, Cedar Park, TX 78613
512 246 8468
www.sunsationalsolutions.com

Sunsational Solutions is passionate about saving energy and shares its 80 years of industry experience with commercial and residential clients. Specializing in solar control window film, safety and security film,

and decorative and custom decorative window films, the company is always on the cutting edge of the latest technology.

TAMKO Building Products

Booth 736

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417 641 4691
www.tamko.com

TAMKO® offers a full line of residential and commercial roofing products, including Heritage® laminated asphalt shingles, 3-tab asphalt shingles, Awaplan SBS-modified roofing systems, MetalWorks® steel shingles, TW Metal & Tile and TW Underlayment self-adhering SBS-modified underlayments, which can serve as the underlayment below metal roofing systems.

Tamlyn

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www.tamlyn.com

TAMLYN has brought to market a complete water management system of enclosure with TamlynWrap, XtremeSeam tape, XtremeFlashing tapes, and XtremeSealant. TamlynWrap is a drainable housewrap that exceeds current code requirements with unique continuous 1.5 mm integrated filaments that provide 96% drainage efficiency.

S TerraCORE Panels

Booth 113A

2030 Irving Blvd., Dallas, TX 75207
877 503 2062
www.terracorepanels.com

The TerraCORE brand is an internationally recognized, state-of-the-art reinforced wall panel cladding system that incorporates the natural beauty of large-format porcelain, granite, marble, limestone, travertine, onyx, and sandstones with an array of CORE materials. Our product's crown jewel is the reinforced, lightweight honeycomb panel cladding system that can be used anywhere and everywhere dimensional stone or porcelain can be used.

Texas Board of Architectural Examiners

Booth 911

333 Guadalupe St. #2-350, Austin, TX 78701
512 305 8536
www.tbae.state.tx.us

The mission of the Texas Board of Architectural Examiners is to protect public health, safety, and welfare through the regulation of the practice of the professions of architecture, landscape architecture, and interior design.

Texas Building Products**Booths 906, 908**

3261 Hwy. 108, Strawn, TX 76475

254 672 5262

www.texasbuildingproducts.com

Texas Building Products, located in North Texas, manufactures architectural concrete masonry products, including split face block, burnished block, polished block, and Spectra-Glaze II glazed block. We offer veneer face sizes up to 16" x 24".

S Texas Scenic Company**Booth 332**

8053 Potranco Rd., San Antonio, TX 78251

210 684 0091

www.texasscenic.com

Texas Scenic Company is a full-service theatrical equipment company and custom theatrical systems integrator. We design, manufacture, and install stage curtain, counterweight, and motorized rigging, and theatrical lighting, dimming, and control equipment. We provide a complete line of expendables and hardware, as well as custom equipment and solutions to fit every need.

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www.thermalbldg.com

Thermal Building Systems is an independent manufacturer's representative group providing solutions for your cladding needs. We offer a wide range of cladding materials and specialize in rainscreens and high-performance thermal solutions.

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Thermal Windows manufactures windows, sliding glass doors, and terrace doors in Tulsa, Oklahoma, for buildings throughout America. Our products can be found in new construction and retrofit projects, including residential high-rises, schools and universities, churches, hospitality and extended-stay facilities, HUD projects, and military housing.

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954 218 4428

www.thorntontomasetti.com

Thornton Tomasetti provides engineering design, investigation, and analysis services to clients worldwide on various project types. Our integrated practices address the full life cycle of a structure. Founded in 1956,

Thornton Tomasetti is today an 800-person firm with 26 offices worldwide, and local offices in Dallas.

S TLC Engineering for Architecture**Booth 845**

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214 540 5900

www.tlc-engineers.com

TLC Engineering for Architecture provides exceptional high-performance engineering design, consulting, and energy services. Founded in 1955 and consistently ranked as one of the largest MEP and structural engineering firms in the country, TLC is an industry leader delivering high-performance building design and consulting services on a wide array of building types.

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210 494 3551

www.tormaxusa.com

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S Total CAD Systems**Booth 601**

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281 445 6161

www.tcadsys.com

Total CAD Systems is the leader in Building Information Modeling (BIM) software training and services. Our expertise and quality of service has helped many design and engineering firms reach their goals and attract more business. With Total CAD, you get more than a box; you get an entire team of experts.

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62 Greene St., New York, NY 10012

212 334 6888

www.trespa.com

Trespa® Meteon® is a decorative high-pressure compact laminate with an integral surface manufactured using Trespa's unique in-house technologies, Electron Beam Curing and Dry Forming. The blend of up to 70% wood-based fibers and thermosetting resins, manufactured under high pressures and temperatures, yields a highly stable, dense panel with a good strength-to-weight ratio.

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817 903 1786

www.organicoptionsinc.com

Our tanks have many applications, including general water storage, fire protection, irrigation, rainwater har-

vesting, storm water detention. CorGal tanks are used as architectural structures, such as meeting rooms, stairway enclosures, gazebos, storage buildings, houses, outdoor showers, and roof structures. CorGal tanks are manufactured and shipped in kit form and assembled on site by trained installers.

Verona Marble Company**Booth 942**

4879 Olson Dr., Dallas, TX 75227

214 381 8405

www.vmcstone.com

Verona Marble Company is the exclusive master distributor in North America for Santa Margherita, the original Italian surface. VMC has been serving the stone industry since 1985. From complex large commercial projects to simple residential projects, VMC has experience in all areas of the engineered and natural stone industry.

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507 451 9555

www.viracon.com

Viracon offers the most complete range of high-performance architectural glass products available worldwide. We not only fabricate glass, but also deliver design, aesthetic, budget, and performance solutions for projects big and small. Our complete product line includes insulating, laminated, digital print, silk-screened, spandrel, hurricane-resistant, acoustical, blast-mitigating, and high-performance coated glass.

Virco**Booth 326**

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310 533 0474

www.virco.com

Virco's industry-leading furniture and equipment selection for K-12 schools includes: the ergonomically contoured ZUMA®, Sage, and Metaphor® seating collections for healthy movement in the classroom; technology-ready TEXT® tables; and Parameter® desks and workstations for teachers and administrators. For large-scale furniture purchases, Virco's complimentary, hassle-free PlanSCAPE® service delivers on-time, on-budget solutions.

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S Wade Architectural Systems

Booth 345

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281 852 7900

www.wadearch.com

Wade Architectural Systems provides exterior architectural metal building products for the commercial construction market within the state of Texas. We are the local agent for: Centria, Construction Specialties, VM Zinc, Dri-Design, Proclad, and Ceilings Plus. We also offer design assistance, budget pricing, and AIA lunch presentations to architects.

S The Wagner Companies

Booth 201

10600 W. Brown Deer Rd., Milwaukee, WI 53224

888 243 6914

www.wagnercompanies.com

The Wagner Companies — a worldwide distributor and an ISO 90001-2008 manufacturer of metal products for architectural and OEM industrial components. Applications including handrail systems and components for structural glass railing. Lumenrail™, LEDpod™, Cable Rail, Slip-fit™ Product Samples — AIA/CES Programs — Technical Assistance with projects, product applications, architectural glass systems, and lighted hand-railing.

Wasco Products

Booth 346

85 Spencer Dr., Unit A, Wells, ME 04090

207 216 4500

www.wascoproducts.com

Wasco Products offers a diverse line of daylighting products, including commercial glass, polycarbonate & acrylic skylight and canopy systems, high-performance systems with Lumira Aerogel®, and Fiber Optic Daylighting Systems. Our emphasis has always been on innovative, quality products that will provide our customers with years of trouble-free performance.

Water Storage Tanks

Booth 909

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800 463 1898

www.waterstoragetanksinc.com

Manufactures CorGal® Tanks, high-quality corrugated galvanized steel tanks, for commercial and residential rural and urban water storage needs. Every tank is custom-designed, engineered for each location, assembled at the project site, and corrosion-resistant. Used on LEED-rated developments, Sustainable SITES Pilot Projects, and Living Building Challenge projects.

Welding Solutions Group

Booth 636

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www.eco-lastfence.com

ECO-LAST FENCE is a high-strength, all-steel-components eco-friendly product that will provide protection, elegance, and durability for residential, commercial, and industrial fencing applications. Our durable metal fence products meet the highest standards and requirements, providing new architectural envision and combining its extended durability with minimal or no maintenance required.

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Booth 638

2301 W. Plano Pkwy. #104, Dallas, TX 75075

469 429 0800

www.whiting-turner.com

Whiting-Turner provides construction management, general contracting, and design/build services on projects small and large for a diverse group of customers. Successful markets include offices and headquarters, healthcare, senior living, life sciences, microelectronics, retail, higher education, K-12, industrial, warehouse and distribution, transportation, multifamily residential, mixed-use, urban redevelopment, hospitality, entertainment, cultural, religious, and public sector.

WoodWorks

Booth 839

1101 K St. NW #700, Washington, DC 20005

817 899 7472

www.woodworks.org

WoodWorks-Wood Products Council provides free project assistance related to non-residential and multifamily wood buildings. Technical experts offer support, from design through construction, on issues that range from allowable heights and areas, to structural design, lateral systems, and fire/acoustical-rated assemblies. Free design and engineering support for wood buildings.

Xella Aircrete North America

Booth 837

900 Schneider Dr., Cibolo, TX 78108

210 402 3223

www.hebel-usa.com

Xella Aircrete North America, the leading manufacturer of Hebel® Aerated Concrete Autoclaved (AAC), an amazingly innovative building material that has been used in Europe for more than 80 years and in the U.S. for more than 15 years. Products and systems have been developed for all types of the construction industry.

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Booth 110

P.O. Box 18149, Oklahoma City, OK 73154

800 255 4703

www.yorkmetal.com

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Booth 108

3132 SE Loop 820, Fort Worth, TX 76140

817 551 7772

www.zaxonusa.com

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Who's your architect?



photo courtesy of Jon Bolden

GLENGARRY RESIDENCE | John Cameron, AIA, and Jen Hill, AIA, principals of CDK Architects

"CDK Architects designed us a home that lets us view nature from every room. We feel relaxed and centered here, and we'll be able to age in place, which is very important to us." —Ellen Marcus

An architect is trained to see the big picture—to understand your needs and shape them into a total environment that reflects your life and style. Architects take constraints and find creative solutions. An architect has the training and skills to design a house that brings joy to your life and lasting value to your investment.

Find **your** architect at aiaaustin.org.



AIA
Austin

Resources

Chinmaya Mission Austin

Contractor: SpawGlass

Consultants **STRUCTURAL ENGINEER:** Architectural Engineers Collaborative; **MEP ENGINEER:** Bay & Associates; **LIGHTING:** ArcLight Design; **ACCESSIBILITY:** The Access Partnership; **LANDSCAPE:** Studio DWG

Resources **LIMESTONE BLOCKS:** Continental Cut Stone; **STANDING-SEAM METAL ROOF:** MBCI (LokSeam); **SPECIALTY METAL WORK (TEMPLE TRELLIS):** Metalink Corporation; **RAIN CHAINS:** Rain Chains Direct; **INTERIOR CABINETRY:** Georgetown Woodworks; **PLASTIC LAMINATE COUNTERTOPS:** Wilsonart; **TPO ROOFING:** Carlisle SynTec; **MOISTURE BARRIER:** Dupont Tyvek (Commercial Wrap D); **INSULATION:** Owens Corning (Eco Touch); **GLAZING:** Oldcastle; **ALUMINUM STOREFRONT:** Columbia Commercial Building Products; **CONCEALED JAMBS:** EZY Jamb; **WOOD DOORS:** VT Industries; **HOLLOW METAL DOORS & FRAMES:** Ceco Door Products; **SKYLIGHTS:** Birdview Skylights; **HARDWARE:** Rockwood; **STUCCO:** Parex USA EIFS; **CARPET:** Interface; **TILE:** Marazzi; **STONE COUNTERTOPS:** Alamo Tile & Stone; **WALL TILE (RESTROOMS):** Daltile; **PAINT:** Sherwin-Williams; **PAINT (GOLD PAINT AT SHRINE):** MDC; **OPERABLE PARTITIONS:** Moderco; **TOILET PARTITIONS:** American Sanitary Partition (DEA Specialties); **WINDOW SHADES:** Mermet (SWContract); **PLUMBING FIXTURES:** Kohler, Moen, Gerber; **PLUMBING ACCESSORIES:** Bobrick; **WATER FOUNTAINS:** Elkay; **DOMESTIC HOT WATER (GAS):** State Water Heaters; **LIGHTING:** Architectural Lighting Works, Lithonia, Gotham, Contrast Lighting, Selux, Finelite, Focal Point, Bartco Lighting, Tivoli, Con-tech Lighting, Lighting Services, Winona, Sylvania, Eureka; **LIGHTING CONTROLS:** Leviton; **DESIGN SOFTWARE:** AutoCAD

Phil Hardberger Park Urban Ecology Center, San Antonio

Contractor: Guido Brothers Construction

Consultants **CIVIL ENGINEER:** Pape-Dawson Engineers; **MEP ENGINEER:** Encotech Engineering Consultants; **STRUCTURAL ENGINEER:** Architectural Engineers Collaborative; **LANDSCAPE ARCHITECT:** Stephen Stimson Associates; **LANDSCAPE ARCHITECT:** Rialto Studio; **LIGHTING:** Brown Design Consultants (now Studio Lumina); **LIFE SAFETY:** Garabedian Associates; **CONSTRUCTION COST:** Construction Cost Systems

Resources **ASPHALT:** Vulcan Materials Company; **CONCRETE:** Alamo Concrete Products; **REBAR:** Nucor Corporation (Nucor Steel Jewett); **MASONRY MORTAR:** Rudd & Adams Masonry; **STONE MATERIALS:** Stone Source; **STRUCTURAL STEEL:** Bayou Steel Corporation; **METAL DECK:** New Millennium Building Systems; **STEEL GRATING:** Ohio Gratings (W.S. Steel Structures); **Gypsum, CEILING TILE:** Armstrong World Industries (Tekton Construction); **HOLLOW METAL DOORS & FRAMES, HARDWARE:** Ceco Door (South Texas AD8); **ALUMINUM STOREFRONT:** Old Castle Building Envelope; **ROUGH CARPENTRY/SHEATHING/ROOF DECKING/WOOD FLOORING:** Guido Lumber Company; **CUSTOM CABINET:** Roddis Lumber and Veneer Company (KCM Cabinets); **WOOD DOORS:** Marshfield Doors (South Texas AD8); **PLASTIC FABRICATION:** Swift-Train Company; **EXTERIOR INSULATION BOARD (R-MATTE PLUS 3):** Rmax; **METAL ROOFING:** Wheeling-Nisshin Multi Max Roof; **INSULATION:** Rmax; **INTERIOR INSULATION:** International Cellulose; **METAL FLASHING:** AMCO Steel; **METAL-FRAMED STOREFRONT:** Oldcastle Building Envelope-Wausau (Main Glass and Mirror); **GLASS:** PPG Industries (Craftsman Fabricated Glass); **WALL FINISHES:** Architectural Components Group; **TILE:** Burditt Tile & Stone; **PAINT:** Sherwin-Williams; **TOILET COMPARTMENT:** Metpar; **TOILET ACCESSORIES:** American Specialties, Bradley Corporation; **DECOMPOSED GRANITE:** Maldonado Nursery and Landscaping

Dixon Water Foundation Josey Pavilion, Decatur

Contractor Lincoln Builders

Consultants **MEP ENGINEER:** TLC Engineering for Architecture;

STRUCTURAL ENGINEER: Datum Engineers; **CIVIL ENGINEER:** Biohabitats

Resources **SAND AND PEA GRAVEL/CRUSHED LIMESTONE:** Hanson Aggregates; **FLY ASH:** Headwaters; **PORTLAND CEMENT:** Southern Star; **TUBE STEEL:** Atlas Tube; **STEEL:** Gerdau; **STEEL TUBING:** Independence Tubing; **COUNTERTOPS:** Nicholson Metal Fabricators; **MISC. STEEL SHAPES:** Nucor Steel; **SINKER PINE:** Urban Woods; **FSC FRAMING LUMBER/PLYWOOD DECKING:** Roy O' Martin; **MDF BOARD:** Sierra Pine; **INSULATION:** Owens-Corning; **BUILDING WRAP:** DuPont; **ROOFING UNDERLAYMENT/LIQUID-APPLIED WATERPROOFING MEMBRANE:** Grace Construction Products; **METAL ROOFING:** Majestic Steel USA; **WINDOW:** RAM Windows; **MISC. DOOR HARDWARE:** RockWood Mfg.; **GLASS:** PPG; **CLAY ADD MIXTURES/PLASTER PLUS, PRIMER SAND, PIGMENTS:** American Clay; **GYPSSUM:** American Gypsum; **CERAMIC WALL TILES:** Interceramic; **PAINT:** Southern Diversified; **SIGNAGE:** Gemini; **PLUMBING FIXTURES (SINK):** Elkay USA; **PLUMBING FIXTURES (VARIOUS):** Zurn Industries China & Brass; **FAN:** Big Ass Fans; **SOLAR INVERTER CONTROL PANEL:** Fronius; **AMPHENOL SOLAR CONNECTOR:** Helios; **PHOTOVOLTAIC COLLECTOR PANELS:** Silicon Energy

The Gourd, San Antonio

Consultants **MATERIALS PROCESSING:** River City Industries, Alamo Crosslink; **POWDER-COATING STRUCTURAL ENGINEER:** Datum Engineers; **MATERIALS PROCESSING:** Gates Machine; **WOOD SUPPLIER:** Alamo Hardwoods, Jarden Home Brands; **STEEL SUPPLIER:** Triple-S Steel Supply

Resources **CONCRETE:** Quiccrete (Lowe's); **METAL:** Triple S Steel Supply; **WOODS, PLASTICS, COMPOSITE:** Alamo Hardwoods; **FINISHES:** Alamo Crosslink Powder Coating; **SPECIALTIES:** Jarden Home Brands; **MATERIAL PROCESSING AND HANDLING EQUIPMENT:** River City Industries

F1 Tower, Austin

Contractor Austin Commercial

Consultants **STRUCTURAL ENGINEER:** Walter P Moore; **MEP ENGINEER:** Bay & Associates; **CIVIL ENGINEER:** Carlson Brigrance & Doering; **LIGHTING:** ArcLight Design; **ACCESSIBILITY:** Altura Solutions; **WAYFINDING:** fd2s; **CONSTRUCTION MANAGEMENT & CONSULTING:** MBC Consultants; **FIRE PROTECTION:** Rolf Jensen & Associates

Resources **GENERAL STRUCTURAL & ARCHITECTURAL STEEL:** Patriot Erectors, ; **MOISTURE BARRIER:** Parex USA WeatherTech; **TPO ROOFING:** Carlisle SynTec Glass Railing System: C.R. Laurence (Austin Glass & Mirror); **GLASS FLOOR & HANDRAIL:** CristaCurva (Austin Glass & Mirror); **STUCCO:** Parex USA Teifs; **TILE (ELEVATOR FLOOR):** Marazzi (Intertech Commercial Flooring); **PAINT:** Sherwin-Williams (Hagler & Kerr); **ELEVATORS:** Otis Elevator Company; **LIGHTING CONTROLS:** Pharos Controls; **LIGHTING CONTROLS:** Phillips; **EXTERIOR LIGHT FIXTURES:** DesignPlan, Hydrel (The Reynolds Company); **DESIGN SOFTWARE:** AutoCAD; **CONSTRUCTION MANAGEMENT:** Prolog; **STRUCTURAL MODEL:** Tekla

Gardner, Austin

Contractor Franklin Alan

Consultants **MEP ENGINEER:** AYS Engineering; **STRUCTURAL ENGINEER:** Duffy Engineering; **INTERIOR DECORATORS:** Charyl Coleman, Ann Edgerton Interiors

Resources **MASONRY:** Jaime Torres Masonry; **BRICK SUPPLIER:** Elgin Brick; **HANDRAILS/STRUCTURAL STEEL:** Superior General Contracting; **LUMBER SUPPLIER:** Eastside Lumber; **WATERPROOFING:** CHM Weatherguard; **CARPENTRY/DRYWALL/INSULATION:** Hill Country Systems; **ROOFING/GUTTERS:** Kentex Roofing; **CUSTOM WINDOW SYSTEM/SKYLIGHTS/PIVOT DOORS:** Superior General Contracting; **CUSTOM GLAZING/MIRRORS:** Arrow Glass and Mirror; **INTERIOR DOOR HARDWARE:** FSB (Commercial Door + Hardware); **SERVICE DOORS:** Hull Supply Company; **MILLWORK/TRIM, WHITE OAK INSTALLATIONS:** Tim Cuddy; **SOAPSTONE COUNTERTOPS:** Alpha Granite; **PAINT/SIDING:** Mend Services;

TILE: Centex Flooring; **INTERIOR PLASTER:** Sloan Montgomery Finishes; **STAINLESS STEEL KITCHEN FABRICATION:** Austech Sheet Metal; **KITCHEN EQUIPMENT:** Ace Mart; **CUSTOM CHAIRS, TABLES, STOOLS:** Michael Yates Design; **UPHOLSTERY:** Spruce Upholstery; **CERAMICS:** Keith Kreeger Studios; **CUSTOM LIGHT FIXTURES:** Tipler's Lamp Shop; **SOFT DOG PENDANTS:** 365 degrees (Design Within Reach); **PLUMBING:** Indus Plumbing; **HEATING/VENTILATING/AIR CONDITIONING:** Gemini Mechanical Services; **ELECTRICAL:** Bobby Sanford Electrical Contracting; **ALARM/AUDIO SYSTEMS:** Fentronics; **LANDSCAPING/GARDENING:** Open Ground Culinary Gardens

Parkland Hospital, Dallas

Contractor BARA (Balfour Beatty Construction, Austin Commercial, H.J. Russell & Company and Azteca Enterprises)

Consultants **ELECTRICAL ENGINEERS:** MEP Consulting Engineers; **CIVIL (MASTER CIVIL ENGINEERING AND LAND SURVEY):** Pacheco Koch Consulting Engineers; **CIVIL (UNDERGROUND UTILITIES, RETAINING WALLS, TUNNEL DESIGN):** APM & Associates; **MECHANICAL AND PLUMBING/LIGHTING:** HDR; **MEDICAL GAS AND PLUMBING:** IDA Engineers; **STRUCTURAL DESIGN:** AG&E in association with Associate Structural Engineer, Datum Gojer; **LANDSCAPE:** Ten Eyck, Studio Outside; **ACOUSTICAL:** DP(A)Acoustic; **FOOD SERVICE CONSULTING:** Worrell Design Group; **INFORMATION TECHNOLOGY:** TEECOM, Wai-Wize; **MEDICAL EQUIPMENT:** GBA; **SIGNAGE AND WAYFINDING:** Focus EGD, Mitchell Associates Architects; **ADA CONSULTING:** Accessology; **CIVIL (SITE GRADING/DRAINAGE):** ARS Engineers, EJES; **CODE CONSULTING:** Winston Services; **FIRE PROTECTION AND LIFE SAFETY CONSULTING:** RJA, Rolf Jensen & Associates; **BUILDING ENVELOPE AND CURTAIN WALL:** McFarquhar Group; **ROOF CONSULTING:** Rooftech; **DOOR HARDWARE CONSULTING:** ASSA Abloy Door Security Solutions; **ELECTRICAL/LOW VOLTAGE ENGINEERING:** Teliosity; **WATERPROOFING CONSULTANT:** Conley Group; **DESIGN BRIDGE TO OLD PARKLAND:** Moody Nolan, VAI Architects; **DESIGN OF THE PARKING GARAGE:** Omniplan; **COMMISSIONING:** CCRD

Resources **MASONRY:** ROC Construction; **METAL:** Morin, Soprema; **WOODS, PLASTICS, COMPOSITE:** Maiman Wood Doors, Pionite, Wilsonart, Formica; **THERMAL & MOISTURE PROTECTION:** Tremco, SpecTrim, C/S Acrovyn; **GLAZED CONCRETE MASONRY UNITS - BASEMENT/INMATE UNIT:** StoneTec (Natural Stone Installer), Trenwyth; **NATURAL STONE:** Acme Brick, Vermont Structural Slate; **TOILET PARTITIONS:** Accurate; **WINDOW SHADING:** Mechoshade; **THERMAL WRAPPED DOORS/DOORS THROUGH-OUT:** Maiman, Coveright; **DOORS, OPERATING ROOMS/PADDED WALL CLADDING/PADDED ISOLATION ROOMS/INMATE AND PSYCH:** C/S Acrovyn; **PECAN-SCULPTED PANELS/ATRIUM CONCOURSE DESKS:** Howard McKinney; **LOCKERS:** Penco; **FABRIC-WRAPPED ACOUSTICAL WALL PANELS - CHAPEL/MEDITATION:** Decoustics; **ACOUSTICAL WALL COVERING - READING ROOMS:** Source One; **WOOD ACOUSTICAL PANELS - MEDITATION:** ASGI; **DRAPERIES - CHAPEL:** Carnegie; **UPHOLSTERY - DINING BANQUETTES:** Momentum, CF Stinson; **PRIVACY CURTAIN - SURGERY/WOMEN'S TRIAGE/ED/LABOR AND DELIVERY:** Architex; **PRIVACY CURTAIN - NNICU:** Maharam; **PAIRED PANEL PARTITIONS AND DEMOUNTABLE PARTITIONS - CLASSROOMS/CHAPEL:** Modernfold; **GRAPHIC GLASS - KID'S PLAY AREA IN BURN UNIT/ELEVATOR LOBBIES:** Skyline Design; **GRAPHIC GLASS - ELEVATOR LOBBIES:** Pulp Studio, Forms & Surfaces; **BACK-PAINTED GLASS - ATRIUM CONCOURSE STONE WALL ACCENTS:** Goldray; **GRAPHIC MARKERBOARD GLASS - PATIENT ROOM FOOTWALLS:** Clarus Glassboards; **ACRYLIC PANELS - BACKLIT WALLS IN DINING/GIFT SHOP/CHAPEL:** 3Form; **TILE - KITCHEN/PUBLIC TOILETS:** Atlas Concorde; **GLASS TILE - PUBLIC TOILETS:** Alys Edwards Distributed by Classic Stone Distributors; **GLASS TILE - DINING HALL/SERVERY:** Walker Zanger; **GLASS TILE - DRINKING FOUNTAINS:** Daltile; **TILE - DINING HALL/SERVERY:** Horizon Tile; **GLASS TILE AND CERAMIC TILE - PATIENT TOILET ROOMS/HOUSEKEEPING:** Interceramic; **TILE - PATIENT AND STAFF TOILET ROOMS/DRINKING FOUNTAINS:** Crossville; **THIN PORCELAIN SLABS - PUBLIC CORRIDORS ON MAIN LEVEL:** TheSize; **CEILING TILE AND SUSPENSION GRID - LEVELS 4-9, 12-17:** Armstrong; **CEILING TILE AND SUSPENSION GRID - LEVELS 0-4:** USG; **METAL ACOUSTI-**

CAL CEILING SYSTEMS - ATRIUM CONCOURSE/PUBLIC LOBBIES/DINING/ELEVATOR LOBBIES: Simplex; ARCHITECTURAL FILM - ATRIUM CONCOURSE/PUBLIC LOBBIES/DINING/ELEVATOR LOBBIES: Belbien; SHEET VINYL - PATIENT ROOMS: Teknoflor; RUBBER TILE AND SHEET RUBBER THROUGHOUT HOSPITAL: Nora, Roppe; INTEGRAL RUBBER BASE - ISOLATION PATIENT ROOMS: Flexco; WOVEN VINYL - CHAPEL/MEDITATION: Chilewich; STAINLESS STEEL BASE - PUBLIC LOBBIES/DINING: Elite Xpressions; TERRAZZO - ATRIUM CONCOURSE/PUBLIC LOBBIES/DINING/EMERGENCY DEPARTMENT/PUBLIC TOILETS: Andreola Terrazzo and Restoration; TERRAZZO GLASS AND MOTHER-OF-PEARL CHIPS - ATRIUM CONCOURSE/PUBLIC LOBBIES/DINING/EMERGENCY DEPARTMENT/PUBLIC TOILETS: EnviroGLAS; RESINOUS FLOORS - OPERATING ROOMS/TRAUMA: Dudick; RESINOUS FLOORS - BASEMENT/HOUSEKEEPING/CHUTE ROOMS/ELEVATOR LOBBY ON HELIPAD/WATER TREATMENT ROOMS/MORGUE: Stonhard; CARPET OFFICES - CONFERENCE ROOMS/CLASSROOMS: Mannington Commercial; PANELS IN FRY REGLET GRAPH SYSTEM - ELEVATOR LOBBIES: Trespa Athlon, Nevamar; PAINT AND STAINS: Sherwin-Williams; PLASTIC LAMINATE - CASEWORK AND DOORS: Formica; PLASTIC LAMINATE - CASEWORK AND DOORS IN WISH (WOMEN AND INFANT SPECIALTY HEALTH): Wilsonart; PLASTIC LAMINATE COUNTERTOPS - WORKROOM COUNTERS: Pionite; SOLID SURFACE: Corian; QUARTZ SURFACE - TOILET ROOMS: HanStone; QUARTZ SURFACE - PUBLIC SPACES MILLWORK: Caesarstone; CASEWORK, CUSTOM MILLWORK - LEVELS 5-9, 12-17: Panel Specialists (PSI); CASEWORK, CUSTOM MILLWORK - LEVELS 0-4: Howard McKinney; PERFORATED METAL AT TACK-BOARDS: McNichols; TACK SURFACE: Forbo Bulletin Board; SHOWER CURTAINS - SHOWERS: InPro Corporation; WALL PROTECTION - OPERATING ROOM DOORS/ENTRANCE SYSTEMS/EXPANSION JOINTS: C/S Acrovyn; WALL PROTECTION PANEL SYSTEM - ED WAITING: SpecTrim; MEDICAL: GBA; FURNISHINGS INSTALLING DEALER: Workplace Resource Group; OFFICE FURNITURE - TABLES: Herman Miller Canvas; RECEPTION FURNITURE: Nemschoff; RECEPTION FURNITURE, FIXED SEATING: Spec furniture; CHAIRS: Office Master; UPHOLSTERY: Peter Pepper (GL Seaman & Company), Arc Com, Momentum, CF Stinson, Maharam, Allsteel, Wieland Furniture; CONVEYING EQUIPMENT: ThyssenKrupp, TransVac, Swisslog; FIRE PROTECTION AND LIFE SAFETY CONSULTING: RJA, Jensen Hughes (fka Rolf Jensen & Associates); FIRE PROTECTION PLUMBING: Campos; PLUMBING: IDA Engineers; PLUMBING FIXTURES: CHP, Electric Water Coolers; LAVATORIES: American Standard; SHOWERS: Symmons; SINKS: Chicago; WATER CLOSETS: American Standard; ENERGY MANAGEMENT OR BUILDING AUTOMATION SYSTEM: Siemens; ELECTRICAL: MEP Consulting Engineers, Teliosity; FIRE-CONTROL DOORS/SECURITY GRILLES: McKeon Door Company; AXIS LIGHTING/BEGA/HESS/COLOR KINETICS: Architectural Lighting Associates; DESIGNPLAN: The Lighting Alliance; KIM LIGHTING: Hossley Lighting Associates; GLASS CURTAIN WALL/SKYLIGHT: Oldcastle Building Envelope; ACM: Alpoli; ALL-GLASS FACADE: Pilkington; STONE: Texas Quarries; CURTAIN WALL: Kawneer; UTILITIES: APM & Associates; WATERWAY AND MARINE CONSTRUCTION: Headwaters, Conley Group

New Hope Housing at Brays Crossing, Houston

Contractor Camden Construction

Consultant CIVIL ENGINEER: Brewer & Escalante; STRUCTURAL ENGINEER: Matrix Engineers; MEP ENGINEER: Jones Engineers; ARTISTS: Lighthouse Glass, Carmen Lomas Garza

Resources CONCRETE: Campbell Concrete & Materials (Key-stone Concrete Placement); THERMAL & MOISTURE PROTECTION: James Hardie Commercial (Double G. Forest Products), Johns Manville Insulation Systems (Perfection Fireplace Supply), GAF-Elk, United Roofing, Flamco of Texas; FURNISHINGS: Eagle Group (Manna Distributors), Mecho Shade Systems (J&L Distributors), True Food Svc. Equipment, Scotsman Ice Systems, Whirlpool Corporation Southern Pacific

Gallery at Turtle Creek, Dallas

Contractor Amicus Construction

Consultants INTERIORS: Arazzo Design Studios; LANDSCAPE:

Space Between Design Studio; STRUCTURAL ENGINEER: L.A. Fuess Partners; MEP ENGINEER: L.E.; CIVIL: Kimley-Horn & Assoc.; SPECIALTY LIGHTING: Studio e Lighting

Resources FACE BRICK AND BRICK TILE: Acme Brick; WOOD PANELING: Woodtone AbsoluteCedar; ROOFTOP TERRACE CEILING: Stonewood

Vertical House, Dallas

Consultants CIVIL ENGINEER: Lim & Associates; STRUCTURAL ENGINEER: Datum Engineers; MEP ENGINEER: A.A. Gonzalez Engineering; GEOTECHNICAL ENGINEER: Henley-Johnson & Associates; LIGHTING: ArcLight Design

Resources INTERIOR MILLWORK: Poliform, Bulthaup (Scott+Cooner); DOORS & WINDOWS/HARDWARE: Hope's Steel Windows & Doors; ACOUSTIC FINISH: Eurospan, RPG Topakustic; REFRIGERATOR: Miele, Sub-Zero; REFRIGERATOR & ICE-MAKER: U-Line; COOKTOP & VENT HOOD: Wolf; OVENS: Gaggenau; DISH-WASHER: Bosch; WASHER/DRYER: Asko; ELEVATOR: Schindler; PLUMBING FIXTURES: Hansgrohe, Dornbracht, Bulthaup, Decotec, Alape, Duravit; LIGHTING: RSA Lighting, Iris, Bega, Nulux, Tokistar Lighting, Focal Point Lighting, Hera, Lumascape USA, Translite Sonoma; LIGHTING CONTROLS: Lutron; DESIGN SOFTWARE: AutoCAD

Decatur Street House, Houston

Contractor Black Building and Construction

Consultants HVAC: Air Conditioning Houston; PLUMBING: Z&C Plumbing; ELECTRICAL: MJ Campbell Electric; DOORS & TRIM: BMC; CABINETS: Artisan Renovations; FENCE: All Texas Fence; WINDOWS: Sash Guy; FLOORING: Flooring Services of Texas; PAINT: Jorge Perez Painting; ROOF: Arnold Rodriguez; INSULATION: Williams Insulation; LUMBER: J.P. Hart Lumber Company, Grogan Building Supply; MIRRORS: Northwest Glass; TOPS: Texas Custom Granite

Resources ARCHITECTURAL WOODWORK: New Porch Scroll-work: Greenwood Bay; ROOFING: Berridge; SIDING/FLOORING/WINDOWS (RECLAIMED): Against the Grain; DOORS: Bison Building Supply; WINDOWS (NEW): Ram Industries; WINDOWS (RETROFIT): Sash Guy; HARDWARE (RESTORED DOOR HARDWARE): The Bank; HARDWARE (BARN DOOR HARDWARE): Stanley Hardware; WALL FINISHES (KITCHEN PANELING): Extira; PAINTING: Sherwin Williams; APPLIANCES: Bosch; COUNTERTOPS: Silestone; PLUMBING EQUIPMENT (BATHROOM FIXTURES): Kohler; PLUMBING EQUIPMENT (KITCHEN SINK): Blanco; PLUMBING EQUIPMENT (KITCHEN FAUCET): Moen; PLUMBING EQUIPMENT (TOILETS): Toto; PLUMBING EQUIPMENT (TUB): Against the Grain; PLUMBING EQUIPMENT (TUB FIXTURES): Strom Plumbing (Sign of the Crab); THERMOSTAT: Nest; LIGHTING (PENDANT LIGHTS): West Elm; LIGHTING (DINING LIGHT): Bend; LIGHTING (UNDER CABINET): Kichler

Pendleton Farm, Pendleton

Contractor John Kohutek Homes

Consultants STRUCTURAL ENGINEER: Temtex Engineer

Resources CAST-IN-PLACE CONCRETE: Pro-Mix; MASONRY: ACME Brick; STRUCTURAL STEEL: Davis Steel Services; ORNAMENTAL IRON: Roys Welding; SPRAY FOAM INSULATION: Thermal Dynamics Insulation; EXTERIOR DOORS AND WINDOWS: KOLBE (Grand Openings); INTERIOR MILLWORK: Tri-Supply; PAINT: Benjamin Moore (Barteks Paint); ORNAMENTAL GLASS: Salzman Glass Arts; LIGHTING: Machine Shop Lighting; TECHNICAL WIRING: Lone Star Audio and Video

CCR1 Residence, Cedar Creek Reservoir

Contractors WERNERFIELD + TC ROBINSON GROUP

Consultants LANDSCAPE DESIGN: Hocker Design Group; INTERIOR DESIGN: Emily Summers Design Associates; STRUCTURAL ENGINEER: L.A. Fuess Partners

Resources CONCRETE: Pool Deck Construction; MASONRY:

In-Co Masonry; METAL: AJR Metal Works (LJA Metals); WOODS, PLASTICS, COMPOSITE: East Teak Fine Hardwoods; THERMAL & MOISTURE PROTECTION: Icyne (Elite Insealation); OPENINGS: Fleetwood Windows & Doors (Window Traditions); FINISHES: Variance Specialty Finishes (J-Mar Plaster), Heath Ceramics; SPECIALTIES: Hafele America, Dorma (Hidell Hardware); EQUIPMENT: Gaggenau, Sub-Zero (Bulthaup); FURNISHINGS: Poliform (Scott+Cooner), Bulthaup; PLUMBING: Duravit, Boffi, Dornbracht (Ferguson); HEATING, VENTILATING, AND AIR CONDITIONING (HVAC): Trane (Wolverton Air); INTEGRATED AUTOMATION: Lutron (Dallas & Sound); ELECTRICAL: Lutron (Dallas Sight & Sound), Dasal Industries; EXTERIOR IMPROVEMENTS: Omega Fencing (Southern Botanical) ■

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Registration Is Now Open for TxA's Annual Convention

The Texas Society of Architects 76th Annual Convention and Design Expo will take place November 5-7 at the Kay Bailey Hutchison Convention Center in Dallas. Themed "Stories," the 2015 convention will offer more than 70 educational sessions, 30 tours, and dozens of events focused on the transformative potential of the narratives surrounding architecture. More than 3,000 industry professionals are expected to attend.

Keynoters for the convention are Brad Cloepfil, AIA, founding principal of Allied Works Architecture, and Rives, an American poet, multimedia artist, and storyteller. Cloepfil will present on Friday, Nov. 6, during the First General Session, discussing his research-driven practice, which works to "discover and distill the elemental principles that drive each building project." On Saturday, November 7, Rives will lead the Second General Session with his talk entitled "The Power of Storytelling."

Indeed, architects' ability to develop their message and hone in on the impact of their work is key — key to landing clients, key to shaping the architect's individual professional path, and key to promoting the value of the architecture profession to the general public — and the 2015 convention program will inspire and assist attendees to better communicate the positive contributions they are making. Other specific sessions focused on this theme to look forward to include: "Students and Interns Telling Stories: How to Make the Portfolio That Defines You"; "Starting the Conversation: How to Talk About Architecture So That People Will Listen"; "Create a Storytelling Culture to Win Work, Build Teams, and Grow Your Practice"; "Neighborhood Stories," and "How Architect Storytellers Change the World."

Registration for TxA's Annual Convention opens on July 15. The convention hotel is already accepting reservations. For more information, visit: www.texasarchitects.org/convention.



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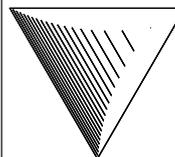
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Trends of the Trade



Promoting Pollinator Health

In May, The American Society of Landscape Architects released the following statement applauding the Obama administration.

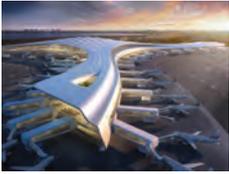
The American Society of Landscape Architects (ASLA) applauds the Obama Administration for its May 19 announcement, National Strategy to Promote the Health of Honey Bees and Other Pollinators. Pollinators such as bees, butterflies, birds, and bats are vital to the American landscape and public health, and the White House strategy provides a comprehensive approach that will help reverse pollinator declines.

According to ASLA Executive Vice President and CEO Nancy Somerville, the national strategy offers meaningful guidance for reversing pollinator declines, especially through its support of sustainable landscape design. The federal strategy also includes recommendations/principles submitted by ASLA that showcase the role and ingenuity of landscape architecture to foster vibrant, well-designed landscapes to improve pollinator health and vitality.

The national strategy includes new training on pollinator basics aimed at federal professional design and construction staff employed by the General Services Administration (GSA). This training will be in addition to webinars on sustainable land development provided to GSA staff via the Sustainable Sites Initiative (SITES), an interdisciplinary partnership led by ASLA, the Lady Bird Johnson Wildflower Center at The University of Texas at Austin, and the United States Botanic Garden to transform land development and management practices through the nation's first voluntary guidelines and rating system for sustainable landscapes, with or without buildings.

The new training will allow GSA professional design staff to become educated on pollinator best practices as part of their annual continuing education agreements to maintain accreditations by ASLA, the American Institute of Architects, and the American Planning Association.

The national strategy also calls on the U.S. Department of Transportation (USDOT) to evaluate opportunities to encourage pollinator habitat on rights-of-way. USDOT has worked with ASLA and the Rails-to-Trails Conservancy to develop information on pollinator-friendly landscape design for unused rights of way. A number of USDOT websites will provide visitors with links to resources promoting pollinator health and the planting of pollinator-friendly vegetation.



Awarded projects included a proposal for the Dalian Airport Terminal Competition by Corgan.

AIA Dallas Announces 2015 Unbuilt Design Award Winners

AIA Dallas selected five designs among 34 entries to receive the 2015 AIA Dallas Unbuilt Design Awards. This year's jury included Jenny Wu, partner at Oyler Wu Collaborative; Elizabeth Whitaker, AIA, founder and principal at Merge Architects; and Adam Yarinsky, FAIA, principal at Architecture Research Office (ARO).

B3 Plot Cultural Pavilion_Concept, RTKL Associates, Dubai, UAE, (38,000 sf): Using the building's context and cultural influence as a guide, the pavilion's design strives to create a community hub that will add value to the region.

Grotto: An Infill Prototype, NIMMO, Dallas (1,650 sf): The Grotto prototype presents a flexible yet efficient design to meet the needs and lifestyles of urban dwellers, while filling unoccupied land near downtown Dallas. Its sustainable strategies and systems are implemented with a focus on construction quality.

Dallas Holocaust Museum I Center for Education and Tolerance, GFF, Dallas (52,230 sf): The design features a hard-shelled vessel, wrapped by a transparent veil and entered through a garden. Solid and void, stone and glass, yesterday and tomorrow are juxtaposed to create tension, encouraging the visitor to look more deeply at the points of transition. At the conclusion, visitors will experience a towering plane of glass containing 60,000 stars, each representing 100 souls.

Dalian Airport Terminal Competition, Corgan, Dalian, China (7,300,000 sf): The terminal's design aims to meet the needs of passengers while creating a unique experience. The flow-based, natural pattern design uses natural landscaping and tranquil spaces with cutting-edge technologies. It is environmentally friendly, economically right-sized, and capable of generating its own power and economic revenue through flexible, passenger-oriented operations and concessions programs.

Dallas Holocaust Museum Center, OMNIP-LAN Architects, Dallas (50,000 sf): The design of this building aims to create an intuitive path for all visitors so that the focus is on the emotional experience of each exhibit with no distractions. This dynamic museum building sets itself apart from its neighbors, while complying with the requirements of downtown Dallas and its historic West End. ■

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Park West

A new trellis redefines a 1980s atrium, creating an intimate space in the lofted volume.

With a concrete-and-maple trellis, Malone Maxwell Borson Architects have redefined the atrium of a 1980s IBM complex in Farmers Branch. The design, which is based on a golden section's eternal ratio of 1:1.61, establishes a more inviting and intimate area for the seven-story atrium. The functionality of the trellis, which supports new programming on the lobby level also designed by the firm, is a gathering area with benches and tables, but it also directs circulation in and around the formerly lofted and largely empty space. The steel frame, concrete columns, limestone flooring, maple (slats in the trellis and millwork in the bulkheads), and Carrara marble

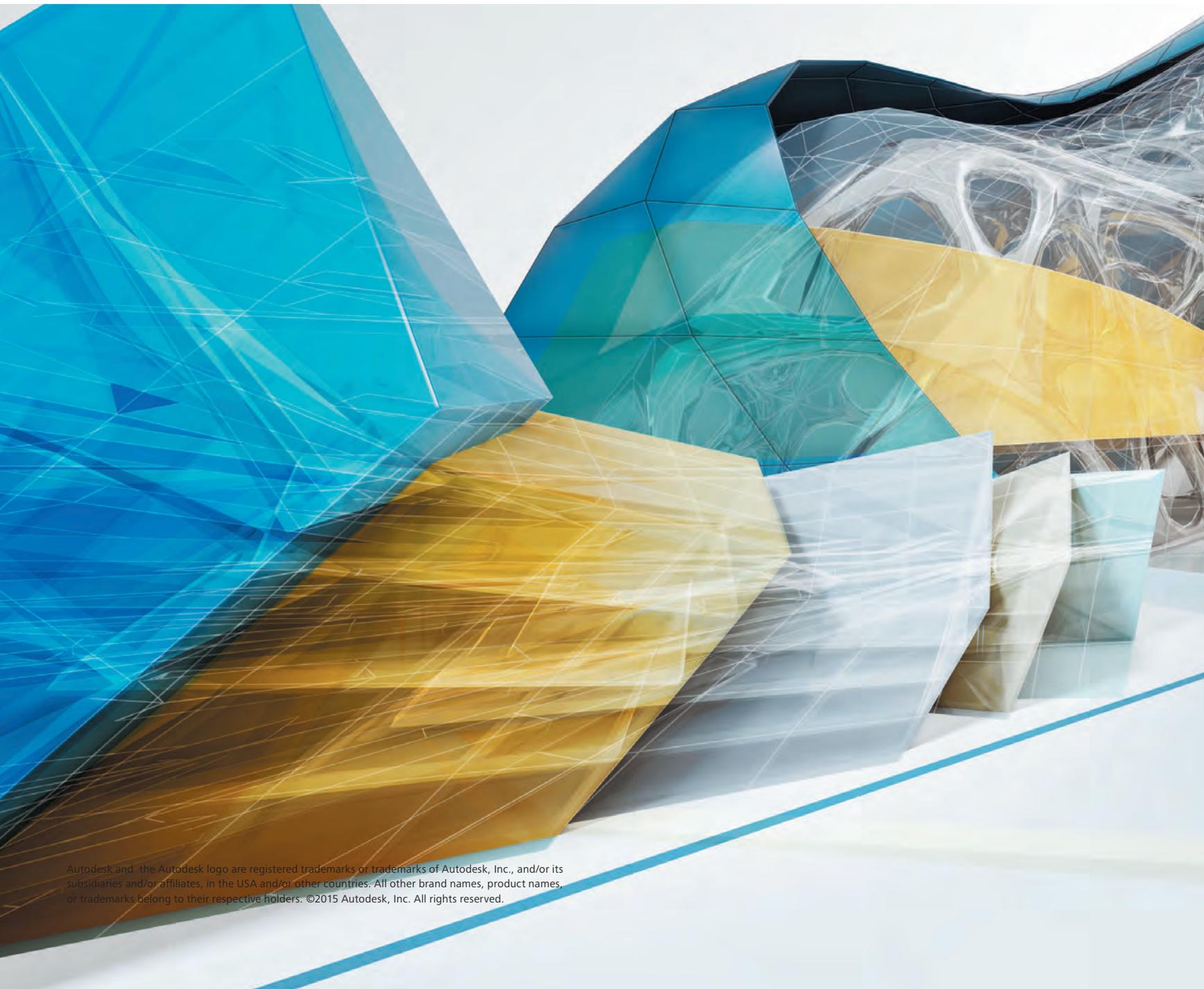
(tops on the bulkheads) all contribute to the contemporary yet warm feeling of the trellis. "We felt there needed to be a place people could gather or sit and not feel they were in an uncomfortable, huge volume," notes Michael Malone, AIA. "The trellis not only created a smaller-scale setting for informal gatherings; it also became the visual focal point of the space. It can be looked on from above, so the form had to be visually interesting and attractive from all perspectives."

To make the column and beam patterns more dynamic, Malone and his team decided to proportion and organize the trellis using a golden section, rather than a typical grid. The paving reinforces the geometry, also enhancing the view from above. ■



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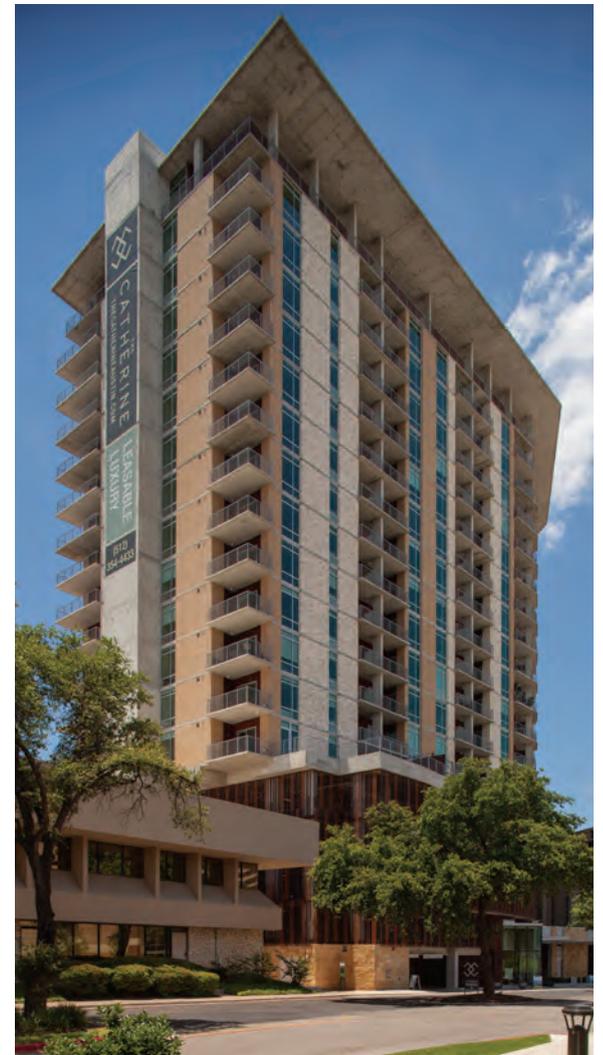
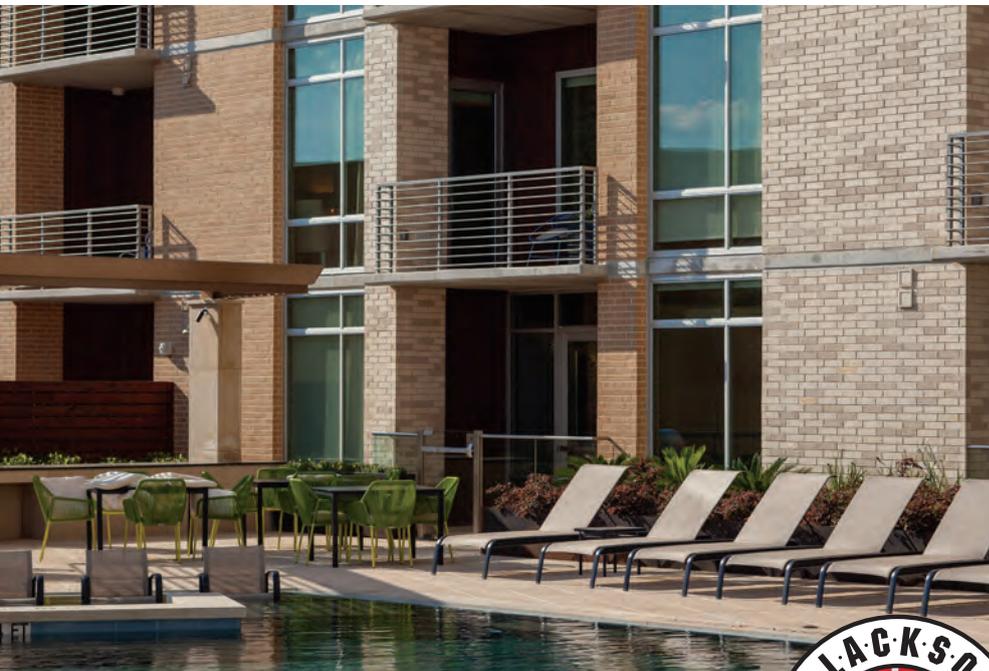


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