Texas Architect

THE AWARDS ISSUE

VOL 75 ISSUE 4

Dorothy Martinez & Fred Hill Elementary Schools, Little Elm, Texas

Architect: **Pfluger Architects** | Austin, TX

General Contractor:
Balfour Beatty | Dallas, TX

Prefab Manufacturer:
BakerTriangle Prefab | Richardson, TX

Photography: Louis Curtis, Jr.

Acme Brick Tile & Stone Products:
King Klinker Black Beauty & King Crimson
Imperial Size Thin Brick

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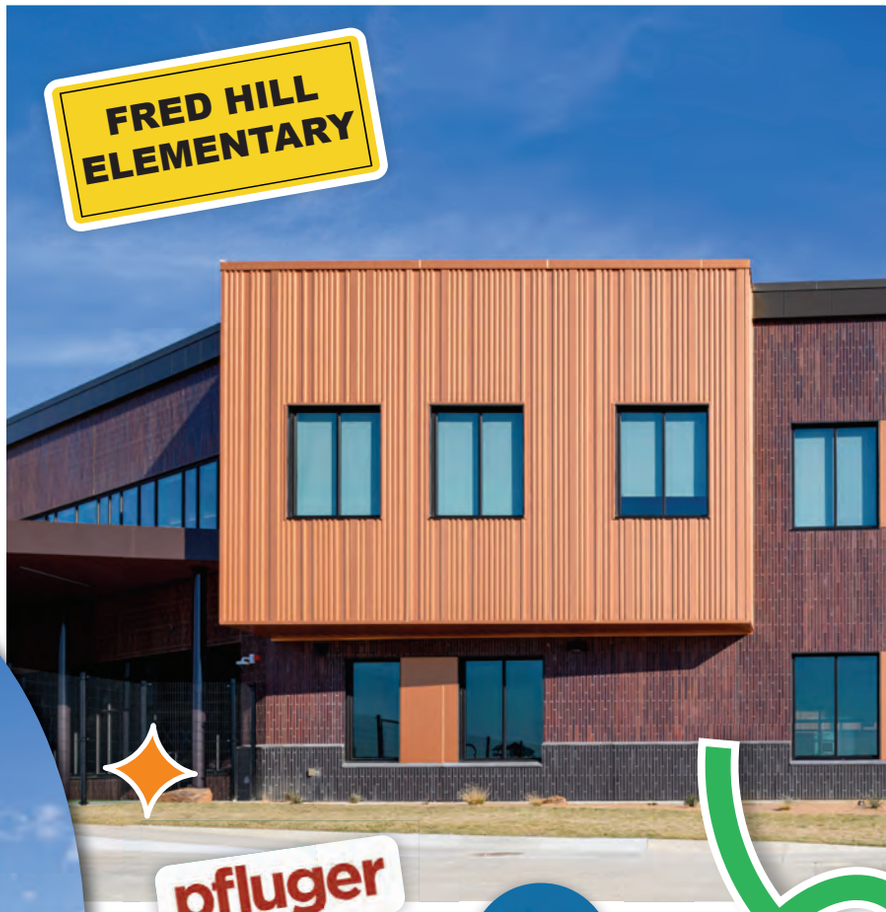

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Texas Architect

THE VOICE FOR TEXAS ARCHITECTURE

Texas Architect is the official publication of the Texas Society of Architects, the state component of the American Institute of Architects (AIA).

Texas Architect (ISSN: 0040-4179) is published quarterly, with an additional issue in September, by the Texas Society of Architects (1515 E. Cesar Chavez, Suite 220, Austin, Texas 78702). Periodicals postage paid at Austin, Texas.
Postmaster: Send address changes to *Texas Architect*, 1515 E. Cesar Chavez, Suite 220, Austin, Texas 78702.

WEBSITE

magazine.texasarchitects.org

SUBSCRIPTIONS

Visit website. Annual rates: US $50, Students: $40, International $80.

REPRINTS AND SINGLE-COPY SALES

Contact circulation manager.

Texas Society of Architects

VOLUME 75 ISSUE 4

CORRECTION

In the Advertiser Index for the Summer issue of *TA*, the contact information for Austin Block + Hardscape was printed incorrectly. The correct details are: Phone: 512 930 1398, Web: ausbh.com, Email: sales@ausbh.com.

ON THE COVER

Rancho Toma Tres in San Jose del Cabo, Baja California Sur, Mexico. The project is a 2025 TxA Design Award–winner by San Antonio firm Candid Works.
PHOTO BY LEONID FURMANSKY

CONTRIBUTORS

Cameron Klepac, ASSOC. AIA holds degrees in both civil engineering and architecture and serves on TxA's Publications Committee. They spent some time at the Center for Maximum Potential Building Systems for an article about its 50th anniversary (p. 12).

Lawrence Speck, FAIA is a practicing architect, professor at the UTSOA, and former senior principal of Page in Austin. In this issue, he reflects on the storied legacy of his long-time firm, which was recently acquired by Stantec (p. 16).

Abigail Thomas is a designer at McKinney York Architects in Austin and an editorial assistant for *Texas Architect*. Her article on Ricardo Legorreta's San Antonio Central Library appears on page 26.

Lucas França Francisco, a native Texan and graduate of the University of Texas at Austin, writes about the award-winning design of Highland Park Village, TxA's Architectural Landmark honoree (p. 28).

Aline Yoldi, AIA is a San Antonio-based architect at Stantec specializing in higher education projects and serves as the 2025 TxA Design Awards chair-elect. In her article on page 58, she reflects on TxA's Design Awards program and the 2025 jury deliberations.

Rita Catinella Orrell has spent over 25 years covering interior design and architectural building products for numerous publications including *Texas Architect*, *AN Interior,* and *Metropolis.* In this issue, she reviews six products by local manufacturers (p. 106).

The Block That Builds Icons

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An innovative example of its use can be seen in the Tributary Ranch Lodge project in Lampasas, Texas, designed by Houston-based Robert Dame Designs. The Lodge is within the Tributary Sporting Club, which lies in the heart of the famous Texas Hill Country. The ranch sprawls through creek beds, river bottoms, oak patches, rocky terrain, and spans more than 21,000 acres of the most breathtaking scenery in Texas.

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JUDD'S ARCHITECTURE OFFICE OPENS TO THE PUBLIC

by Anastasia Calhoun, ASSOC. AIA, NOMA

← The red brick facade of Judd's Architecture Office was one of the few elements that survived the 2021 fire.
PHOTO BY MATTHEW MILLMAN

Just after midnight on June 4, 2021, flames cut through the heart of downtown Marfa, smoke curling up from the Glascock Building at the corner of Highland and Oak streets—a modest 5,000-sf, two-story brick storefront that had, since the early 1990s, housed Donald Judd's Architecture Office. By dawn, the building stood gutted, its roof and central interiors reduced to char. What had been the focus of a careful, years-long preservation effort, poised for reinstallation, now faced near-total reconstruction.

Troy Schaum, principal of Schaum Architects and associate professor at Rice University's School of Architecture, recalls receiving a call early that morning from Rainer Judd, president of Judd Foundation, asking if he had heard the news. "I thought immediately something bad had happened to a person because we had been hearing such bad news about people during that time [the COVID-19 pandemic]. There was a small amount of relief that it was not a person we were discussing but a building. But then there was another rush of feeling of loss and worry and concern about this amazing material artifact that we had worked so diligently to restore. In an instant it just disappeared."

The Glascock Building, constructed in 1907, originally operated as a boarding house and grocery. Like many early commercial buildings in Marfa, its architecture was pragmatic but quietly distinguished—brick walls, tall storefront windows, and a prominent cornice marking its corner. By the time Judd purchased it in 1990, the structure had endured decades of commercial use and decline.

Judd's approach was to preserve: restoring lost or damaged elements and sandblasting the painted brick to expose the original material. The ground floor became a working office for new commissions. Drawings of projects such as the Peter Merian Haus and Judd's home Eichholteren hung on the brick walls; architectural models and design prototypes occupied tables; and Judd's plywood and metal furniture animated the interiors. Upstairs, Judd created the Architecture Apartment, a set of domestic rooms housing six John Chamberlain paintings, furniture by Alvar Aalto, and more of Judd's own designs.

After Judd's death in 1994, the building deteriorated. Water infiltration and failing mortar joints—perhaps compromised by the sandblasting—weakened the brickwork, and the west-facing windows were boarded. When Judd Foundation turned its attention to the property in 2018, it did so as part of a larger plan to restore Judd's Marfa buildings, engaging architects Troy Schaum and Rosalyne Shieh to lead the work.

The first phase of restoration focused on the envelope. Alpha Masonry of Winnipeg worked with local contractors to repoint the facade brick by brick. They re-created the raked joint condition Judd had established in his restoration, the design team iterating until achieving a design solution both technically and aesthetically satisfactory. Meanwhile, Marfa-based master carpenter John Antonides rebuilt the exterior windows, storefronts, and doors by hand, updated with energy-efficient glazing but retaining their historic look and operation.

Interior work followed, repairing floors and stabilizing spaces in preparation for the reinstallation of Judd's furniture and objects. By early 2021, the restoration was nearing completion when the June fire brought progress to a halt.

But with disaster came opportunity. The second restoration campaign began with the recognition that the building could not simply be put back as it was. Instead, it had to be reimagined as both a historic structure and a contemporary system, capable of meeting current demands for preservation and performance.

Because interior elements that had provided lateral support were destroyed, the building was at risk of collapse. Shoring up the brick facade quickly was paramount. Schaum consulted with local general contractors Method Building to determine what they could find quickly in remote West Texas to brace the walls. The answer? Eight-inch drill pipe. Within 24 hours, enough pipe was on-site to stabilize the structure. "You're used to everything that you do in Marfa, and in construction in general, being very deliberative," says Schaum. "But this was like we were taking sketches and building at the same time."

Once stabilized, the envelope was secured again, with recycled denim insulation layered into walls and roof assemblies to improve thermal efficiency. Half the windows were salvaged and the others reconstructed. Inside, floors were replaced with salvaged longleaf pine;

new engineered-lumber ledger beams and joists were added. The ceiling was rebuilt with pressed tin made from dies taken from the previous material.

Environmental systems were also rethought. Rather than rely on the extensive mechanical infrastructure typical of museums—an impractical solution in Marfa—the team implemented a passive cooling strategy with Transsolar KlimaEngineering. By drawing in cool nighttime air and flushing interiors in rhythm with the desert's diurnal cycles, the building maintains stable conditions suitable for the furniture, drawings, and works it houses.

A rooftop solar array offsets annual operational energy use, subtly integrating renewable energy into the historic structure. Historic light fixtures were refurbished and fitted with LED lamps, combining continuity with efficiency. A new white awning was also added after an extensive discussion with the Texas Historical Commission. Peter Stanley, director of operations and preservation for Judd Foundation, explains that while the building had featured awnings at various times—specifically black ones—there were concerns about reintroducing one. When Judd acquired the property, no awning was present, and that was the period that was deemed historically significant. However, the absence of solar protection left the interiors vulnerable. Ultimately, a white awning was installed—intentionally a different color than those used previously—to both safeguard the interiors and clearly distinguish it as non-historic.

On the second floor, the Architecture Apartment was restored with fidelity to Judd's original installation. Kitchens and bathrooms were discreetly upgraded, maintaining the integrity of the spaces while ensuring durability and comfort. The result feels as it did in Judd's lifetime but is also better equipped to withstand Marfa's climate and the demands of public visitation.

On September 20, 2025, Judd Foundation reopened the Architecture Office with a weekend of programs dedicated to Judd's architectural work. Visitors can once again encounter Judd-designed furniture, models and drawings of his projects, and the Chamberlain paintings and Aalto furniture installed upstairs. The building will also host new public programs and accommodate visiting researchers.

For Marfa, the restoration resurrects a landmark and brings vitality to a 100-foot stretch of its modest downtown. For Judd Foundation, it represents the completion of a long effort to preserve one of 11 Judd-associated Marfa buildings on the National Register of Historic Places. And for the architectural community, it offers a case study in how restraint, resilience, and technical innovation can work together in service of preservation.

Anastasia Calhoun, Assoc. AIA, NOMA, is the editor of *Texas Architect*.

↑ The upstairs Architecture Apartment features works by John Chamberlain as well as furniture by Judd and Alvar Aalto.

↖← The ground floor houses Judd's Architecture Office, complete with models, design protypes, and architectural drawings. The pressed tin ceiling was recreated using dies take from the previous material. PHOTOS BY MATTHEW MILLMAN

A LEGACY OF IMAGINATION: CMPBS TURNS 50

by Cameron Klepac, ASSOC. AIA

Driving down FM 969 in Austin, one would never imagine that just off the road lies one of the world's most influential and progressive centers for sustainable architecture and planning: the Center for Maximum Potential Building Systems, known colloquially as Max's Pot. Founded in 1975, Max's Pot is run by Pliny Fisk III and his partner, Gail Vittori, along with a rotating cast of overall-clad designers who can be found around the center—some drafting, others welding. Fisk, who bears a remarkable resemblance to both Albert Einstein and Anton Newcombe, studied at the University of Pennsylvania in the 1960s, where he earned master's degrees in both architecture and landscape architecture. Exposed to Louis Kahn, Ian McHarg, Ross Ashby, and others, Fisk became fascinated with systems thinking and the natural environment as they relate to the built environment, developing a rich architectural philosophy early in his career. Gail Vittori, who joined Max's Pot in 1979, comes from an economics background and quickly became an integral part of the green building movement through her collaboration with Fisk. She became adept at navigating methods, materials, and design across local and international projects, and in 2011 was named one of the inaugural LEED Fellows for her work.

Originally called the Laboratory for Maximum Potential Building Systems, the CMPBS office was first built for the University of Texas School of Architecture in 1973. Fisk, along with his then-partner, Daria Bolton Fisk, received the university's approval to establish an architecture laboratory focused on forward-thinking design pedagogy, green building, and hands-on construction. True to the philosophy of green building from the outset, the Fisks rejected UT's plan to equip the lab with standard electricity, running water,

Originally a single building, the CMPBS has expanded across its modest, lush lot, incorporating the AGBD building, former Solar Decathlon structures, and other facilities that now dot the site. Collectively, these structures support the day-to-day functions of the Center as well as welcome guests each month for its open houses.

PHOTO COURTESY RUSSELL THOMMAN, SECOND SPATIAL

and cooling, choosing instead to figure those systems out themselves. If that sounds ridiculous, it's because it was.

Soon after its opening, however, UT began to distance itself from the Lab. Tensions peaked in 1975 when a letter arrived from the United Nations inviting the Fisks and students to present at Habitat '76 in Vancouver. The letter was addressed to "Max's Pot, School of Architecture, UT Austin"—by then the accepted nickname for the Lab. The university had a fit over the use of this unauthorized moniker, to which Fisk famously replied, "Don't worry—it's just the United Nations, after all." That same year, the Laboratory for Maximum Potential Building Systems became the Center for Maximum Potential Building Systems, an independent nonprofit. The transition was made possible by Dominique de Menil, heir to the Schlumberger oil fortune and a devoted patron of art and architecture, who told Fisk, "If you leave the university, I will help you start the Center." And so she did. The Fisks formally left UT at the end of the fall semester in 1977.

One of the Center's first projects was not a building but the creation of the *Working Atlas for the State of Texas*. The atlas divided maps into three categories: area resources, point resources, and network resources. Area resources encompassed all basic life-support systems. Point resources represented the people, businesses, and institutions that interacted with those systems. Network resources illustrated the production sequences through which currency, energy, materials, and information flowed. From the outset, the Fisks and the Center sought to reframe architecture and planning as more place-based, holistic, and imaginative—drawing inspiration from anthropology.

In 1977, Fisk briefly left Austin to help Crystal City, Texas, during an energy crisis. The Lo-Vaca Gathering Company, the town's sole natural gas supplier, raised its prices by roughly 470 percent just before winter. A newly elected city council, aligned with the Raza Unida Party, refused to pay. As a result, Lo-Vaca cut off gas service, leaving Crystal City's 8,100 residents without heating, hot water, or gas for cooking. Having worked with the city during his years at UT, Fisk was asked by authorities to assist. Turning to the *Working Atlas,* he discovered that mesquite wood was abundant in the region. Soon, hundreds of wood-burning stoves were installed, offering the city immediate relief. In another act of bricolage, the gas heaters—now rendered useless—were repurposed into passive solar water heaters. With Center staff and local residents, Fisk established a mini-factory, funded in part by federal support, that produced four heaters per day. (Crystal City was just one of hundreds of towns shut off from gas.) Through this collaboration, Max's Pot and the community built enough heaters to buffer the city until the larger energy crisis could be resolved. Following their success, Max's Pot's solar water heaters soon cropped up in six other towns across South Texas.

In 1980, the Fisks parted ways, with Pliny Fisk remaining at the Center. Over the next several years, the Center worked with a variety of clients, ranging from Texas locals to Latin American revolutionaries, before developing a new prototype for the State Department of Agriculture in Laredo in 1988. Called the Blueprint Farm, this project—funded by the Meadows Foundation as part of the Texas Department of Agriculture's Texas-Israel Exchange—became the Laredo Demonstration "Blueprint" Farm, acting as "an

Fisk can be seen here with a finished solar heater for residents of Crystal City. The old tanks were wrapped in plastic and fluorescent light tubes, set above reflective plates to generate heat when installed on the roof as a complete unit. PHOTO COURTESY CMPBS

The Laredo Farm was designed on a grid using an economical, ecological, and regional material palette, which incorporated Buffel grass blocks supported by a wooden ladder block framing system, wrapped in chicken wire lath, and sprayed with fly ash-based cement. PHOTO BY R. GREG HURSLEY

industrial ecology-permaculture-food-and-material-systems-integration model" for the State of Texas. In essence, the prototype farm utilizes pragmatic practices, ranging from water catchment and processing pollution from the Rio Grande through a constructed wetland to reusing agricultural byproducts to sequester invasive species.

Shortly afterward, in 1989, the Center was contacted by the City of Austin to provide ideas for a public-private partnership, which eventually evolved into the Austin Energy Green Building Program—the first program of its kind in the United States. Yes, indeed. Contrary to popular imagination, a municipality in Texas, of all states, was the first to formally incentivize sustainable design. The Center worked with the City of Austin to develop what would become the model for contemporary green building initiatives, in which the city and its subsidiaries operate as an interlinked feedback system.

The program garnered an award at the 1992 United Nations Earth Summit in Rio de Janeiro. It also inspired the Texas General Services Commission to contract the Center to revise the Texas Architecture and Engineering Guidelines, incorporating green strategies. Just a year later, in 1993, the U.S. Green Building Council was formed (Fisk was part of the think tank that created it); by 1995, the first version of LEED began development. Thus, two major green building programs—one of which has become, essentially, the Catholic Church of sustainable design—were sparked by an eccentric group of designers off FM 969. In little more than a decade, the Center had, in no small way, achieved its original goal: creating Maximum Potential Building Systems at every scale.

In 1998, Max's Pot expanded with the Advanced Green Builder Demonstration (AGBD) Building. The project was inspired by combining two of the 12 planning and design methods that the Center has created over the years, Eco-balance and Area Point networking. The building was constructed primarily by a local crew, supplemented with interns, with a strong emphasis on regionalism. Materials included straw, fly ash from coal power plant waste, aluminum smelting by-products, 98 percent recycled steel rebar, recycled rubber, caliche, cedar chips mixed with recycled HDPE plastic, and numerous other abundant, often overlooked regional resources. This regionalist approach was applied with so much care that every material used in its construction can be directly traced to the local area. The effort paid off, as the building became an award-winning and widely photographed project.

Around the same time, Fisk became involved with the AIA Committee on the Environment (COTE) in Washington, DC, leading to another important development for the Center. During a discussion on life-cycle analysis of buildings and materials, Fisk, never short of ideas, suggested a bold approach. Using input-output analysis of every US business from the Bureau of Economic Analysis, overlaid with the EPA's pollution reports, the Center could associate all building material specification to pollution and economic data. The idea was simple yet radical: by using scientifically vetted existing government data, a unique marriage of the public and private sectors could occur at a national level.

Serendipitously, the EPA happened to be present at this meeting and decided that Fisk's idea was a rather good one. They agreed to fully fund and support the project. Eight months later, the EPA had developed the beginnings of a national model, called Baseline Green, encompassing all business sectors in the country. The

↑ The AGBD Building's landscaping is not only bucolic but also serves as a wastewater treatment system that also buffers visual and audible noise pollution. Despite its proximity to FM 969, the site is rather whimsical.

PHOTO BY GAIL VITTORI

→ Made from cheap, recycled, and regional materials, the AGBD Building creates an elegant space through attention to details and deep care for craft. You will be hard pressed to find exposed rebar more elegantly deployed than that in the AGBD project.

PHOTO BY PAUL BARDAGJY

model traced monetary and environmental flows among approximately 12.5 million businesses—completed on those boxy, beige computers using God knows what version of Microsoft Excel.

And so, in the span of roughly two decades, the Center had earned recognition from the United Nations, prompted a green building revolution, and collaborated with multiple governments at multiple scales—including work on the Pentagon, of all buildings. Yet despite these accomplishments, the Center remained less focused on traditional tectonics and more on progressive prototypes, protocols, and policies. As Fisk and Vittori put it, they "wanted to design systems for change, not buildings."

Since the turn of the millennium, the Center has continued to push boundaries. In 2004 the Center collaborated with Karlsberger on the world's first LEED Platinum hospital—the Dell Children's Medical Center of Central Texas. Working as LEED consultants, the Center prompted yet another shift in the profession regarding sustainability's role in health; Vittori convened the Green Guide for Health Care–the first health-based green building rating system–and was the founding chair of the LEED for Healthcare core committee.

In subsequent years, in collaboration with UT in 2002 and Texas A&M in 2007, the Center worked with students and faculty to develop modular, self-sustaining housing prototypes for the Solar Decathlon Competition. The Center has also developed procedures for solar-powered 3D-printed Agrihoods—neighborhoods with on-site food production of duckweed—along with pollution-sequestering prototypes for skyscrapers, bridges designed to treat river water flowing beneath them, and a multimodal transportation system called the Higher Line, among other innovations.

Even after a legacy spanning more than 50 years, the Center continues to explore radical new materials, construction methods, and, most importantly, ideas. Its latest project, the Global Dream Lab, is a collection of world-changing prototype models that will be displayed in what is to become the hallmark maximum-potential building: the ARK-Hive, an evolved archive that will act in similar fashion to the AGBD Building. The ARK-Hive will house the Center's legacy in the forms of models, plans, and bioregional games. It will also function as a space for outreach and education, serving as an example and inspiration for those wanting to imagine a greener and healthier future.

Looking ahead, the Center aims to expand more into the realm of outreach and education, aiming to become a more visible beacon and champion of the green building, and Austin's, legacy. One thing remains consistent throughout the Center's philosophy and practice, and that is imagination. Vittori and Fisk both hold firm that information is the greatest infrastructure, that understanding place is what makes great architecture, and that maximum potential is achieved through relentless pursuit of using what you have. If the past half-century is any indication, the Center for Maximum Potential Building Systems is well on its way to continue pushing the boundaries of what potential means in architecture, and our environment as a whole.

Cameron Klepac, Assoc. AIA, holds degrees in both civil engineering and architecture and serves on TxA's Publications Committee. They are a yoga teacher by trade and a recent convert to Diamond Vehicle Buddhism.

With Dell Children's Medical Center of Central Texas, ample thought went into making a new kind of green hospital. The Seton Family of Hospitals, which commissioned the project, sought to set new standards. Becoming the first LEED Platinum hospital, the project challenged both the status quo of architecture and healthcare. PHOTO BY MARC SWENDNER PHOTOGRAPHY

Texas A&M's 2007 Solar Decathlon building is shown on the National Mall in Washington, DC, before eventually finding its home at the Center in Austin, ironically placed directly next to UT's 2002 Solar Decathlon building, which is also housed at the Center. PHOTO BY PRAKASH PATEL

A FAREWELL TO PAGE

by Lawrence Speck, FAIA

The Rough Creek Lodge & Conference Center received a TxA Design Award in 1999.
PHOTO COURTESY PAGE

An early design by Page Brothers, the Travis County Courthouse in Austin was completed in 1930.
PHOTO COURTESY PAGE

The name Page has had a storied presence in the world of Texas architecture for more than 125 years. In 1898, Charles Henry Page and his brother Louis Page formed Page Brothers, a firm specializing in courthouses and other civic buildings, and quickly established themselves as leading voices for architecture in the state.

By 1904, their reputation had already grown to the point that they were selected as architects for the Texas State Pavilion at the St. Louis World's Fair. Page Brothers and its successor firm, C.H. Page and Son, created significant works around the state including county courthouses in Fort Bend and Anderson Counties and city hall buildings in Mexia and Eagle Lake. Their work was especially impactful in Austin, where they designed downtown landmarks like the Littlefield Building (1910), Travis County Courthouse (1930), and the U.S. Federal Courthouse (1935)—all of which remain prominent historical treasures today.

In 1935, Louis Page's son, Louis Jr., partnered with his MIT college roommate, Louis Southerland, to form Page and Southerland, establishing the next generation of architectural leadership and influence. They got their first big break in 1938, during the depths of the Great Depression, when they were selected to design Rosewood Courts (initially called the Negro Housing Project) for the federal Public Works Administration.

When Louis Page's younger brother, George Page, joined the firm in 1939, the name was changed to Page Southerland Page, and the project types they pursued diversified to include commercial buildings, churches, public schools, and medical facilities. In the 1950s, the firm ramped up its profile, in part by becoming campus architect for the University of Texas and by participating in the design of the U.S. Embassy in Mexico City. Louis Southerland and others in the firm took pride in their personal interactions with national leaders in design such as Eero Saarinen and Richard Neutra. They were avowed modernists with a passion for creating an American architecture fully attuned to a new postwar culture.

The firm's Business-Economics Building for UT (1962)—the first fully modernist building on that campus—was very well received in the progressive 1960s. *Alcalde*, a popular alumni publication, admired the "strikingly modern building," crediting the

The U.S. Federal Courthouse in Alpine received a TxA Design Award 2008.
PHOTO BY CHRIS COOPER

The Christ Church Cathedral Mixed-Use Project in Houston received a TxA Design Award in 2007.
PHOTO BY TIMOTHY HURSLEY

"innovative look of the new place" with provoking advancements in the business curriculum that emphasized modern "systems, models, and solutions."

Page Southerland Page was among the first architectural firms in the U.S. to incorporate in-house engineering into its practice. A high degree of technical acumen became a calling card for the company as it began to do work in Austin for national corporations like IBM beginning in 1961. The firm positioned itself early and strategically for the advanced technology and microelectronics boom that was coming to Texas, and would later attract longstanding clients like Motorola, Texas Instruments, and Samsung.

During the mid-1970s, Page Southerland Page expanded with new offices in Dallas and Houston, creating opportunities for work in the oil and gas industry (including international projects in the Middle East) and in healthcare. As the design-oriented senior principals—Louis Southerland and Louis Page—reached retirement age, the firm took on a more corporate and national/international character. Page Southerland Page rebranded itself as PSP with a slick logo that fit nicely into the world of big business that was dominating midcentury America at the time. The firm became known for its project management, technical precision, and quality control but was receiving far less recognition for design expertise than in its prior history.

A counterreaction to this emphasis came in the late 1990s as the 100th anniversary of the founding of Page Brothers approached. Leadership in the three Texas offices at the time—Jim Wright in Dallas, Matt Kreisle in Austin, and John Cryer in Houston—saw the value of design in attracting a more diversified clientele, especially in the public sector, academia, and commercial building. They dropped the PSP name and returned to Page Southerland Page, crafting a new direction for "the next 100 years."

This is where I came in. I had my own firm in Austin for 20 years, during which time we had been in several joint ventures with PSP where my office contributed heavily to design and PSP handled management and production. We were a good complement to each other. In the late 1990s, I became a part of Page Southerland Page, joining the other six members of the Board of Directors in ownership of the firm.

We were interested in design that was generated by the character of its place. At Rough Creek Lodge (1999) we drew the architecture from the topography, vegetation and dramatic vistas of an 11,000-acre ranch in the Texas Hill Country. For the U.S. Federal Courthouse in Alpine (2008), we created a very different building character—one rooted in the distinct high-desert geography, landscape, and building traditions of West Texas. The architecture of the projects came directly from the ethos of their very memorable places.

Building on Page Southerland Page's historic roots as a practice committed strongly to its place, we set out—at an urban scale—to become a national example of the powerful difference architects can make over time in building cities and communities. The Austin office, in particular, became deeply involved in downtown revitalization through civic participation and community activism as well as through professional projects.

We worked with multiple mayors and city councils and were active in a wide range of organizations related to design. During his term as president of the Heritage Society of Austin, Matt Kreisle used the millennium

"Page Southerland Page became the firm of choice for many landmark civic projects in Austin."

The Cistern at Buffalo Bayou Park in Houston received a TxA Design Award in 2017.
PHOTO BY ALBERT VECERKA/ESTO

year in 2000 as an opportunity to convene a group of urban design professionals to reassess historic plans for the future of Austin, learn from past initiatives, and set a direction for new growth.

Page Southerland Page became the firm of choice (often in partnerships with others) for many landmark civic projects in Austin, including various master planning efforts for the city, the state, and the University of Texas; a new convention center; a new airport terminal; a major state office complex at the foot of the Capitol Building; and a new six-block mixed-use district centered on City Hall. The firm's individual projects for private developers contributed substantially to the cohesive, lively downtown for which Austin became known.

Several extraordinary opportunities for high impact arose when we were first hired to create a master plan for a district and were subsequently selected to design multiple buildings to substantiate that plan. This occurred both at the 30-plus-block tract master planned for the Dell Medical School at the University of Texas at Austin—where our work led to four building projects—and at the adjacent 40-block State Capitol Complex, where we served as master architect for the first three buildings. In the same era, the Houston office began playing an active role in the revitalization of that city's downtown, beginning with the adaptive reuse of derelict older buildings in the urban core. The Rice Hotel project converted a grand old landmark into condominiums, bringing badly needed residents into downtown. Seven similar adaptive reuse conversions to residential occupancy followed over the next decade.

A mixed-use project for Christ Church Cathedral (2007) integrated a center for the homeless into a very complex bit of city fabric and received all the top awards the community had to offer. The 12-acre Discovery Green Park, completed with Hargreaves Jones, landscape architects, became a critical seed project that sparked a transformation of the east side of downtown, while Buffalo Bayou Park, designed with SWA Group, and The Cistern provided similar civic amenities and arts venues on the west side.

Discovery Green was conceived with strong urban design intentions. It was envisioned not just as a park, but as a city-building project. What had once been a sea of weedy surface parking lots was transformed into a vibrant mixed-use district focused on activated open space. As *The New York Times* noted, Discovery Green became a powerful symbol of Houston's future.

As Kreisle and Cryer were approaching retirement, multiple suitors sought to purchase Page Southerland Page. One, in particular, made an offer in 2012 that would have been extremely rewarding financially to board members who held the largest number of shares. Very much to their credit, the top shareholders, Kreisle and Cryer, backed rejecting the deal because of the value they placed on the history and culture of the firm and the loyalty they felt to the next generation of leaders who were rising at the time.

After these two longstanding leaders retired in 2013, we, the seven remaining board members, rebranded the firm to simply "Page" and completely restructured how shares were distributed. Overnight, ownership flattened radically, from a handful of board members owning almost all the shares to 65 key leaders across all the offices gaining "skin in the game." Along with ownership and participation in profits, this much larger group got greater responsibility and influence. In addition, the new board established an Employee Stock

The Austin-Bergstrom International Airport received a TxA Design Award in 2000.
PHOTO BY TIM GRIFFITH

The Magnolia Montessori for All received a TxA Design Award in 2019.
PHOTO BY ALBERT VECERKA/ESTO

Ownership Plan (ESOP) so that everyone in the firm had a financial stake.

This radical diversification of both responsibility and rewards paid off handsomely. The firm became a magnet for talented, entrepreneurial architects and engineers who took great pride in the firm they were building and the quality of the diversified work they were doing.

The more longstanding design initiative continued to pay off as well, with Page winning 13 TxA Design Awards and 34 local AIA awards over a 25-year period. Projects ranged from a tiny elementary school in a disadvantaged neighborhood to the Austin airport. Page's work was published in *Texas Architect* 61 times. The longstanding legacy of the firm as a strong and positive design force in Texas had been re-established.

Page's national reputation grew exponentially as well. The firm won 82 national/international design awards, and its work was featured in U.S. and global design publications 153 times from 1995 to 2020, including features in every major U.S. journal as well as periodicals in far-flung places like Turkey, Brazil, China, and South Africa.

I sold my shares and rolled off the Board of Directors in 2020 after 21 very exciting and rewarding years in leadership at Page, but continued project design work, which had always been my first love. Two years later, James Wright, another 20+ year veteran of the board, made a similar shift. In 2023, Bob Burke and Michael Mace, both from the Austin office and each on the board for more than a decade, followed suit.

The board did not fill two of the four vacancies these transitions left, reducing its membership to five, only three of whom were architects. On April 3, 2025, they announced that they had signed a definitive purchase agreement to sell Page to Stantec, a global firm with over 450 locations worldwide and approximately 32,000 employees. Stantec is based in Canada and is publicly traded on the New York Stock Exchange.

At a retrospective moment like this, it is instructive to remind ourselves of the incredible impact firms can have on their communities, their culture, and on the lives of, not only the people who work for them, but also the ones who inhabit the places they design.

Too often, as architects, we refer to individuals as the building blocks of our discipline—heroes to be revered and emulated. In fact, architecture is created by teams of people working together, and the building blocks of our discipline are, more accurately, our firms.

Firms like Page engender powerful attachment, loyalty, and even affection. They are places where people work for decades—sometimes even their entire careers. They are "built to last," to use the phrase coined by business guru and Stanford professor Jim Collins. They are guided by "core values" and are about "more than profits"—two key characteristics, according to Collins, of organizations that stand the test of time and thrive decade after decade.

The name Page and the legacy of architectural design and practice it has stood for over the last century and a quarter will be sorely missed.

Lawrence Speck, FAIA, is a practicing architect and a professor at the School of Architecture at UT Austin. Since leaving Page-Stantec in early summer 2025, his design interests have focused on two large urban design/architecture projects—one in downtown Austin and one in downtown Dallas.

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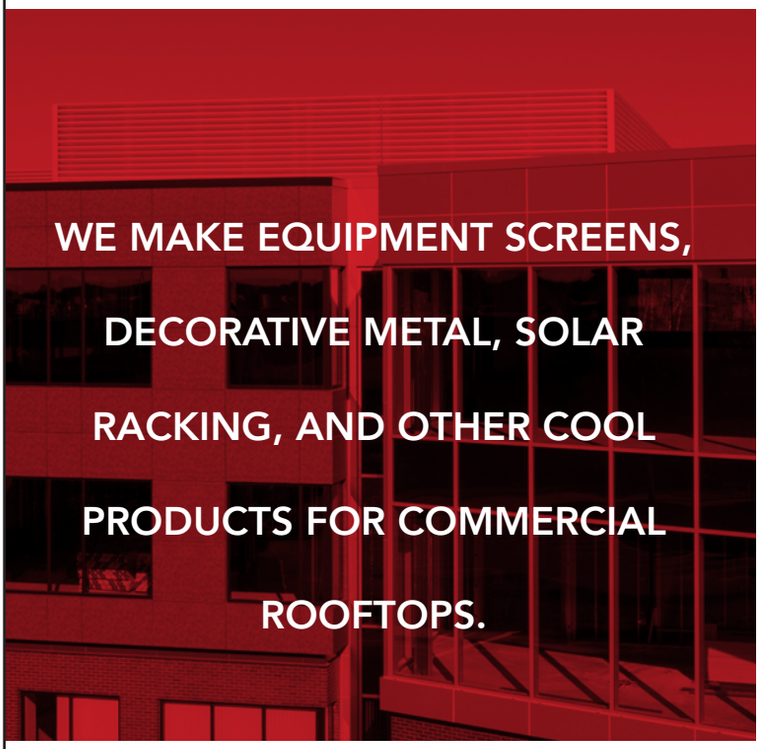

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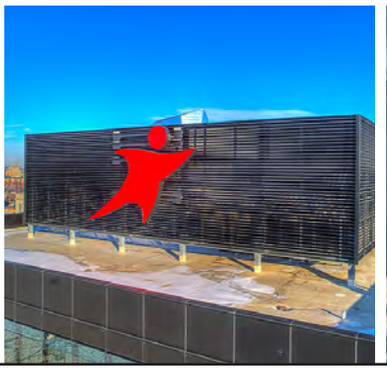

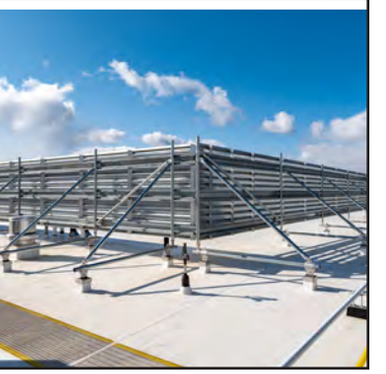

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The Texas Society of Architects announced the recipients of its 2025 Honor Awards on July 17. These awards recognize exceptional members, firms, individuals, and organizations for outstanding achievements in support of the profession of architecture, the built environment, and quality of life in Texas. Recipients will be recognized at the TxA25 Annual Conference & Design Expo, happening October 30–November 1 in Dallas.

2025 HONOR AWARDS

Medal for Lifetime Achievement in Honor of Llewellyn W. Pitts, FAIA

R. Lawrence Good, FAIA
Dallas

R. Lawrence “Larry” Good is a visionary architect, planner, and writer whose 45-year career reflects an unwavering commitment to design excellence and community impact. As a founding principal of Good, Haas & Fulton—now GFF Design—Good built a firm with a lasting statewide legacy. He has also been a vocal advocate for planning and urban design, championing holistic thinking beyond individual buildings and enhancing quality of life in communities across Texas. Enduring contributions include leadership in The Dallas Plan, strategic planning for Downtown Dallas, advocacy against the Trinity Tollway, and master planning for the Dallas Farmers Market and Design districts. His prolific writing bridges architectural ideals with daily experience, deepening public understanding of the built environment. Good’s enduring influence continues to shape practice, inspire peers, and elevate the profession throughout Texas.

PHOTO COURTESY MOBILE LOAVES & FISHES

Cornerstone Award

Alan Graham
Austin

Alan Graham, founder and CEO of Mobile Loaves & Fishes in Austin, is the visionary behind Community First! Village—a nationally recognized model for addressing homelessness through design. Since 1998, Graham has championed human dignity through sustainable, community-driven development, creating more than 400 homes for formerly unhoused individuals, with plans for over 1,200 more. His leadership bridges architecture, social impact, and advocacy, collaborating with architects, artists, and builders to demonstrate how design can end homelessness and restore connection. Through partnerships like AIA Austin’s Tiny Victories competition, Graham has redefined how we serve vulnerable populations, setting a new standard for architecture’s role in serving humanity.

Award for Outstanding Educational Contributions in Honor of Edward J. Romieniec, FAIA

Donna Kacmar, FAIA
Houston

Award for Community Service in Honor of James D. Pfluger, FAIA

David Carroll, AIA
Austin

Award for Early Career Professional Achievement in Honor of William W. Caudill, FAIA

Krystyn Haecker, AIA
Houston

Award for Equitable Practice in Architecture in Honor of John S. Chase Jr., FAIA

Charyl F. McAfee-Duncan, FAIA, NOMA
Dallas

Associate Member of the Year

Kirsten Griffin, ASSOC. AIA, NOMA
Dallas

Award for Early Career Professional Achievement in Honor of William W. Caudill, FAIA

N. Cale Lancaster, AIA
Midland

Award for Excellence in the Promotion of Architecture through the Media in Honor of John G. Flowers, Hon. AIA

Gustavo Bernal
Austin

Award for Early Career Professional Achievement in Honor of William W. Caudill, FAIA

Samantha Markham, AIA
Dallas

SAN ANTONIO CENTRAL LIBRARY RECEIVES TXA 25-YEAR AWARD

by Abigail Thomas

Known for its "Enchilada Red" exterior and bold geometric profile, the San Antonio Central Library offers a Texan take on Mexican Modernist design. In recognition of its role as a local landmark and cultural touchstone, the Central Library has been awarded the Texas Society of Architects' 25-Year Award, which honors its enduring architectural significance. Designed to resonate amongst San Antonians from all walks of life, this playful building speaks to the values of involvement and festivity that characterize the city.

In 1989, San Antonio voters approved a $28 million bond to fund the construction of the new Central Library and upgrade their city's library system. The San Antonio Public Library Foundation raised an additional $10 million to fund the project, demonstrating the city's commitment to promoting lifelong learning. An architectural design competition was hosted in July of 1991, with jurors unanimously selecting a team spearheaded by renowned Mexican architect Ricardo Legorreta of Legorreta Arquitectos, working in partnership with San Antonio's Sprinkle Robey Architects and Johnson-Dempsey & Associates. The winning design blended aesthetics and functionality to create a friendly, inviting building that elevated the role of the library to that of a bustling community hub. The selection of a Mexican architect to design this new civic landmark was significant; San Antonio has one of the largest Spanish-speaking populations in the country, and appointing Legorreta to lead the design meant that the new library would not only meet the city's practical needs but also aid in reflecting its heritage through its public institutions.

Legorreta utilized rigid geometries and bright planes of color to create a modernist building that speaks clearly to the city's history.
PHOTO BY LEONID FURMANSKY

→ Visible from almost anywhere in downtown San Antonio, the "Enchilada Red" Central Library reflects the vivacity of its community.
PHOTO BY LEONID FURMANSKY

Situated on a triangular site formerly occupied by a Sears store, the geometry of the building was determined by a combination of programmatic requirements and site constraints. Composed of a series of rotated and segmented volumes, the vibrant red envelope is complemented by columns, baffle walls, and sculptural elements painted in equally vivid shades of purple and yellow. Legorreta's use of color as a building material—not just as decoration—animates the facade and connects it to the shared cultural history of the city. In selecting colors for the project, Legorreta drew inspiration from the red clay of Central Mexico, the work of celebrated Mexican muralists, and the brilliant clothing of the indigenous peoples of Mexico. In a predominantly Hispanic-American city, the bright colors of the Central Library are thus a tribute to a shared cultural memory.

The 240,000-sf Central Library opened to the public on May 20, 1995. With a capacity for 750,000 books, the new library was nearly double the size of the previous central branch. Its opening saw library visitorship triple; in addition to the architectural novelty of the building, the library offered unprecedented access to state-of-the-art technology and bilingual resources. Legorreta sought to encourage repeat visits to the library by imbuing his design with a sense of wonder and discovery. The building must be explored gradually, with forced perspective and view framing strategies making it impossible to see the entire structure at once. Visitors' attention is instead directed outward to a fragment of native landscape, or inward to a uniquely lit reading room. Legorreta played with light and shadow in all parts of the building, utilizing slot windows, skylights, and enclosed courtyards to conflate indoor and outdoor space.

The building responds to the sun-baked Texas climate by providing plentiful shade and deep overhangs. A variety of recessed and sunken terraces and courtyards grant dramatic views of downtown San Antonio, functioning as outdoor reading rooms accented by foliage and water features. Each floor of the library varies in size and shape, encouraging visitors to wander between them. Legorreta wanted to evoke a sense of freedom in the space, offering an abundance of choice and flexibility for future uses. On the third floor, the children's section contains child-sized stacks, miniature furnishings, and abundant natural light to serve the library's youngest patrons.

The six above-ground floors of the library are organized around a central atrium. Doused in yellow and illuminated by skylights, this area is the focal point of the building's interior. Visitors ascend into the atrium via escalator, which dramatically reveals the space in slow-motion. At the center of the yellow volume sits Dale Chihuly's *Fiesta Tower* sculpture. Commissioned in 2003 to commemorate the centennial of the San Antonio Public Library system, *Fiesta Tower* is composed of 917 individually shaped pieces of glass. The sculpture is over 26 feet tall with a total weight of 4,500 pounds—an artwork that would appear massively oversized anywhere but here. Although it was created and installed well after the building's completion, *Fiesta Tower*'s striking primary colors and strong geometries meld effortlessly with the atrium, giving the space an air of celebration and vivacity that supports the original design intent of the building.

Additional artworks from internationally acclaimed artists are incorporated throughout the building, fulfilling the library's goal of increasing public access to art alongside their literary and technological offerings. The artworks are paired with complementary architectural spaces, as with Stephen Antonakos's *Blue Room* installation, which greets visitors as they enter from the sunny forecourt. The blue neon lights establish a change of setting from the chaos and noise of daily life to the calm, cool interior of the library. In the lobby, an artwork by Jesse Amado commemorates the life of Linda Pace, a patron of the arts in San Antonio. Sculptures by Latin American artists such as Fernando Botero and Sebastián—also known for his *Torch of Friendship*, a landmark in downtown San Antonio—are positioned on the spacious main floor. Works by Jesse Treviño, Rogelio Madero de la Peña, Danville Chadbourne, and a rotating cast of other artists can be found scattered throughout the building. Each work is situated within the library in a manner that draws equal attention to art and architecture, strengthening the bond between the two. The incorporation of artworks by a variety of local and Latin American artists makes the Central Library a cultural destination for residents and tourists alike.

Legorreta's design for the San Antonio Central Library, once controversial for its boldness, has risen to landmark status not only for its fearlessness in design, but also for its accuracy in representing the spirit of the community it serves. In a city that has only continued to evolve over the past three decades, the Central Library remains a prominent hub for learning and living, demonstrating the foresight and cultural connection deeply instilled in its design. In the scope of San Antonio's continued growth, its Central Library remains an important part of the shared identity and strong sense of community that defines this city.

Abigail Thomas is a designer at McKinney York Architects in Austin and is an editorial assistant for *Texas Architect*.

HIGHLAND PARK VILLAGE RECOGNIZED WITH LANDMARK AWARD

by Lucas França Francisco

The original prototype is the one all successors aspire to emulate, its best qualities serving as a north star for those that follow. It's an old idea, our daily environments structured as they are by iterations of once-novel concepts we now accept as quotidian. When was the last time you drove past a shopping center and slowed down, even stopped, to take in its beauty? When was the last time one caught your eye at all?

In 1928, Dallas architects Marion Fooshee and James Cheek set out to design a retail complex that not only catches your eye but invites you in. Three years later, the first shopping center in the United States specifically designed to accommodate automobiles was constructed: Highland Park Village. We can safely say Fooshee and Cheek's example has bred countless successors, and none have quite yet lived up to the original.

For both the working architect and the complete layperson, Highland Park Village's gravity is impossible to ignore. Its centrality was obvious to me as I grew up in Dallas, well before I understood anything about urban design. I don't mean "centrality" in terms of its spatial location within Dallas or the town of Highland Park, but in reference to its character and purpose. Communal economic activity has always been the primary organizing factor behind town squares and main streets, but what Fooshee and Cheek's concept accomplished—not to mention OMNIPLAN, HP Village Partners, and the legions of other architects, owners, and laborers who have kept Highland Park Village alive and evolving—was particularly American. Dare I say, particularly Texan.

Fooshee and Cheek sought aesthetic inspiration from the urban atmospheres of Barcelona and Seville, as well as closer to home in Mexico and Southern California, remixing centuries of Iberian decorative and design philosophies into a living Spanish hamlet. From the Spanish colonial perspective, Texas was *terra nullius*, and economic interests were their unambiguous priority. Soon after, as Spanish intentions developed from a purely extractive model to one more based in long-term settlement and Hispanicization—mirroring the same development in their colonization of what is now Mexico—residential communities were continuously established. Direct Spanish determination over Texan culture was short-lived, as Mexico achieved independent nationhood and Texas shifted from colonial subdivision to Mexican state.

The past never being dead (or even past), a site's history is always an active element throughout the design process, whether as intentional consideration or subliminal influence. Without making overt reference to a singular locale, Highland Park Village's Spanish texture is felt more in the aggregate than the specific. Floral motifs and the tilework they ornament span across Spain and Mexico, both temporally and geographically; balconies are open or roofed, wooden or wrought-iron, with simple parallel balusters or intricate criss-crossing displays of fine woodworking; Moorish horseshoe arches frame one storefront's windows while pointed arches lend its neighbor's a more gothic tone. These disparate features coalesce to create the gestalt sensation of spending a dry summer afternoon in a Spanish-Mexican plaza—from nowhere in particular—but with Fendi handbags just a short walk away.

Imitation and inspiration drawn from ages past is nothing revolutionary in and of itself. For all its novelty, Highland Park Village also clearly partakes in that ancient tradition of cultural and historical reference. Its mix-and-match Hispanic flavor could not have originated wholly organically. Even if Fooshee and Cheek's choice of referenced culture—Spanish-Mexican—was guided entirely by a subconscious awareness of history

← Contemporary storefronts line the plaza's perimeter beneath merlons lifted straight from Al-Andalus.

PHOTO BY EDDIE FORTUNA, ASSOC. AIA, COURTESY OMNIPLAN

> "The past never being dead (or even past), a site's history is always an active element throughout the design process, whether as intentional consideration or subliminal influence."

and environment, they could not have stumbled upon the exact same formal markers of that culture by accident. It was, after all, chosen.

That balance of function and aesthetics, however, is something of an outlier: the remainder of Highland Park Village's visual signifiers exist to evoke a desired feeling rather than serve a practical purpose. The red baked clay roof tiles so emblematic of Spanish Mediterranean and Colonial architecture, for example, are notoriously expensive, fragile, and difficult to install, and also require a more robust structure to address their collective load. Their outsized effect upon the Village's tenor, however, outweighs any claims of inefficiency. Modern concerns might tempt a designer to diminish or discard them, but doing so would compromise the experience.

The result is a remarkable continuity of atmosphere. As you stroll the Village, you are subtly aware that the plate glass storefronts do not structurally depend on their semicircular arches. Fooshee and Cheek couldn't even have foreseen the advent of the technology required to produce them! Even so, the feeling is seamless. A casual shopping walk becomes, somehow, a stroll backward through time. This effect, also present in so many other recreations and replications of urban antiquity, is not the Village's true innovation—but it is undeniably powerful.

Embellishments and ornamentation are united more by a shared feeling rather than temporal or geographic consistency. For every shared detail between two structures in Highland Park Village, another differs, however minutely.

PHOTO BY EDDIE FORTUNA, ASSOC. AIA, COURTESY OMNIPLAN

Highland Park Village was conceived just eight years into the age of the automobile. The 1920s marked America's entrance into a car-centric collective consciousness, especially in the increasingly populated West. Those open spaces had been pierced, but not dominated, by locomotives. Trains are not the vehicle of the individual, however, and they could facilitate individual retail consumption only insofar as passengers could purchase small items from vendors onboard. Even trams and railcars ferried large groups along designated paths. Horses could transport only a person or two, and horse-drawn carriages were either publicly available taxis or prohibitively costly for the increasingly relevant American middle class to own and maintain.

Here, a new space in the market was ready to be filled: new cities, new models of consumption, and a new demographic ready to consume. Automobiles moved with a fluidity only natural in hindsight—leaping from the farms they were first designed for into bustling city streets, allowing a man and a select few family members to take a quick drive down to the shopping hubs of main street without having to live nearby. Models catering to both the working and upper classes were rapidly developed, and planners integrated cars as a fact of city living with equal rapidity. This was the milieu that Highland Park Village capitalized upon.

Fooshee and Cheek did not rush to accommodate cars after their ubiquity became clear, squeezing them in where they could. Nor did they focus solely on automobiles at the expense of pedestrians; the Village was conceived—and remains—a luxury designed for walking. Plazas are essentially flat, open spaces bordered by interior-facing facades. Cars, too, perform best on flat, open spaces… two and two equal four, so to speak.

Then as now, small groups or individuals drive to Highland Park Village and park under its plentiful oaks, each adorned with fairy lights like so many fireflies. They walk past the boutiques and high-end restaurants, with a not insignificant amount of attention drawn to the timeless monument of the Village Theatre and its authentically restored marquee. A quick bite or drink at the café is followed by an ascent up delicate, shallow terracotta steps into the intimate corridors that weave behind the storefronts, where, for a moment, you might genuinely believe you've slipped into some old Spanish passageway an ocean away.

This is the source of the Village's rare excellence which all can feel but few can put their finger on: the tailor-made navigation from the sphere of transit, to the sphere of the open public, to that of the individual—all suffused with a purposeful yet nonspecific ambiance of accessible luxury. A subject of history and the originator of a new tradition, from worlds away and times long gone yet only a short drive from home, Highland Park Village has endured, ever imitable and ever Texan.

Lucas França Francisco is a native Texan, graduate of the University of Texas at Austin, and poet.

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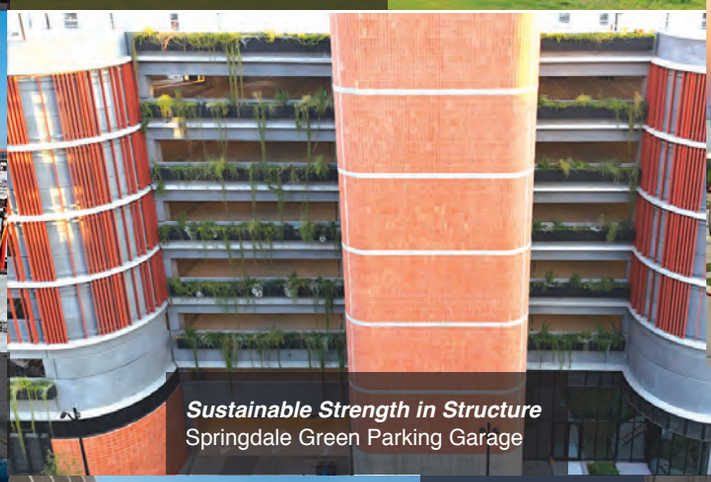

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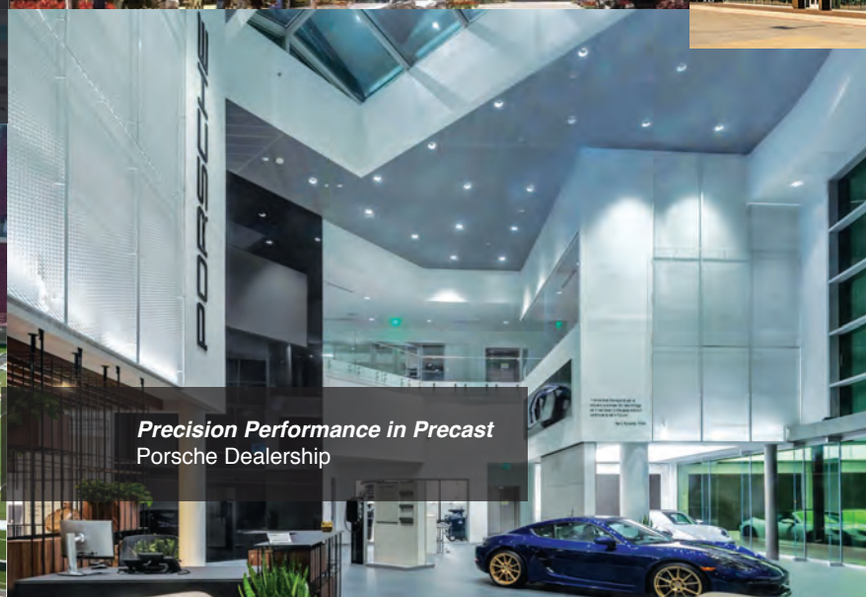

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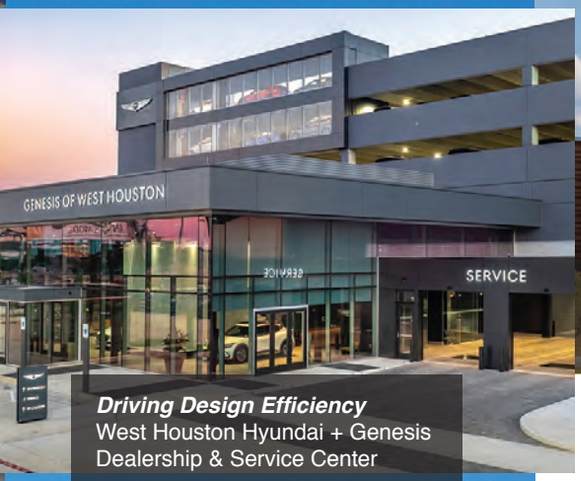

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2025 STUDIO AWARDS

On July 24, the Texas Society of Architects announced the winners of its 2025 Studio Awards. The program recognizes exceptional design in both real and conceptual projects and is open to submissions from students and professionals. Jurors Heather Roberge, AIA, Matthew Griffith, FAIA, and Michael Cadwell, FAIA, reviewed 62 entries and selected nine standouts. The jurors noted that they were impressed by the range of projects—"everything from vernacular building types to visionary projects addressing ecological issues," according to Cadwell—and the strength of the pool of submissions as a whole. "Almost every project had an agenda behind it, a clear intent, and a real earnest effort to accomplish something," said Griffith, noting that the high caliber of entries highlights the vitality of Texas architecture today.

Heather Roberge, AIA
Murmur
UCLA Architecture and Urban Design
Los Angeles, California

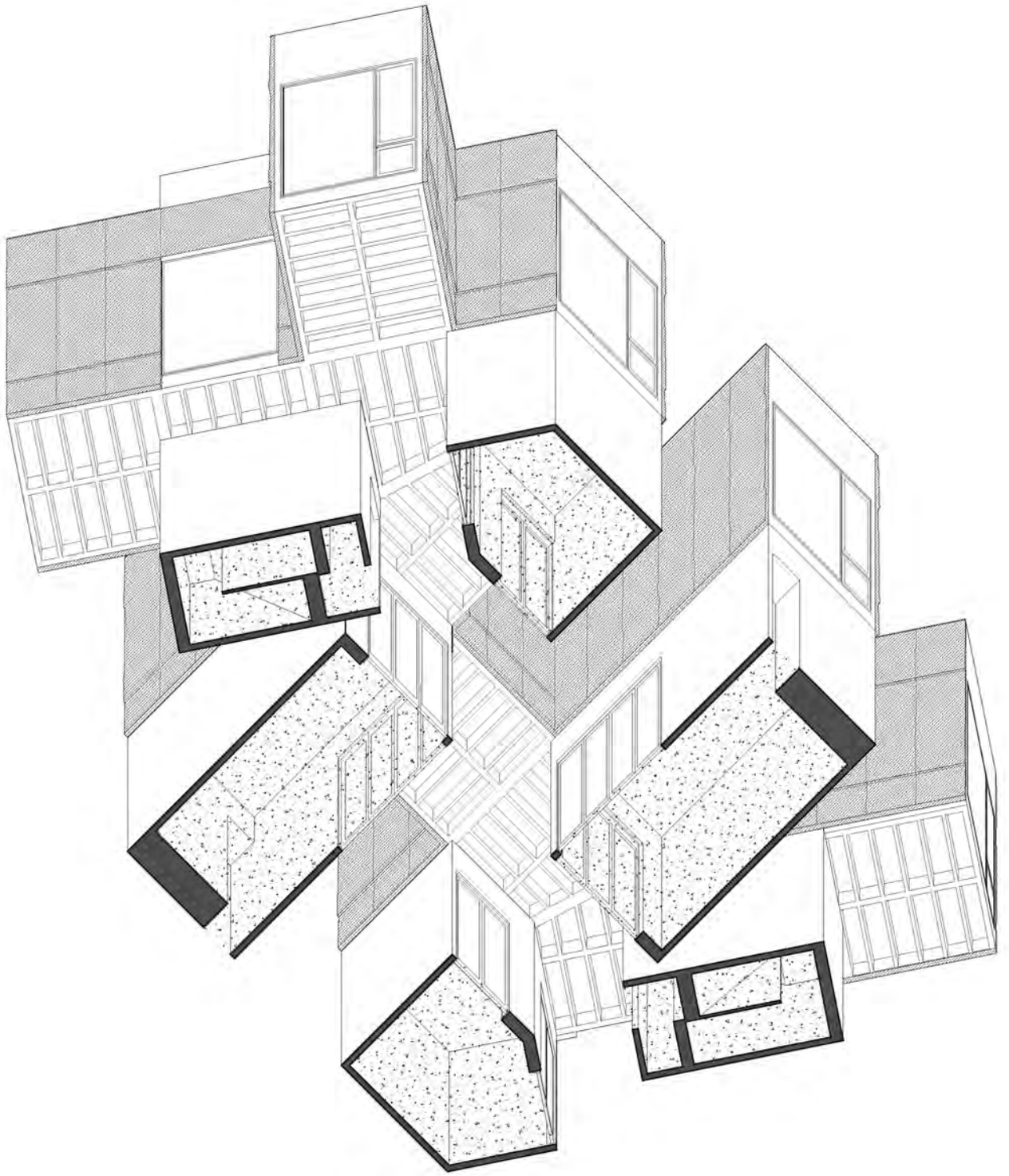
Heather Roberge, AIA, is a professor at UCLA Architecture and Urban Design and founder of the Los Angeles–based practice Murmur. Her work explores the spatial, structural, and atmospheric potential of digital technologies, with an emphasis on material innovation and computational design. Former chair of UCLA AUD, she has received the Emerging Voices Award from the Architectural League of New York and the ACADIA Teaching Award of Excellence, with her projects appearing in numerous national and international publications and exhibits.

Matthew Griffith, FAIA
In Situ Studio
NCSU School of Architecture
Raleigh, North Carolina

Matthew Griffith, FAIA, is a founding principal at In Situ Studio and associate professor in practice at the NC State University School of Architecture. His firm is an intentionally small, design-based practice that specializes in modern, sustainable architecture whose work has been recognized with over 50 AIA design awards. A frequent lecturer, juror, and critic, Griffith is a Kamphoefner Prize recipient and an AIA Fellow. He previously worked at the offices of Marlon Blackwell Architect and Frank Harmon Architect.

Michael Cadwell, FAIA
Knowlton School at Ohio State University
Columbus, Ohio

Michael Cadwell, FAIA, is professor emeritus of architecture at Ohio State University's Knowlton School. Known for his exploration of construction as a transformative cultural act, he has authored *Strange Details* (MIT Press) and designed a series of award-winning small wood buildings featured in *Pamphlet Architecture 17 by Princeton Architectural Press*. Cadwell's career includes leadership roles at Ohio State, fellowships at the American Academy in Rome and other institutions, and extensive teaching, lecturing, and practice in the US and abroad.



AGGREGATE HOUSE: A HETEROGENEOUS COLLECTION OF TYPES

Lutz Office

"We appreciated that this project rigorously deployed self-similar volumetrics in order to accommodate multiple families, produced compelling renderings, and is operating in a mid-scale development that you could see as a way of accretively densifying a place."

—HEATHER ROBERGE, AIA

Aggregate House draws on the principles of Fumihiko Maki's Group Form to employ multiple lot ownerships, creating human-scale moments within a collective form on a single-family lot. Sited on Houston's standard 60-by-120-foot lot, which allows up to two structures with shared primary spaces, this two-story proposal features an active ground-level zigzag porch linking all common areas vital to the upper level and incorporates a useable rooftop garden. The design derives from the semiotics of H&V font characters, shaping an aggregate of rooms and corridors unifying the second floor. Two stairways and shared spaces structurally support the party-wall massing. Regional precedents, such as dogtrot, or breezeway, houses, inform passive ventilation through an open ground-floor corridor, enhancing airflow and improving thermal comfort.

AMBIENCE

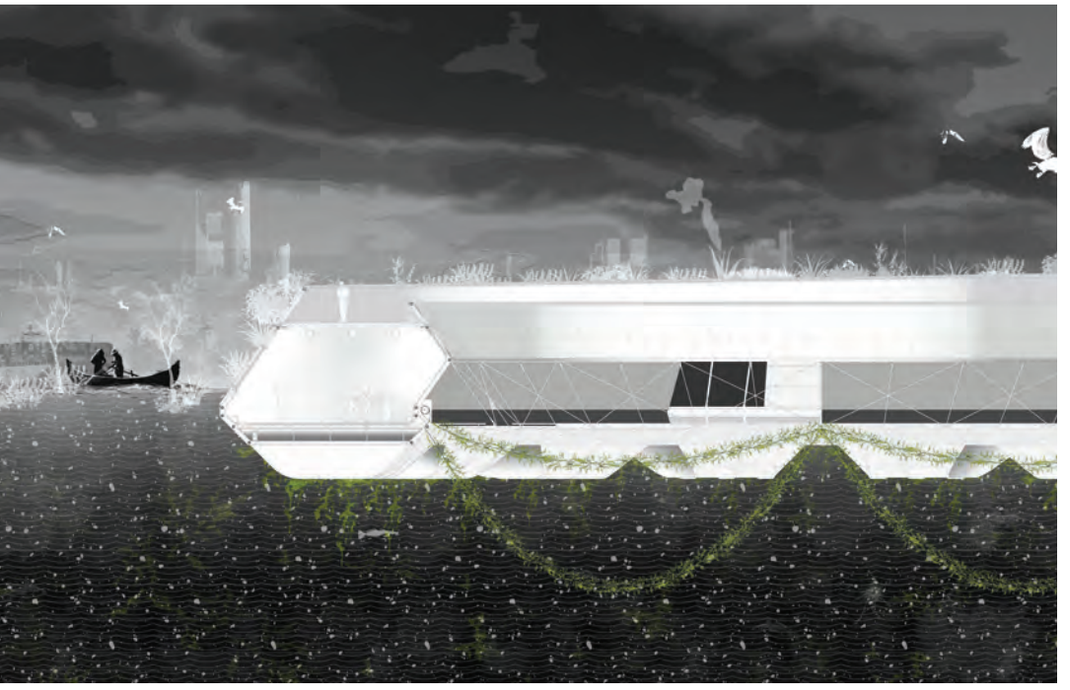
clovisbaronian

“Amongst all the projects, this building had the most compelling, thoughtful, and consistent relationship to its site. The way that the outcroppings of rocks are integrated to both the interior and the exterior was beautiful. There was also a simplicity and spareness to the architecture that made it feel like it really fit in its place.”

—MATTHEW GRIFFITH, FAIA

Conceived as a villa among rocks in Kitakaruizawa, Japan, this residence responds to its site’s geology, with rooms set between existing stone outcroppings. The central courtyard landscape, left in its natural state, becomes a private garden, while each pavilion houses a distinct ritual of dwelling—resting, dining, bathing, and self-care. A concrete wall assembly supports the wood roof, and regional stone completes the envelope, with portions of the existing rock cast into the construction to merge building and landscape. A geothermal radiant system provides interior conditioning, and the thermal mass of existing rocks and stone walls buffers seasonal extremes. Given the site’s isolation, ease and economy of construction were paramount. A flitch beam structure lightens members for manual installation, reducing reliance on heavy machinery.

B-60: BROWNWOOD REBORN



“There were several projects that addressed similar issues, and this one was the clearest as far as presenting a building which was believable but also had a social agenda at the same time. There was a logic to the presentation that was compelling. It told a story; it illustrated a story; and it gave it an architectural grounding throughout.”

—MICHAEL CADWELL, FAIA

STUDENTS
Aparna Prabu, Alfred Rivera, and Edwin Tovar

PROFESSOR
Rafael B. Duran of Feral Delta II Studio

Gerald D. Hines College of Architecture and Design, University of Houston

This speculative design proposal envisions a resilient, post-disaster future for the Texas Gulf Coast in 2060. In the aftermath of Hurricane B-60—a fictional Category 5 storm that permanently submerges the Brownwood Peninsula—the project reclaims the drowned landscape as a site for ecological and social renewal. At its center is the Gaia Device, a network of 16 floating modules that act as both refuge and regenerative infrastructure. Each unit supports flexible living with sleeping pods, communal kitchens, wet labs, and climate-resilient safe zones. The system merges architecture with ecology through the cultivation of Gracilaria seaweed for insulation, filtration, and facade systems. Over time, the Gaia Device transforms from active shelter into a living reef, dissolving gradually into the seascape.


CANUTILLO MIDDLE SCHOOL

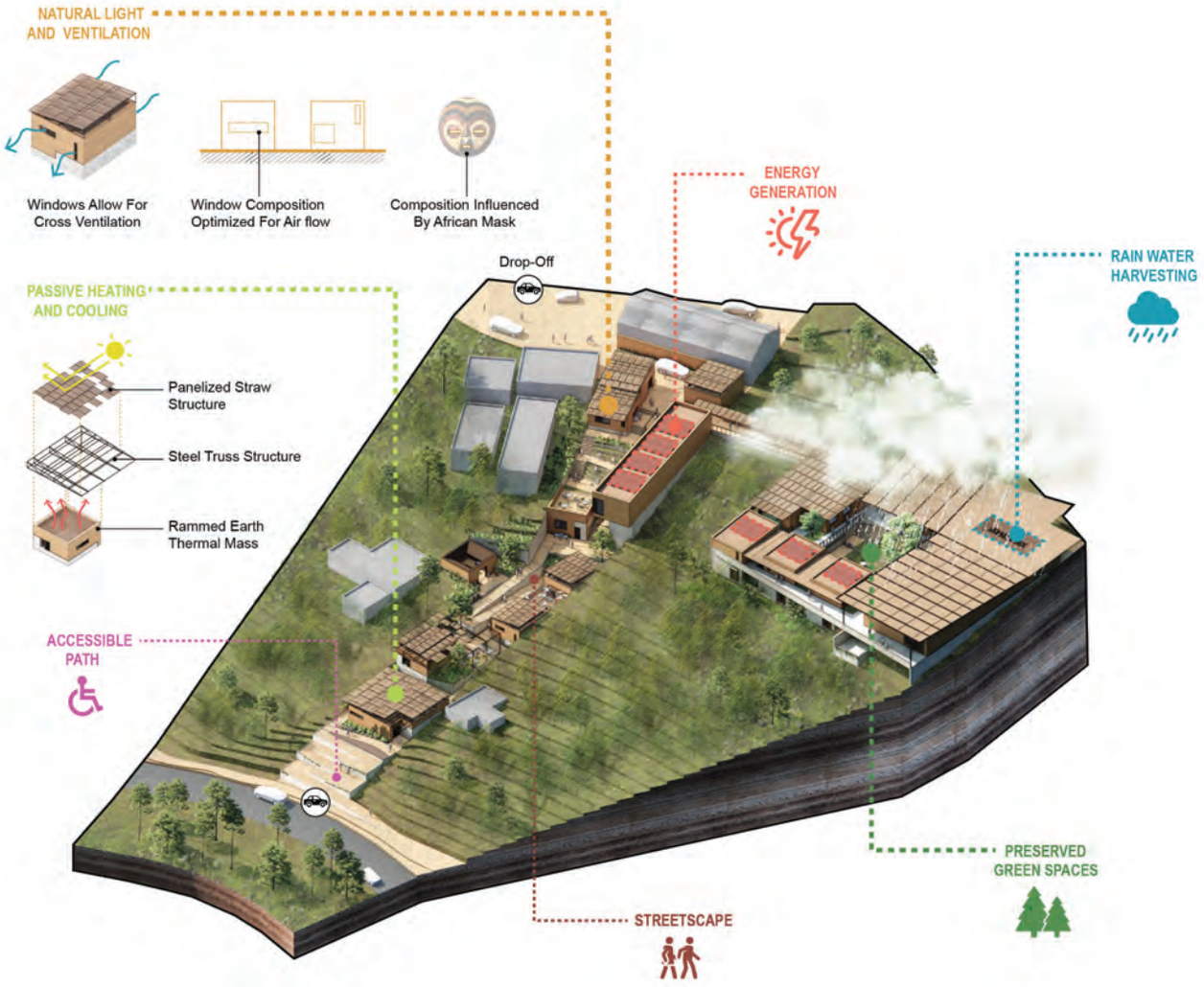
CANUTILLO ISD MIDDLE SCHOOLS

DLR Group and Root Architects

"This project showed a lot of ambition for a public building type that is a difficult one. We appreciated the spatial exploration in the exterior and interstitial spaces between the two wings. The interior slot of space operates much like a kind of internalized landscape."

—HEATHER ROBERGE, AIA

The vision for the Canutillo and Alderete Middle Schools is rooted in community, connection, and harmony with nature. Anchored by "The Paseo"—a central pathway weaving through each campus—the design promotes movement, gathering, and shared experiences. Classrooms, courtyards, and collaboration zones extend from this spine, promoting interaction and inclusion while maximizing daylight and views. While the campuses share a common footprint for equity and efficiency, the materiality, landscape, and layout of each respond to the character, culture, and context its neighborhood. Adaptable learning suites, performance and athletic spaces, outdoor classrooms, and specialized labs meet program needs. Sustainability strategies—passive solar design, daylight harvesting, low-VOC materials, and energy-efficient systems—combine with welcoming public spaces to prioritize flexibility, growth, and community access.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Rammed Earth Thermal Mass
ACCESSIBLE PATH
PRESERVED GREEN SPACES
STREETSCAPE

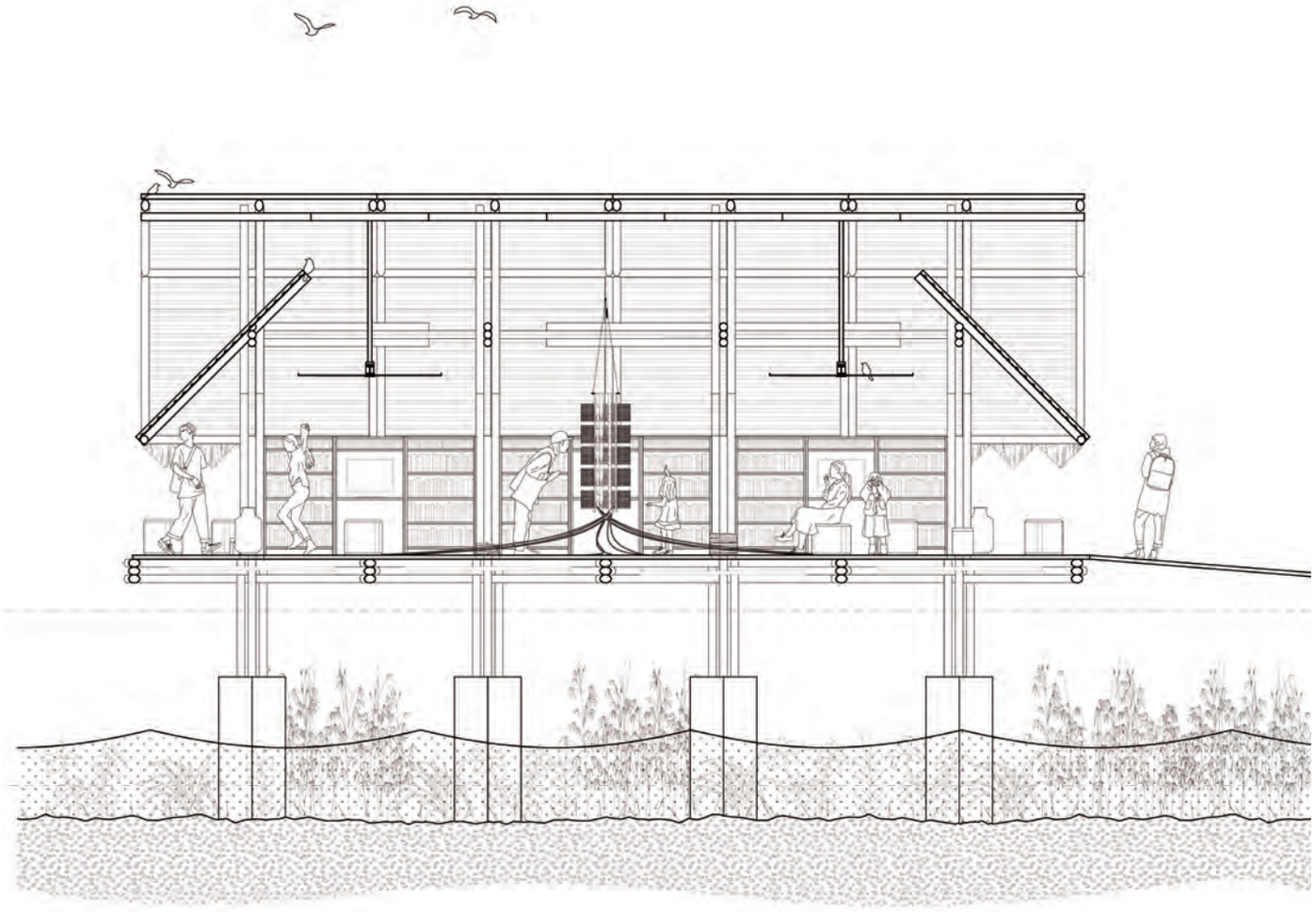
DETOUR

Corgan

“There’s the implication that the project is capable of producing different microclimates by atomizing the massing of the building, and so there are sunken places, places with dappled light, places that are seemingly subterranean. That variety of likely microclimates that result is something that was captivating.”

—HEATHER ROBERGE, AIA

DETOUR serves as both a community hub and safe place for treatment and healing. Shaped by its hillside setting, this Kenyan medical campus unfolds as a series of cascading forms and interconnected spaces that engage the native landscape. Lush greenery threads through the campus, providing calming, immersive experiences. The site is divided into public and private zones. The public zone centers on an urban street linking programmatic spaces—including a pharmacy, chapel, and amphitheater—and providing the community with places to rest, gather, and cultivate ideas. Hospital services are grouped at the top of the site. The private zone contains medical services and a women’s living quarters overlooking an internal courtyard. Stepped program blocks leverage the steep topography, opening to expansive views.



DIGITAL TATTOO

Norverto Diaz

Gerald D. Hines College of Architecture and Design, University of Houston

"The construction methods—lashed together bamboo structure and thatch—are readily available in the part of the world this project's proposed in and able to be made by anybody. The almost primitive quality of the structure, contrasted with the device that's hanging from the middle of the space, is something that some of us really enjoyed."

—MATTHEW GRIFFITH, FAIA

Molocaboc is a small island off the coast of Negros Occidental in the Philippines with a population of 670. Its community depends on traditional fishing and shellfish gathering, and the island has only one elementary school. For further education, students must travel to the mainland—a cost many families cannot afford. Limited infrastructure compounds these challenges, often cutting short children's schooling. In response, this library design draws from regional tribal tattoo patterns to shape its structure, server systems, and layout. Combining high- and low-tech strategies, it is modeled on airplane black boxes—resilient devices built to protect critical data. Constructed of bamboo with recyclable, server-based systems connected to the National Power Corporation, the library offers books, digital access, and preservation of cultural heritage.

THE HELL & HIGH WATER HOUSE

Z4A Architects - Rafael B. Duran & Ophelia Mantz

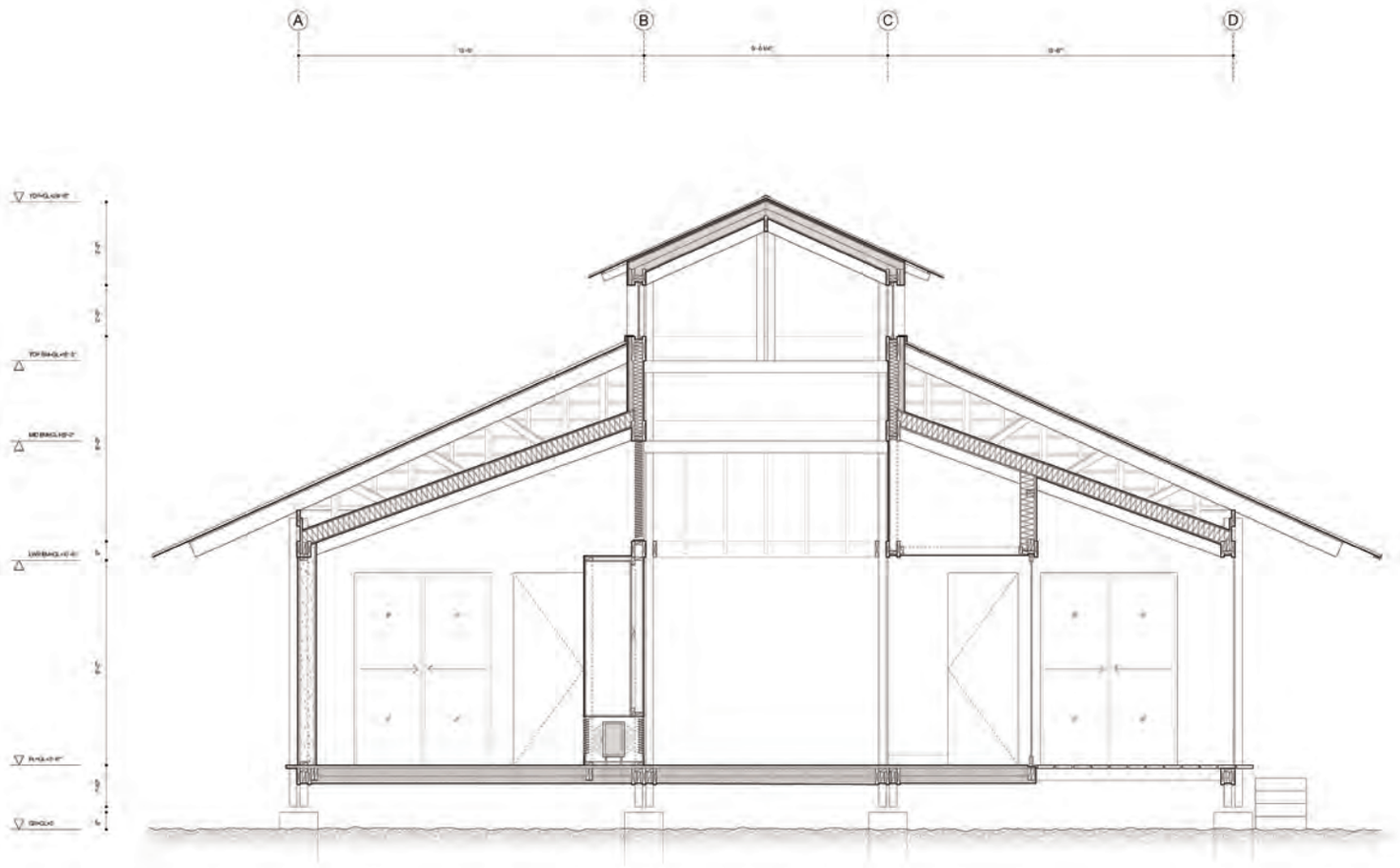
COLLABORATORS
Diego Contreras, Mili Kyropolou

RENDERINGS
Simon Chiquito

"This project drew us all in with its presence on the coast as an object and thinking about how qualities of light would change throughout the day and in different weather conditions. There were renderings of the project taking on its environment, and the designers seemed okay with that. The project seems to become more and more beautiful the older it gets."

—MATTHEW GRIFFITH, FAIA

Anthropogenic climate change sits at the intersection of economy, ecology, and politics. Extreme weather, rising seas, and the spread of malaria and dengue intensify inequalities. In Greater Houston, Baytown faces threats from storms, prolonged blackouts, and wet bulb temperatures exceeding 107°C. This project fosters a nature-culture alliance, training users to engage with Gaia. Its undulating pyramidal skin hosts mosquito-repellent plants, climbing vegetation, and shading, enhancing ventilation and convection. Thermal gradients and prevailing winds optimize airflow, while buried ceramic jars regulate temperature. The home is organized across four levels, with overlapping steel-clad units reflecting light and offering protection from storms. A roof terrace for growing food promotes self-sufficiency. The home unites human needs with Earth's systems while avoiding penalties related to insurance accessibility.


A
B
C
D

HOUSE UNDER A BIG ROOF

STUDENTS
Joseph Hsu and Elliot Yamamoto

PROFESSOR
Jesus Vassallo

Rice School of Architecture, Rice University

"We thought the double roof was an important diagram to reduce heat gain in the house and were compelled by that as an environmental diagram. We also appreciated its resemblances to vernacular housing in the South and were interested in how these types were abstracted and treated with a level of refinement one doesn't anticipate seeing in certain vernacular types."

—HEATHER ROBERGE, AIA

An investigation into building performance, this project explores a new model for housing in Houston's hot, humid climate. Rather than adhering to strict envelope standards, it pursues sufficiency through the exchange of spatial energies as a regional approach to climatic architecture. Thermal stratification informed the design of a central core and sloped geometries, with open air exchange creating a unified airflow. Mechanical systems, developed with climate consultants Transsolar, emphasize low-energy fixtures (fans) to reduce reliance on heating and cooling. The project also experiments with nominal lumber, requiring continuous exterior ventilation (double roof) and reinforced structures (quadruple posts, double and triple beams). It relied on carbon-negative materials, partial prefabrication, and designing with the granular properties of materials in mind to advance its design intent.

NEIGHBORHOOD STACK

Agenda Architecture

“This is a scale and type of building that is being built many times across Texas and elsewhere in the country right now. Taking the private balcony and turning it into a green public space at many levels in a high-rise building was a very interesting take. We were excited at how possible it seemed and that it would be an improvement of a very common building type.”

—MATTHEW GRIFFITH, FAIA

Neighborhood Stack is a speculative residential tower reimagining high-rise living. Rather than assigning private balconies to individual units, the design aggregates outdoor space into vertically distributed, multilevel parks embedded within the building. These shared landscapes foster social interaction, reframing the tower as a stratified network of neighborhoods rather than isolated residences. Each “neighborhood”—27 to 33 units with a three-story park—operates as a semi-autonomous enclave, offering opportunities for communal engagement. The project challenges condominium models that privilege exclusivity through penthouse hierarchies and privatized amenities. Situated on a vacant parcel in Austin’s Rainey Street District, the proposal employs stepped floorplates to prioritizing sightlines and a thickened facade to modulate daylight exposure, while advocating for submerged or eliminated parking to promote a pedestrian-oriented environment.

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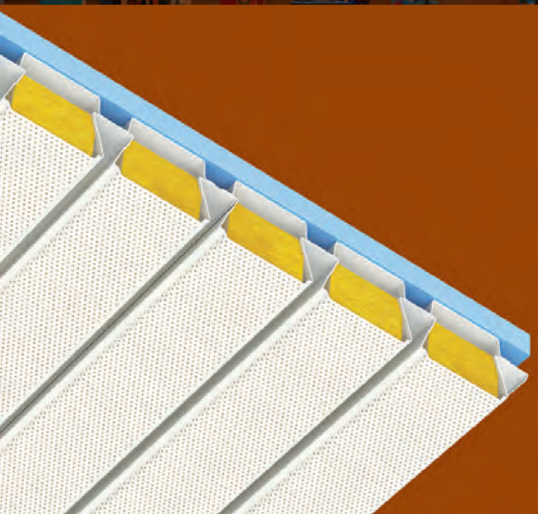

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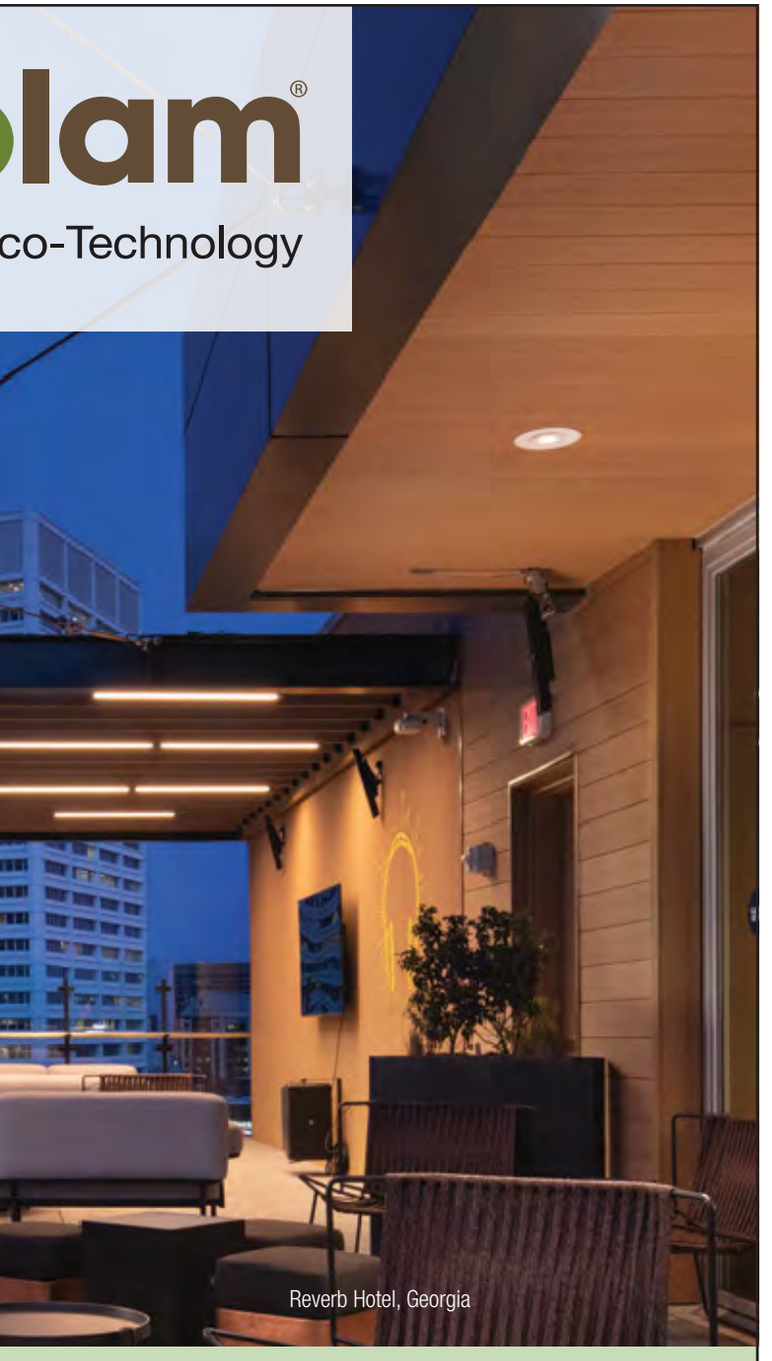

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2025 DESIGN AWARDS

Germane Barnes, RA
Studio Barnes
U Miami School of Architecture
Miami

Germane Barnes, RA, is principal of Studio Barnes and associate professor and director of the Master of Architecture graduate program at the University of Miami School of Architecture. His practice investigates the connection between architecture and identity, examining architecture's social and political agency through historical research and design speculation. Barnes' work has been exhibited at the Art Institute of Chicago, MoMA, 2021 Chicago Architecture Biennial, and Biennale Architettura di Venezia 2023. He has won the Architectural League Prize and Rome Prize, and was an inaugural member of the Dorchester Industries Experimental Design Lab.

Barbara Bestor, FAIA
Bestor Architecture
Los Angeles

Barbara Bestor, FAIA, founded Bestor Architecture in 1995. Her studio is recognized for inventive integration of architecture, urbanism, infrastructure, and landscape at multiple scales. Bestor has led the design of award-winning projects ranging from homes, restaurants, and technology and fashion headquarters to community arts buildings, including the Silverlake Conservatory of Music and Ashes & Diamonds Winery. Her varied and aesthetically progressive body of work expands architecture into atmospheric urbanism. Current projects include the Summaeverythang Community Center, a re-envisioning of ICA LA, and custom residences in Southern California, Seattle, and beyond.

Tom Kundig, FAIA
Olson Kundig Architects
Seattle

After years of honing his distinctive style, Tom Kundig, FAIA, became principal and founder of Olson Kundig Architects in 1996. He has spent over 40 years crafting award-winning architecture across six continents. Kundig finds joy in the grit and determination needed to innovate, creating functional architecture that responds to context and reflects the stories of its users. His portfolio spans a range of built and ongoing projects, from adaptive reuse developments and hospitality destinations to sports facilities and venues, museums, wineries, private homes, and more.

Víctor Legorreta, HON. FAIA
LEGORRETA
Mexico City

Víctor Legorreta, Hon. FAIA, studied architecture at the Universidad Iberoamericana in Mexico City. After working at firms including Leason Pomeroy & Associates in California, Martorell, Bohigas y Mackay in Spain, and Fumihiko Maki in Japan, he joined Legorreta Arquitectos in 1991, becoming partner two years later. Since 2001, he has served as partner, general manager, and design director of LEGORRETA. He has lectured in the US, Latin America, and the Middle East, and has served on various juries. He is an honorary member of AIA and a distinguished member of several architecture academies.

BUILT TO INSPIRE

by Aline Yoldi, AIA

Architectural awards do more than recognize great design; they help shape the future of our communities. By highlighting projects that tackle urgent issues like climate change, equity, and resilience, these awards encourage architects to think creatively. In a state as large and diverse as Texas, design awards are especially important. They showcase the wide range of talent across the state and raise the overall quality and visibility of architecture.

The Texas Society of Architects' Design Awards program honors exceptional contemporary design across all scales, styles, budgets, and building types—from new construction and adaptive reuse to restoration and urban design—highlighting the full spectrum of architectural innovation. Winning projects must demonstrate a positive impact on individuals and communities, meet client goals, and embody sustainability, while demonstrating how thoughtfully designed spaces can enrich daily life.

Each submission must also align with the AIA Framework for Design Excellence, a set of 10 guiding principles that promote a zero-carbon, resilient, and inclusive built environment. The framework serves as a blueprint for what architecture can and should achieve in the modern era. Its principles—ranging from designing for ecosystems and energy to promoting well-being and discovery—challenge architects to create spaces that are not only beautiful and functional but also socially and environmentally responsible. Through the Common App questionnaire, architects articulate how their designs integrate sustainability, equity, and adaptability, reinforcing the profession's commitment to responsible and forward-thinking design.

With architecture contributing nearly 40 percent of global greenhouse gas emissions, the framework urges the profession to lead climate action through thoughtful design. Every project is an opportunity to test new strategies, apply lessons learned, and contribute to a healthier, more equitable future.

For the 2025 Design Awards, the Society's volunteer committee, made up of members from across the state, began narrowing down potential jurors nearly a year in advance. Jury selection is a collaborative and transparent effort, where prominent, highly qualified figures of the architectural design field are carefully selected. The jurors, either practicing professionals and/or academics, are chosen not only for geographic location but also to bring gender and ethnic diversity to the deliberations, encouraging a broader spectrum of design considerations .

This year's jury included four nationally and internationally recognized architects: Tom Kundig, FAIA, of Olson Kundig Architects in Seattle; Barbara Bestor, FAIA, of Bestor Architecture in Los Angeles; Víctor Legorreta, Hon. FAIA, of LEGORRETA in Mexico City; and Germane Barnes, RA, of Studio Barnes in Miami. Each juror brought unique experiences and insights, creating deliberations that were engaging and lively.

The jurors received copies of all 194 entries ahead of deliberations and were asked to review each submission independently and provide initial recommendations. The deliberations took place in person on April 10 and 11, 2025, when all four jurors and the Design Awards Committee convened at the Texas Society of Architects' office in Austin.

As in previous years, the jury's focus remained solely on the merit of each design. There were no predefined categories, restrictions on the selection process, or cap on the number of awards granted. The jury developed its own approach to evaluation, allowing for a flexible and thoughtful review. Considerations included a project's ability to demonstrate design excellence, a strong sense of place and purpose, environmental responsibility, and respect for historical context. All submissions were presented anonymously, and any inquiries were addressed exclusively through the submitted materials.

As a committee member, watching the jury's deliberations unfold is both captivating and rewarding. Sworn to silence, we observe from a quiet vantage point as jurors thoughtfully craft their own approach to evaluating submissions with fairness and integrity. Over two days, jurors build trust and camaraderie, laying the foundation for a collaborative and open process. Witnessing their decision-making is enriching and educational, culminating in inspiring project selections.

Ultimately, 19 projects from 17 firms were recognized with awards (two firms receiving two each). Awarded project types included seven single-family residential designs, two multifamily residential, three educational, four commercial, two civic, and one recreation center. The projects were located throughout the state and beyond: six in Austin, two in Dallas, two in Houston, two in El Paso, two in San Antonio, one in Belton, one in Georgetown, one in Round Rock, and two outside the state—one in Shreveport, Louisiana, and one in San Jose del Cabo, Baja California Sur, Mexico.

This year's jury selections reveal not only the exceptional quality of work recognized but also the depth and diversity of architectural talent across Texas. The awarded projects span a wide range of types, firm sizes, geographic locations, and design philosophies, together forming a vibrant tapestry of thoughtful, well-executed design. This pluralism underscores the strength of our architectural community and the potential of our discipline to shape meaningful, sustainable environments. Each award serves as both a celebration and a challenge: it invites us all to elevate our own work and reaffirms architecture's vital role in creating a more equitable built world. In the words of distinguished juror Tom Kundig, FAIA: "I am consistently impressed with the quality of architecture that is being done in Texas, on all levels. It's a difficult decision-making process because all of the work is so strong."

At its heart, the Design Awards foster a culture of growth and innovation within the architectural community. They strengthen client relationships, boost team morale, and provide emerging architects with visibility and mentorship opportunities. For the public, these honors offer a window into the transformative power of architecture and its potential to create vibrant, inclusive, and sustainable communities. By celebrating excellence in design, the Texas Society of Architects reinforces the state's leadership in innovation and reminds us that great architecture is not only built but should be recognized, shared, and celebrated for its lasting impact.

Aline Yoldi, AIA, is a San Antonio-based architect at Stantec specializing in higher education projects. She received the 2024 TxA Caudill Award and serves as the 2025 TxA Design Awards chair-elect. Originally from Mexico City, she enjoys traveling with her husband and their two young boys.

310 W GRAYSON

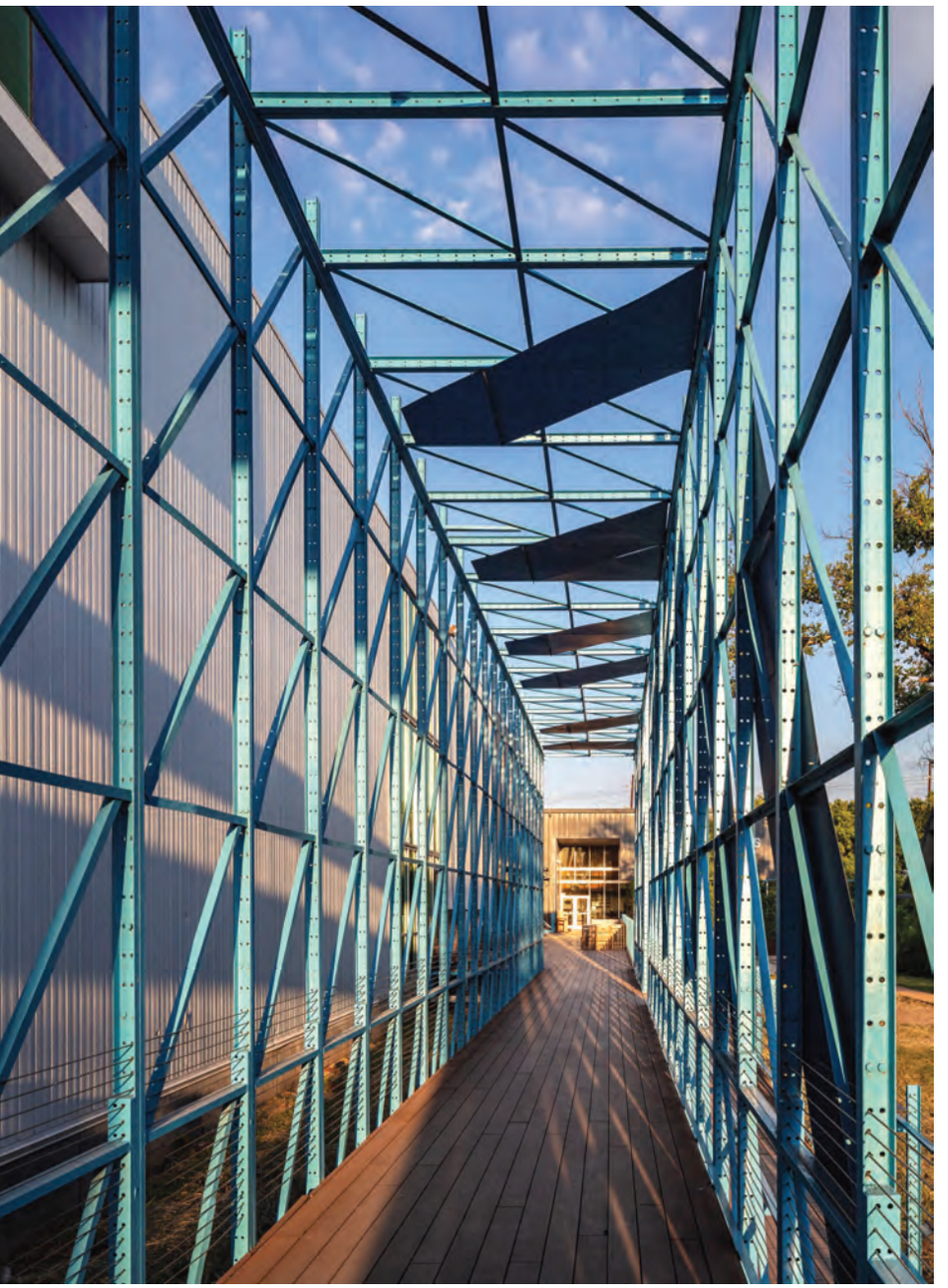
Beaty Palmer Architects

LOCATION	San Antonio
CLIENT	Bexar Den
ARCHITECT	Beaty Palmer Architects
DESIGN TEAM	Clay Hagendorf, AIA
CONTRACTOR	Housing Innovations
STRUCTURAL ENGINEER	Beicker & Comer Engineering
MEP ENGINEER	AMZSA
CIVIL ENGINEER	Michael F. Lucci
PHOTOGRAPHER	sRagnar Fotografi

310 W Grayson reimagines salvaged shipping containers as a lively, mixed-use destination. Double-stacked containers line the short edges of a compact, 6,200-sf site, framing a shared courtyard at its heart. Each container holds a distinct tenant, with food and retail on the first floor and hospitality on the second. The containers are wrapped in garapa hardwood on light steel frames to create shaded outdoor areas and a warm, contemporary street presence. The $300K total budget did not allow for an indoor hall, so the courtyard, with spaces for mobile food/retail vendors, serves as the primary communal space. The project's sustainability goals align with its cost-saving strategies: reliance on a walkable neighborhood that can sustain off-site parking and the use of salvaged containers, native plantings, durable cladding, and local gravel all minimize environmental impact.

"The most successful projects are the ones that have a clear set of rules and find a way to utilize those rules to achieve something. The number one rule for this project was an economy of materials and a modest budget. Through the simple act of cladding these existing shipping containers, they were able to camouflage something that's extremely industrial and make the project feel like it's so much more than what is actually there."

—GERMANE BARNES, RA



979 SPRINGDALE

Chioco Design

LOCATION	Austin
CLIENT	3423 Holdings
ARCHITECT	Chioco Design
DESIGN TEAM	Jamie Chioco, Benjamin Dimmitt
CONTRACTOR	Chiapas Construction
STRUCTURAL ENGINEERS	Structures PC, MJ Structures, SEC Solutions
MEP ENGINEER	High Rise MEP
LANSDSCAPE ARCHITECT	Campbell Landscape Architects
PHOTOGRAPHERS	Chase Daniel (→) Patrick Wong, Assoc. AIA (↙↘)

979 Springdale transforms aging food distribution warehouses into a vibrant East Austin hub. Preserving the character of the 60-year-old structures, the design welcomes diverse new uses while strengthening community identity and ownership. Today, the site thrives with local breweries, a bouldering gym, an art gallery, a community theater, an event venue, restaurants, food trucks, and offices. New open-air corridors invite breezes, sunlight, and greenery into the heart of the large warehouse, while shaded pathways connect tenants and parking. Repurposed warehouse steel shelving, first envisioned for shading and planting, evolved to shape circulation and define the site's distinctive design language. A new pavilion with a restaurant patio and planted playscape anchors the property along Springdale Road. By reimagining existing structures, the project prevented massive landfill waste while establishing a model for sustainable, community-driven redevelopment.

“I liked this project’s exploration of how to refurbish existing structures while creating interesting spaces of shadow. There were some wonderful examples of bringing shadows to the building and at the same time creating portico areas that can be used by all the people using the building.”

—VÍCTOR LEGORRETA, HON. FAIA

BURNET PLACE

Michael Hsu Office of Architecture

LOCATION	Austin
CLIENT	Project Transitions
ARCHITECT	Michael Hsu Office of Architecture
DESIGN TEAM	Maija Kreishman, AIA, Paul Hazelet, Amanda Woodward, Diana Su
CONTRACTOR	Lott Brothers
ACCESSIBILITY CONSULTANT	Contour Collective
AEGB	Studio 8
STRUCTURAL ENGINEER	Leap!Structures
MEP & CIVIL ENGINEER	WGI
OWNER'S PROJECT MANAGER	CPM
WATERPROOFING	Terracon
CUSTOM BIKE SHELTER	Drophouse
LANDSCAPE ARCHITECT	Nudge Design
PHOTOGRAPHER	Kristian Alveo

Burnet Place, an affordable housing community led by the nonprofit Project Transitions, serves people living with HIV and AIDS. The project prioritizes housing with dignity to ensure that all residents feel supported on their path to stability. The building takes inspiration from the armadillo, its rugged, protective exterior shielding an inviting courtyard with community planting beds, shaded seating, and quiet paths. The one-acre development includes 61 studio units—11 fully accessible, with the remainder adaptable for ADA needs—each filled with daylight, natural wood, and a warm residential feel. Shared spaces host social services, telemedicine, dining, and events, while an elevated porch opens to breezes and neighborhood views. Designed in scale to its neighbors and featuring rain gardens, bike storage, and transit access, the AEGB-rated Burnet Place offers sustainable housing, empowerment, and community.

“The picturesque approach to the volumes of the residential units creates a real sense of community, and it’s organized around a common landscape with a lovely communal screen porch that, unlike many other multifamily or affordable housing [projects], seem like a thoughtful microcosm of the urban condition.”

—BARBARA BESTOR, FAIA

CENTER FOR MEDICAL EDUCATION AND EMERGING VIRAL THREATS

Perkins&Will

LOCATION	Shreveport, Louisiana
CLIENT	LSU Health Shreveport
ARCHITECT	Perkins&Will
ASSOCIATE DESIGN ARCHITECT	Coleman Partners Architects
DESIGN TEAM	Ron Stelmarski, FAIA, Andrew Brown, AIA, Jim Chen, Alex Wei, Jeremy Cheng, Dale Songy, AIA, Brent Guilbeau, AIA
CONTRACTOR	The Lemoine Company
MEP ENGINEERS	EMA, WSP
STRUCTURAL & CIVIL ENGINEER	Aillet, Fenner, Jolly, and McClellan
LANDSCAPE ARCHITECT	CARBO
PHOTOGRAPHER	James Steinkamp

The Center for Medical Education is an engine supporting the next generation of health professionals in Louisiana. Designed to connect students with one another and link body to mind, the project converts a former surface parking lot into a new campus gateway. Glass and metal emerge from a terracotta base, their transparency and lightness transforming the structure from bunker to beacon, and this vitality matches the programs within: the Emerging Viral Threats lab, a classroom-in-the-round, clinical skills and simulation suites, a fitness center, and dining. A focus on wellness permeates the building: daylight reaches deep into labs, acoustical dampening enhances gathering spaces, and circulation areas provide views and natural light. Native landscapes, drainage swales, and flood mitigation strategies strengthen resilience, while plazas, gardens, and connections to the campus concourse welcome the broader community.

“These are difficult projects to deliver, and it was delivered in a very thoughtful way in terms of planning and architecture. The school invested in a particularly ambitious project, and it is always gratifying to see that a school is willing to make this kind of investment in its campus because ultimately, it is for its future.”

—TOM KUNDIG, FAIA

COURTYARD HOUSE

Shipley Architects

LOCATION	Dallas
CLIENT	Thomas & Lynn McIntire
ARCHITECT	Shipley Architects
DESIGN TEAM	Dan Shipley, FAIA, Corey Reinaker, AIA, Kurt Vrbas
CONTRACTOR	ShipBuild Partners
STRUCTURAL ENGINEER	Coombs Engineering
LANDSCAPE ARCHITECT	Paper Kites Studio
PHOTOGRAPHER	Robert Tsai

"This house brings together a number of ideas, materials, and planning functions. It's skillfully done. The more you look at and review this building, the more you realize it was obviously thoughtfully done at all levels with, for a house, a very complex set of criteria."

—TOM KUNDIG, FAIA

This four-bedroom family residence embraces a strong inward focus and a warm, inviting interior. The architect arranged the home around a central courtyard—its roof hovers above the main structure to allow sunlight to enter the space throughout the year, and the upper portion is enclosed in bronze insect screen. A series of six pivoting doors comprise a common "wall" between the entry porch and the courtyard and can be opened and pinned to merge the two exterior spaces into one seamless experience. The courtyard connects directly to the kitchen and main living areas, their character shifting as the sun moves across the sky and casts an endless variety of shadows. Patterned concrete tiles define the entry and courtyard floors, while the exterior blends metal, wood, and brick into a refined, timeless composition.

ECC CREATIVE

A Parallel Architecture

LOCATION	Austin
CLIENT/ARCHITECT	A Parallel Architecture
DESIGN TEAM	Eric Barth, AIA, Ryan Burke, AIA, Aaron Manns
CONTRACTOR	John King Construction
STRUCTURAL ENGINEER	Scott Williamson
MEP ENGINEER	AYS Engineering
CIVIL ENGINEER	Wuest Group
PHOTOGRAPHER	Chase Daniel

"In a simple way, it created very interesting places. The creation of an interior courtyard was particularly surprising in an environment that was more like a warehouse. Suddenly you discovered this very nice place to work around, and it's full of light and done in a very elegant and simple way."

—VÍCTOR LEGORRETA, HON. FAIA

An abandoned auto parts warehouse in East Austin is reborn as a story of resilience, culture, and sustainability—and as a model of equitable urban regeneration. Instead of erasing, the design listens, honoring the imperfect beauty of the concrete structure while breathing new life into its walls. Light and movement enter through new carved openings, a steel frame addition extends its rhythm, and a glass wall connects workspaces to a courtyard shaded by a towering pecan tree. Sustainability is woven into every gesture: Reusing the structure spared waste; a 10,000-gallon rainwater system nourishes the land; and recycled wood, low-VOC finishes, and high-efficiency systems minimize the environmental impact. Guided by community voices, the project also preserved a beloved mural, reimagined by Hispanic-American artists as a bridge between generations and a symbol of heritage renewed.

ELEMENTAL HOME

CONTENT Architecture

LOCATION	Houston
ARCHITECT/ CONTRACTOR	CONTENT Architecture
DESIGN TEAM	Jesse Hager, AIA
STRUCTURAL ENGINEER	INSIGHT Structures
PHOTOGRAPHER	César Béjar

"I liked how this project explored the ideas around brutalism at the residential scale. It's been an interesting topic lately in architectural discourse, and to see such a tight set of parameters explored as domestic space is rather fascinating."

—BARBARA BESTOR, FAIA

This home orchestrates raw, elemental materials to define thresholds and evoke comfort. Dark brick wraps the exterior, blurring the shift between the upper and lower volumes, while recessed spaces provide shaded points of entry. A tall volume at the southeast corner frames the front door, which is accessed through a wood-lined space that opens to the sky and up a pathway of rugged stones surrounded by wildflowers. Inside, an elevated platform with exposed wood beams mediates between the living spaces and library, which features a wooden desktop and plate steel shelves filling the space above. Polished concrete floors cool bare feet in the summer, and generous windows and sliding doors connect the interior to a covered patio. A sculptural staircase of rough-cut wood and steel defines the threshold between public and private realms.


VKHUTEMAS

FEDERAL STREET RESTORATION

Martina Lorey Architects

LOCATION	El Paso
CLIENT	Kirby & Melinda Read
ARCHITECT	Martina Lorey Architects
DESIGN TEAM	Martina Lorey, AIA, Sherry K. Mowles, AIA
CONTRACTOR	MD Construction
ENVIRONMENTAL CONSULTANT	Construction & Environmental Consultants
MEP CONSULTANT	360 Engineering
PHOTOGRAPHER	Leonid Furmansky

In 2019, a preservation architect arrived at a forlorn address in El Paso's historic district. A tear-down by most standards, the long-vacant home had finishes that crumbled at a touch. With a client committed to painstaking regeneration, the project now stands as a lesson in allegiance to place. Designed in 1922 by Otto Thorman, the house reflects his apprenticeship with John Gaw Meem, combining desert imperatives with Pueblo forms, a courtyard, restrained territorial detailing, and a third-floor sleeping porch to act as a source of convection throughout the home. Restoration reinstated passive energy functions and demanded rigorous research and artisanal craft: plaster-on-lath was replaced, encaustic tile repaired, vigas uncovered and refinished, windows reconstructed with original glass, and exterior stucco reapplied. Once again, the Federal House is bound to the seasons, city, and neighborhood.

"[This project] is extremely emblematic of the times that we are in, when we should absolutely celebrate local culture. This project really shows you the history of El Paso and the history of housing in this location. The architect's decision to bring the house back to its original glory just shows how thoughtful they are, and how thoughtful architecture can be."

—GERMANE BARNES, RA

ISIDORE + NICOSI

Baldridge Architects

LOCATION	San Antonio
CLIENT	Emmer & Rye Hospitality Group
ARCHITECT	Baldridge Architects
DESIGN TEAM	Burton Baldridge, FAIA, Brian Bedrosian, Ricardo A. León, Drew McMillian
CONTRACTOR	Joeris
SHELL ARCHITECT	Clayton Korte
MEP ENGINEER	Glumac
STRUCTURAL ENGINEER	Lundy & Franke Engineering
CIVIL ENGINEER	Pape-Dawson
PHOTOGRAPHERS	Casey Dunn (↙↘) Robert Jacob Lerma (↗)

The Pearl Brewery's new 40,000-sf Pullman Market celebrates the state's culinary riches with a specialty grocer, a whole-animal butcher, artisanal retail, and eateries. Among the latter are Isidore and Nicosi, two distinct fine-dining establishments conceived as a single project sharing a kitchen, bathrooms, and back-of-house facilities. The central challenge was choreographing the flows of two simultaneous yet independent restaurants. Isidore embodies Pullman's core promise: presenting the bounty of the borderland's independent ranchers and farmers in its most refined form. Its architecture echoes the original 1920s shell, exposing exterior walls and concrete structure beneath a floating folded ceiling plane. The dessert bar Nicosi, by contrast, offers an insular, choreographed experience—restaurant as theatre. Recognizing that staff spend the most time there, the project considers the full spectrum of users—everyone from dishwasher to diner.

"While it is an interior renovation coupled with a bit of an adaptive reuse, there's a clear theme that finds its way from the origins of the building, which is very rectilinear, through the final version of it. In addition, there's a high level of control when it comes to a lot of the furnishings inside. When you're inside the building, you don't lose the character of the original structure—you're literally adding onto it."

—GERMANE BARNES, RA

LAKE BELTON HOUSE

Murray Legge Architecture

LOCATION	Belton
CLIENT	Jonah Sutherland
ARCHITECT	Murray Legge Architecture
DESIGN TEAM	Murray Legge, FAIA, Travis Avery, Lincoln Davidson, AIA, Katherine Odom
CONTRACTOR	Stillwater Custom Homes
STRUCTURAL ENGINEER	Fort Structures
PHOTOGRAPHER	Leonid Furmansky

"Lake Belton House combines a typical typology of the gabled roof with interesting punctures of new geometries that allow for playful interior locations, and when those are coupled with the many apertures that allow in light through the exterior, the building begins to blend with the landscape."

—GERMANE BARNES, RA

Set on a sloping three-acre lot amid the oaks and junipers of Central Texas, this sustainable home comprises a residence and guest suite organized around a central courtyard with a patio, pool, and preserved mature trees. A formal play on the ranch house vernacular, the design establishes a clear boundary between wild and controlled landscapes, with views to both. The house's form reinforces this duality: While the stone walls encircling the courtyard are geometrically pure, the walls of the exterior perimeter are irregular, responding to the native terrain; similarly, the inner courtyard overhang forms a perfect square, contrasting with the irregular roofline, sloped to direct water to collection points. Eaves channel rainwater into a 39,000-gallon cistern, while photovoltaic panels offset 95% of energy use, ensuring self-sufficiency and resilience against Texas's growing climate challenges.

LEARNING PAVILION

Inflection Architecture

LOCATION	Houston
CLIENT	Roberts Elementary School PTO
ARCHITECT	Inflection Architecture
DESIGN TEAM	Kristin Schuster, AIA, Liliana Bravo, Chris Torres, Justin Fan
CONTRACTOR	Baudier Construction
STRUCTURAL ENGINEER	Santee Engineering
PHOTOGRAPHER	Leonid Furmansky

"It shows the thoughtfulness of architecture and how intimate it can be—the idea behind the project and that it is in service of an age constituency that doesn't have a lot of agency. This pavilion allows them to have a certain level of freedom that is only provided because of the way it was designed."

—GERMANE BARNES, RA

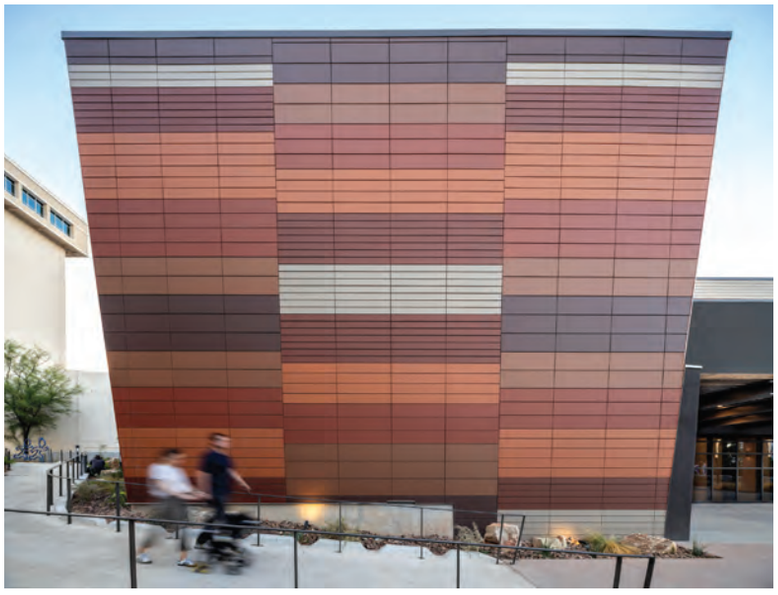
The Learning Pavilion, located at the northwest corner of a public elementary school campus, was initiated by a PTO after a storm felled a large oak and the shaded deck beneath it, leaving fifth graders without a place for waiting before and after school. The 1,600-sf pavilion facilitates not just waiting but also learning and playing during the school day: perimeter steps serve as seating; an amphitheater of built-in benches and tables supports instruction; and an open deck provides space for running, jumping, and other activities. Outside school hours, the pavilion is a park adaptable for community needs such as scout meetings, parties, and picnics. The structure was built with economical materials—off-the-shelf pressure-treated pine and pre-galvanized steel—with screwed and bolted connections, allowing for easy repair and ensuring durability for decades.

MEXICAN AMERICAN CULTURAL CENTER

Exigo

LOCATION	El Paso
CLIENT	City of El Paso
ARCHITECT	Exigo
DESIGN TEAM	Eugenio Mesta, AIA, Jesus Ortega, Paulina Lagos, AIA, Luis Lares, Marcella Attolini, Paulina Batista, Edna Landa
CONTRACTOR	Sundt
STRUCTURAL ENGINEER	Stubbs Engineering
CIVIL ENGINEER	SER Group
ELECTRICAL ENGINEER	Alpha Engineering
MECHANICAL/PLUMBING ENGINEER	Fluid Systems
LANDSCAPE ARCHITECT	Ten Eyck Landscape Architects
MUSEUM PLANNING	M. Goodwin Museum Planning
PHOTOGRAPHER	Leonid Furmansky

This landmark addition to El Paso's Downtown Museum District celebrates the traditions and history of Mexican American culture in the border region. Transforming 20,000 sf of the former main library and expanding it with an additional 20,000 sf, the project creates a modern cultural hub where heritage and innovation converge. The center houses exhibit halls for artwork, artifacts, and contemporary installations highlighting Mexican American contributions to society; a black-box theater and auditorium; dance and lecture classrooms; a culinary teaching kitchen for sharing and preserving traditional recipes; and a rooftop terrace framing panoramic city views. The MACC extends its civic presence with an outdoor amphitheater, performance plaza, and movie screen. Shaped with strong community collaboration, the building is a living tribute to Mexican American identity and a cultural beacon for the city's future generations.



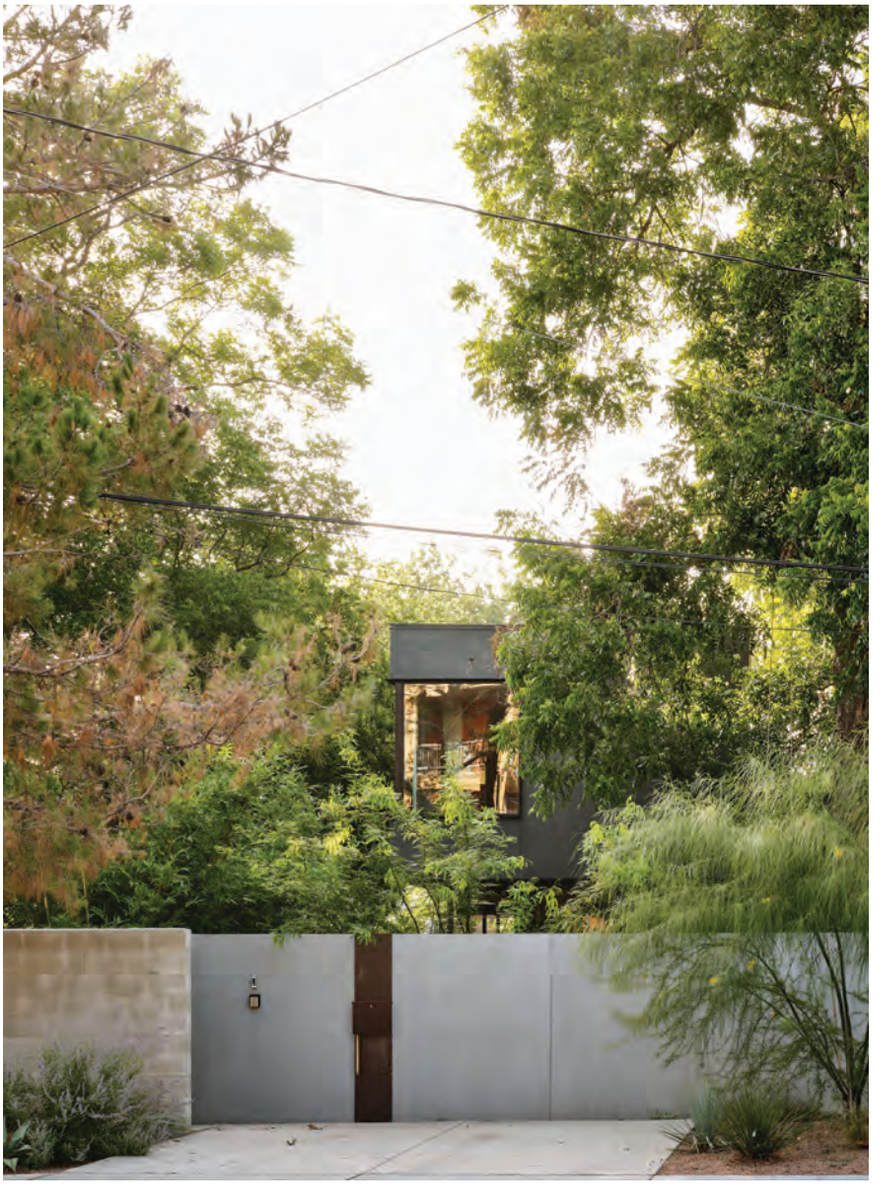
“We found this project particularly strong because it’s a civic place where you could imagine yourself coming back time and time again. I don’t think this building will ever let you down, during the day or during the nighttime, with a variety of experiences that make a place live, and live in the community, for a long time. A really terrific project at all levels.”

—TOM KUNDIG, FAIA

PLEASANT VALLEY HOUSE

Lemmo Architecture and Design

LOCATION	Austin
CLIENT	Stephanie & Ryan Lemmo
ARCHITECT/INTERIORS/LANDSCAPE DESIGN	Lemmo Architecture and Design
DESIGN TEAM	Ryan Lemmo, AIA, Stephanie Lemmo, Assoc. AIA, Julia Martinelli, Zeke Jones
CONTRACTOR	Waller Building
STRUCTURAL ENGINEER	Fort Structures
LANDSCAPE PAVING AND LARGE TREE INSTALLATION	Blazek Landscapes
PHOTOGRAPHERS	Casey Dunn (↦↘) Leonid Furmansky (↤)



The owner-architects set out to create a home for their growing family in East Austin, prioritizing walkability, affordability, and connection to the landscape. Only one narrow lot—pressed against a busy street and auto repair shops—met all three goals. The project became an exercise in restraint, delivering elevated design on a modest budget. By pushing the two-story volume to the rear, they inverted the typical front yard-back yard dynamic and created space for a walled front courtyard with a lush, native landscape. This urban oasis allows open view from inside the home, play space for their children and dog, and a buffer against traffic. Sensitive massing respects neighboring houses, while drought-tolerant landscaping engages the street. At just over 2,100 sf, the four-bedroom home proves how thoughtful design can turn constraint into opportunity.

“We all enjoyed this house for the low-key, relatively inexpensive solution it provides for infill residential in a dense area that still allows a great relationship to the community and the outdoors.… The ability to fit four bedrooms into a smaller square footage is a great exemplar for how to build in our burgeoning inner urban areas.”

—BARBARA BESTOR, FAIA

RANCHO TOMA TRES

Candid Works

LOCATION	San Jose del Cabo, Baja California Sur, Mexico
ARCHITECT	Candid Works
DESIGN TEAM	Candid Rogers, FAIA, Fernando Morales, Rogelio Rodrigiuez, ASSOC. AIA, Douglas Long
CONTRACTOR	Roca Arquitectos y Construcción
STRUCTURAL ENGINEER	Roca Arquitectos y Proyectos
PHOTOGRAPHER	Leonid Furmansky

Nestled among boulders, cacti, and elephant trees, this off-the-grid surf retreat responds to a site that is both arid and coastal—hot and dry most of the year, yet subject to corrosive salt air and occasional hurricanes. Constructed of cast-in-place concrete, board-formed on the exterior and smooth within, the house reflects the rugged landscape while ensuring durability. Its south-east orientation allows capture of coastal breezes for passive cooling, and palo de arco screens—woven by local craftsmen—are used on terraces and facades to reduce heat gain and create comfortable microclimates. The ground-level houses services, stor-age, and lounges that open to the desert floor, while upper living and sleeping spaces are divided into three volumes connected by open-air bridges. Shaded rooftop terraces frame shifting plays of light, expan-sive horizons, and seasonal whale migrations.

“I particularly like how it blends into the landscape—a very strong landscape that has magnificent views. The architecture creates a place to enjoy this landscape through the different pavilions. I like the idea that it looks like [it was] done by hand. It doesn’t pretend to achieve perfect finishes, but that gives a very strong response.”

—VÍCTOR LEGORRETA, HON. FAIA

ROUND ROCK ISD AQUATIC FACILITY

Kirksey Architecture

LOCATION	Round Rock
CLIENT	Round Rock Independent School District
ARCHITECT	Kirksey Architecture
DESIGN TEAM	Michael La Nasa, AIA, Nicola Springer, AIA, Jody Sergi, AIA, Scott Cutlip, AIA, Catherine Callaway, AIA
CONTRACTOR	Flintco Construction
POOL CONSULTANT	Counsilman-Hunsaker
STRUCTURAL ENGINEER	Structures
CIVIL ENGINEER	Kimley-Horn
MEP ENGINEER	Encotech Engineering Consultants
AUDIOVISUAL/TECHNOLOGY	Datacom Design Group
LANDSCAPE ARCHITECT	Coleman & Associates
PHOTOGRAPHER	Slyworks Photography

Round Rock ISD's new natatorium combines efficiency and flexibility to serve three high school swim teams and host UIL-sanctioned meets, while also supporting diving, water polo, lifeguard training, youth swim programs, fitness, and recreation. The pool enclosures are passively ventilated and designed around a custom modular structure to accommodate daylighting, radiant heating, and natural ventilation, with energy efficiency enhanced by a combined heat and power generator. Conditioned support and amenity spaces include locker rooms, coaching offices, concessions, and public restrooms. The site provides 200 parking spaces and doubles as the front greenspace for an adjacent performing arts center. Extensive fluid dynamic studies informed the passive ventilation strategy, with operable garage doors enabling airflow and shade. Requiring only minimal winter heating, the natatorium is also PV-ready, with infrastructure for future solar installation.

“This place glows during the day, and yet it’s still protected from the relatively challenging sunlight of the area. At night, it becomes a beacon in the community. So this is a 24-hour project in the sense that you’re always aware of it. I appreciated the way you could open this pool area to the natural landscapes when the challenging climate allows it. This building breathes, which I think is so important in architecture.”

—TOM KUNDIG, FAIA

SINGING HILLS RECREATION AND SENIOR CENTER

Perkins&Will

LOCATION	Dallas
CLIENT	City of Dallas Park and Recreation Department
ARCHITECT	Perkins&Will
DESIGN TEAM	Ron Stelmarski, FAIA, Robert Ting, AIA, Tori Wickard, AIA, Phil Callison, AIA, Gardner Vass, Amber Wernick, Emily Shea Cartusciello, Tanya Cervo
CONTRACTORS	J.C. Commercial, 31 Contracting, Mart
STRUCTURAL ENGINEER	JQ
CIVIL ENGINEER	Pacheco Koch Consulting Engineers
MEP ENGINEER	Basharkhah Engineers
LANDSCAPE ARCHITECT	Kevin Sloan Studio
PHOTOGRAPHER	James Steinkamp

The Singing Hills Recreation and Senior Center serves as a hub where recreation, community, and education converge. Integrated with a newly extended passenger rail line, it connects directly to Downtown Dallas and a nearby University of North Texas campus, acting as both an arrival gateway and a symbol of greater equity for the area. Set against a limestone outcropping with wooded views of the Dallas skyline, the design abstracts the tree canopy into an undulating overhead plane, framing activity and allowing the landscape to visually flow through the building. Program spaces include a gymnasium, game room, fitness room, catering kitchen, technology lab, and multipurpose community room, book-ended by outdoor gathering areas. A tree-filled plaza on the east end links the rail station and recreation center, while the senior center and its covered patio anchor the west end.

“This community center in an area outside of a major city provides a space for community and overlapping generations. Architecturally, it’s very sophisticated in how it burrows into the landscape, reducing its height and emphasizing the horizontal line rather than boxiness in the landscape.”

—BARBARA BESTOR, FAIA

STEALTH HOUSE

Specht Novak

LOCATION	Austin
CLIENT	Scott Specht and Shiraz Bakshai
ARCHITECT	Specht Novak
DESIGN TEAM	Scott Specht, AIA, Jakeb Novak, AIA, Travis Power, AIA, Austin Smock
CONTRACTOR	Smock Build
STRUCTURAL ENGINEER	Steinman Luevano
CIVIL ENGINEER	Servant Engineering
GEOTECHNICAL ENGINEER	SEC Solutions
PHOTOGRAPHER	Leonid Furmansky

The Stealth House redefines the ADU as a private, self-sufficient retreat within a dense urban environment. On a compact alley-access lot, the 1,100-sf residence transforms limited space into a light-filled sanctuary through inventive planning and materials. There are no perimeter windows. Instead, two interior courtyards bring daylight and nature into every room. The main courtyard, shaded by an olive tree, provides seasonal cooling, while a smaller aviary courtyard with bamboo plantings introduces movement and texture. Floor-to-ceiling glass and strategically placed mirrors heighten openness, light, and acoustic privacy. Performance and resilience are equally emphasized. A photovoltaic array with battery backup supports off-grid capability, while a VRF HVAC system, ultra-efficient appliances, and rainwater collection reduce resource demands. Wrapped in corrugated Corten steel, the house sets a benchmark for compact, sustainable living on constrained urban lots.

“I like that it’s a very strong statement and has very simple lines but also creates these interesting shapes, bringing privacy from the outside and then creating an interior courtyard that is very intimate. I like this idea of being good to the neighborhood but at the same time creating something interesting on the inside.”

—VÍCTOR LEGORRETA, HON. FAIA

WESTVIEW RESIDENCE

Alterstudio Architecture

LOCATION	Austin
CLIENT	Trent and Bonnie Walton
ARCHITECT	Alterstudio Architecture
DESIGN TEAM	Kevin Alter, Ernesto Cragnolino, FAIA, Tim Whitehill, Daniel Shumaker, Haifa Hammami
CONTRACTOR	Miars Construction
STRUCTURAL ENGINEER	MJ Structures
MECHANICAL ENGINEER	Positive Energy
GEOTECHNICAL ENGINEER	Holt Engineering
ARBORIST	Heritage Tree Care
LANDSCAPE ARCHITECT	Hocker
PHOTOGRAPHER	Casey Dunn

Amidst the rolling hills and sprawling Live Oaks of West Austin's desirable neighborhoods, the few remaining unbuilt properties pose unique challenges—a condition that shaped the Westview Residence. Occupying the last lot on a cul-de-sac of traditional two-story homes, the site drops steeply from its narrow street frontage, bisected by a wet-weather creek meandering through a stand of protected trees. Preserving this natural "wildness" became the foundation of the design. Masonry volumes pinwheel across the ravine, bridged by a great room spanning the occasional waterway. These house the primary programs, creating a private sanctuary with views of the sylvan expanse beyond. Inside, rooms are thresholds, guiding movement from community to enclave to nature. Transparency and light combine with oak ceilings and floors and brick masonry to animate a canvas where nature and circumstance take center stage.

“The relationship with the landscape is super sophisticated—the way the water on the ground plane and the existing oak trees are all left intact—and the structure creates a real sense of space around them without interrupting the existing context. I also appreciate the openness and use of fenestration to connect the outside while creating a variety of interior spaces with moments of intimacy as well as grandeur.”

BARBARA BESTOR, FAIA

WOLF RANCH RIVER CAMP

Michael Hsu Office of Architecture

LOCATION	Georgetown
CLIENT	Hillwood
ARCHITECT	Michael Hsu Office of Architecture
DESIGN TEAM	Michael Hsu, FAIA, Mitch Flora
CONTRACTOR	Beacon Construction
STRUCTURAL ENGINEER	MJ Structures
CIVIL ENGINEER	Pape-Dawson
MEP ENGINEER	AYS Engineering
AUDIOVISUAL	Fentronics
LANDSCAPE ARCHITECT	TBG Partners
PHOTOGRAPHER	Chase Daniel

Wolf Ranch River Camp brings the community together through design that honors both nature and neighborhood. Inspired by Texas State Parks, the center blends seamlessly with its surroundings, offering a family-focused destination that encourages connection and exploration. The wood-and-stone structure is modest yet detailed, set beside the San Gabriel River and linked to trails that weave through the neighborhood. Arrival begins with a raised boardwalk flanked by heritage trees, leading to a broad porch and rain garden. Meandering paths guide visitors into the landscape, while the event hall—affectionately named the “Treehouse”—opens to oak canopies. Sustainable strategies shape the design, with glulam and heavy timber structures, deep overhangs, and natural materials. With amenities including a pool, fitness center, kitchens, playground, splashpad, and gathering spaces, Wolf Ranch River Camp offers a one-of-a-kind hub that celebrates Hill Country living.

“This project speaks to what we all felt is architecture at its core, and that is: architecture is about delivery of a real project. That means it’s really strong in planning, it’s really strong in construction nuance, and so it works at all levels. And this project clearly works at those levels.”

—TOM KUNDIG, FAIA

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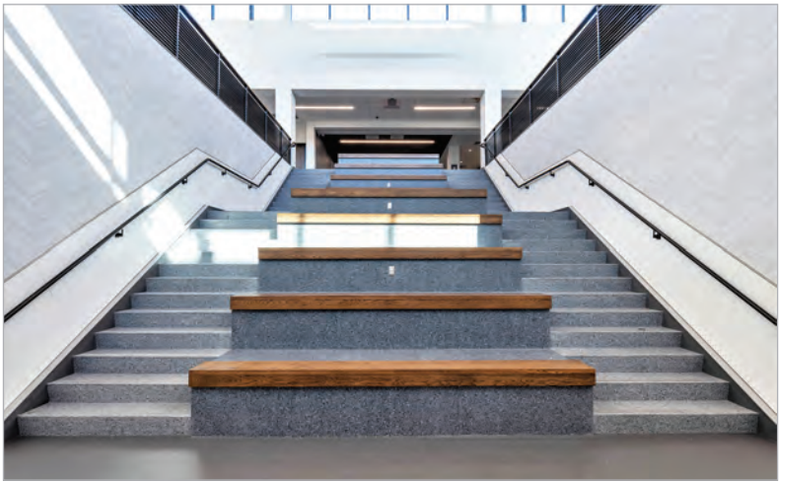

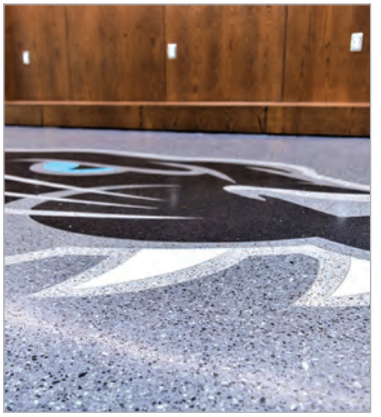

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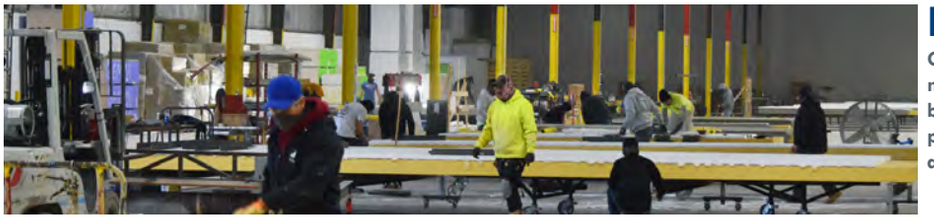

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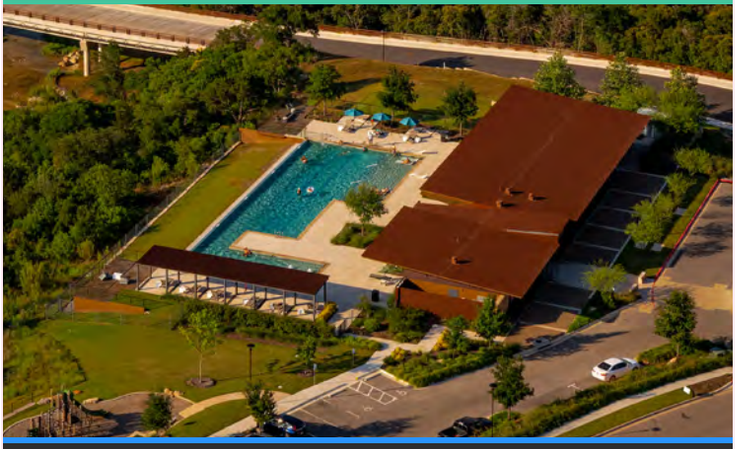

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↑ ALKUSARI STONE
Stone Masonry Units
alkusaristone.com

Alkusari Stone offers stone masonry units in three finishes and multiple natural stones, including Texas limestones from the brand's quarry in the Abilene area. With teams working in both quarries and factories, Alkusari serves as source and retailer. The company also reviews historical, reclaimed material from around the world and designs new collections and architectural elements. Being the source allows Alkusari to accommodate large commercial and residential plans with special requirements at their fabrication facility in Bertram.

↓ AUSTIN BLOCK + HARDSCAPE
Concrete Masonry Units
ausbh.com

Austin Block + Hardscape offers durable, locally made masonry solutions across Texas, including structural and architectural CMUs that meet ASTM C90 and C129 nonloadbearing standards. Austin's structural CMU is available in 50 sizes, while their architectural CMU comes in 30 sizes, 16 colors, and four distinct finishes: smooth, shot blast, split face, and burnish. The Georgetown-based company also manufactures MiriPave concrete pavers for pedestrian and light vehicular use.

↑ THERMOWOOD SPRUCE
Delta Millworks
deltamillworks.com

Thermowood Spruce cladding is sustainably sourced and thermally modified in Finland and then milled and prefinished by Delta in Austin. Thermal modification uses heat and steam to change the chemical and physical properties of wood, making it more durable and dimensionally stable. Thermowood Spruce is available in 15 standard colorways but can also be customized through bespoke color matching, texturing, burning, and milling.

Supporting local manufacturers helps firms reduce shipping costs and delivery time, earn LEED credits, employ members of the community, and become less dependent on imports and the tariffs that may come with them. Here are six options from around the state of Texas.

by Rita Catinella Orrell

↑ STELLARIS
Lucifer Lighting Company
stg.luciferlighting.com

San Antonio-based Lucifer Lighting collaborated with Gensler's New York product development team on the design of their new decorative fixture, Stellaris. This organic, minimalist luminaire conceals its mechanics while providing both volumetric and directional lighting. Featuring dual independent light sources, it offers unparalleled control options, enabling multilayered illumination that adapts to any environment. With a 30-inch diameter, Stellaris utilizes waveguide technology to deliver volumetric indirect lighting in a decorative luminaire.

↓ ARC
Loftwall
loftwall.com

Grand Prairie-based Loftwall has introduced Arc, a curved desk screen designed to meet the growing demand for flexible, personal workspace boundaries in open-plan offices. Unlike traditional flat panels, Arc's organically shaped U- and L-configurations provide 360-degree visual and acoustic privacy—without making the workspace feel boxed in. Tool-free installation, tackable acoustic PET construction, and curated duotone color options make Arc both specifier-friendly and easy to deploy at scale. The screen mounts directly to the desk using a proprietary embedded bracket system, eliminating visible hardware and streamlining cable management.

↑ SOLARBAN 70 GLASS
Vitro Architectural Glass
vitroglazings.com

With its transparent, color-neutral aesthetic and unprecedented solar control and visible light transmittance, Solarban 70 glass offers a balance between form and function. Solarban's centralized production at Vitro's Wichita Falls facility ensures an efficient supply chain, enabling direct shipping to reduce transit times, accelerate delivery, and enhance cost-effectiveness. Solarban 70 is shown here on a high-tech facade at the University of Texas at San Antonio (UTSA) National Security Collaboration Center, completed in 2022 by Overland Partners Architects.

NOVEMBER

SUNDAY 2

EXHIBITION OPENING
International Surrealism
Dallas Museum of Art
1717 N. Harwood
Dallas
dma.org

Step into the mind-bending dreamscapes of Salvador Dalí, René Magritte, Leonora Carrington, and more in this exhibition of over 100 works from the Tate collection, showcasing the wide-ranging practices and techniques of the Surrealist movement.

EXHIBITION OPENING
Art and Life in Imperial Rome: Trajan and His Times
The Museum of Fine Arts, Houston
1001 Bissonnet St.
Houston
mfah.org

MONDAY 3

LECTURE
Texas Tech HCOA Lecture Series presents Paul Lewis: "Biogenic Building Sections"
Huckabee College of Architecture Gallery
1800 Flint Ave.
Lubbock
depts.ttu.edu/architecture

TUESDAY 4

EXHIBITION OPENING
Highlights from the Permanent Collection
Modern Art Museum of Fort Worth
3200 Darnell St.
Fort Worth
themodern.org

WEDNESDAY 5

LECTURE
UTSOA Lecture Series presents Nader Tehrani
Goldsmith Lecture Hall
310 Inner Campus Dr.
Room 3.120
Austin
soa.utexas.edu

EXHIBITION OPENING
Geoffrey Brune: *{im} POSITION*
UH Architecture Building Theater
4200 Elgin St.
Houston
uh.edu/arch

FRIDAY 7

EXHIBITION & SYMPOSIUM
Interior Provocations: Weather
Mebane Gallery, Goldsmith Hall
310 Inner Campus Dr.
Room 2.105
Austin
soa.utexas.edu

LECTURE
***Interior Provocations* keynote by Philippe Rahm: "The Anthropocene Style / Toward a Climatic Design"**
Harry Ransom Center Prothro Theater
300 W. 21st St.
Austin
soa.utexas.edu

EXHIBITION OPENING
Art in Context
Rice School of Architecture
Cannady Hall
Loop Rd.
Houston
arch.rice.edu

MONDAY 10

EVENT
***PLAT 14: Resolution* Launch Party**
Rice School of Architecture
Farish Gallery, MD Anderson Hall
Loop Rd.
Houston
arch.rice.edu

Come celebrate the release of latest issue of Rice Architecture's student-edited journal. *PLAT 14* explores the theme of "resolution" in architecture as the field is increasingly shaped by overlapping disciplines, blurred boundaries, and shifting mediums.

LECTURE
UTSOA Lecture Series presents Eve Blau and Eric Mumford in Conversation
Goldsmith Lecture Hall
310 Inner Campus Dr.
Room 3.120
San Antonio
soa.utexas.edu

WEDNESDAY 12

LECTURE
Hines CoAD Lecture Series presents John McCabe
UH Architecture Building Theater
4200 Elgin St.
Houston
uh.edu/arch

LECTURE
UTSOA Lecture Series presents Faranak Miraftab
Goldsmith Lecture Hall
310 Inner Campus Dr.
Room 3.120
Austin
soa.utexas.edu

FRIDAY 14

EVENT
AIA Fort Worth Design Awards & Lecture
The Modern Art Museum of Fort Worth
3200 Darnell St.
Fort Worth
aiafw.org

FRIDAY 14 – SATURDAY 15

SYMPOSIUM
***Art in Context: Art, Architecture, and the Middle Landscape*, Part II**
Rice Architecture & Chinati Foundation
MD Anderson and William T. Cannady Halls
6100 Main St.
Houston
arch.rice.edu

DECEMBER

SATURDAY 20

EXHIBITION CLOSING
Bio Morphe
Moody Center for the Arts
Rice University
6100 Main St., MS-480
Houston
moody.rice.edu

This exhibition focuses on biomorphism as seen through the lens of seven international artists whose works highlight the impact of new technologies and industrial manufacturing processes on ever-changing relationships between the human body and the natural world.

EXHIBITION OPENING
Paper Trails: Latin American Art in Print (1950–1995)
Blanton Museum of Art
200 E. Martin Luther King Jr. Blvd.
Austin
blantonmuseum.org

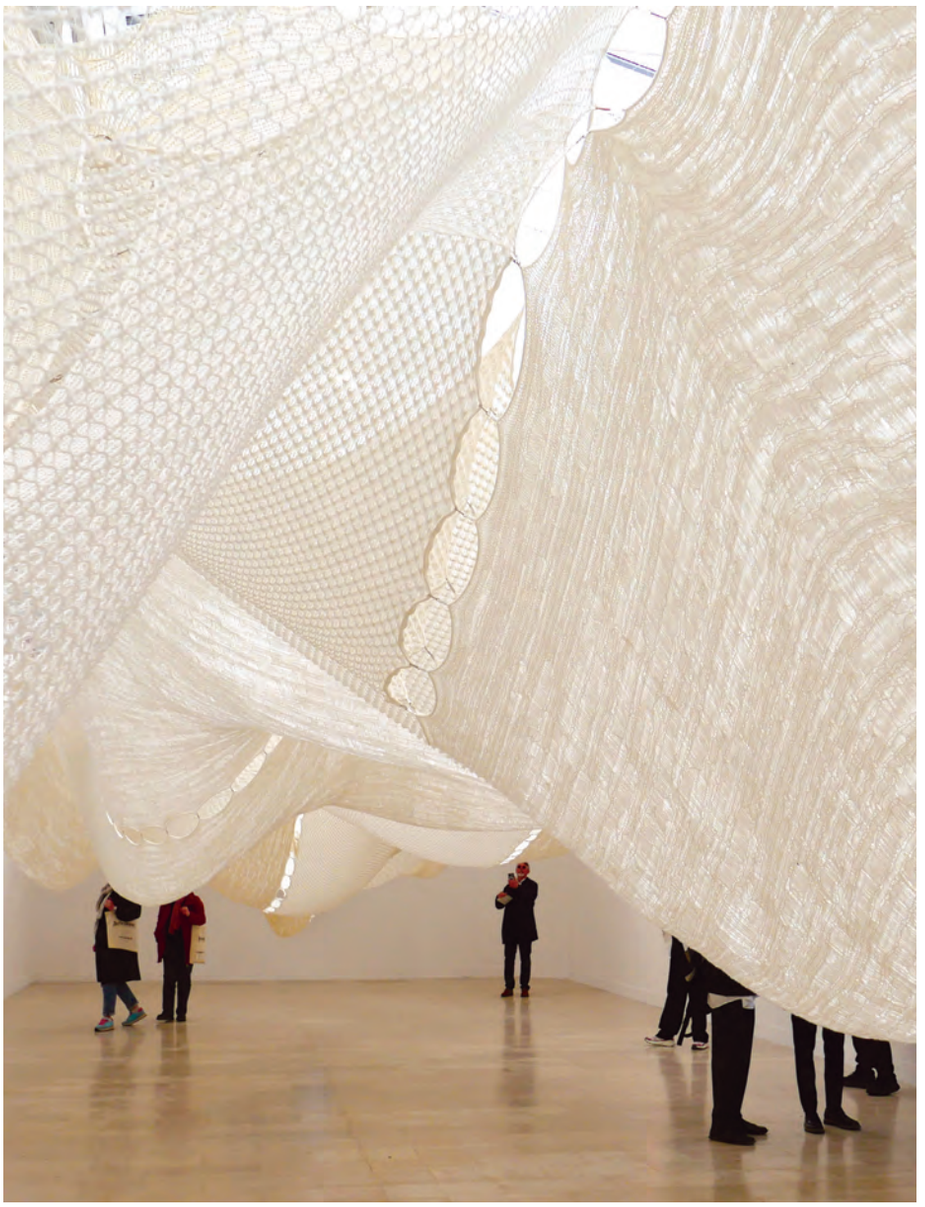
EXHIBTION CLOSING
Saif Azzuz: Keet Hegehlpa' (the water is rising)
Blaffer Art Museum
120 Fine Arts Bldg.
University of Houston
Houston
blafferartmuseum.org

Microcosms by Sui Park, featured in the *Bio Morphe* exhibit at Moody Center for the Arts.
PHOTO COURTESY SAPAR CONTEMPORARY AND THE ARTIST

MORE IS LESS

Reflections on the 2025 Venice Architecture Biennale

By Anastasia Calhoun, ASSOC. AIA, NOMA



Pavilion of Serbia, *Unravelling New Spaces*, 19th International Architecture Exhibition of La Biennale di Venezia
PHOTO BY ANASTASIA CALHOUN, ASSOC. AIA, NOMA

The 2025 Venice Architecture Biennale, curated by MIT professor Carlo Ratti under the theme *Intelligens. Natural. Artificial. Collective.*, set out to explore how multiple forms of intelligence—human, artificial, and collective—might shape solutions to the crises of our time. Ambitious and wide-ranging, the exhibition dazzled in scope but faltered in coherence, often leaving visitors overwhelmed by sheer volume and technological spectacle rather than grounded insight.

For the first time in the Biennale's history, Ratti issued a global open call for proposals, an inclusive gesture that yielded 760 contributions—several times more than in past years. This democratic approach surfaced fresh and unexpected voices from across the globe, many from outside traditional architecture circles. Ratti also published a circular-economy manifesto for this year's event, with the intent of showcasing the possibility of a harmonious coexistence between architecture and the planet, "by eliminating waste, circulating materials, and regenerating natural systems."

On the one hand, this type of transdisciplinary thinking is crucial when tackling wicked problems at scale. On the other, the volume of contributions made the event unwieldy. Adding to this, the Central Pavilion was closed for restoration, pushing even more exhibitions into already dense venues. The Biennale sprawled across the Arsenale, outdoor spaces of the Giardini, and venues scattered throughout Venice. And while this "Living Laboratory" approach, as Ratti termed it, was exhilarating in spirit—much like Austin's SXSW or the Edinburgh Fringe—it was often exhausting in execution. In the Arsenale, navigating the endless rooms of AI-generated curatorial text, visitors often had too little time to engage with individual projects. *ArtReview* critic Phineas Harper aptly dubbed the experience a "tech-bro fever dream."

The Arsenale's primary exhibition was divided into three thematic sections—Natural, Artificial, and Collective—with a fourth satellite grouping, Out, located in the adjacent Artiglierie. Together, these sections attempted to map architecture's potential responses to climate crises, technological change, and shifting social dynamics. The Natural section emphasized ecological strategies and material experimentation. The Artificial galleries leaned heavily on robotics, algorithms, and AI-driven design speculation—where the line between provocation and gimmick often blurred. The Collective section sought to demonstrate community-driven intelligence, yet its impact was dulled by the

Terms and Conditions by Transsolar, Bilge Kobas, and Daniel A. Barber; 19th International Architecture Exhibition of La Biennale di Venezia
PHOTO BY MARCO ZORZANELLO; COURTESY LA BIENNALE DI VENEZIA

density of contributions. In contrast, Out functioned as a looser fringe zone for experimental voices, reinforcing the Biennale's ambition to democratize authorship—even if it lacked a clear editorial throughline.

The Biennale's reliance on artificial intelligence both enabled and undercut its curatorial aspirations. While AI was enlisted to draft exhibition texts, its presence frequently underscored the tension between human creativity and machine automation. In one installation, Bhutanese artisans carved wood as a robotic arm designed by Bjarke Ingels Group swept their sawdust away. Notably, the crowd gravitated toward the craftspeople, largely ignoring the robot. Similarly, a drumming robot mimicking human percussionists left visitors far more engaged with the humans driving the rhythm than with the machine reproducing it. As technotheorist Kevin Kelly puts it, "just because a machine can do a job doesn't mean it should." Such moments unintentionally reinforced the central question: Do we want technology to augment our humanity, or to replace it?

Still, individual installations rose above the noise. Immediately upon entering the Arsenale, visitors encountered a monumental installation titled *Terms and Conditions* and designed by Transsolar, Bilge Kobas, Daniel A. Barber, and Sonia Seneviratne. The work filled a darkened gallery with oppressive heat and suspended air-conditioning units—intended to demonstrate the immense heat generated by HVAC systems used to cool the exhibition rooms. Transsolar's website notes that "80 of the 92 air conditioning units were sourced from Italian scrapyards, and 12 of these are fully functional, pumping waste heat into the entrance hall while cooling the main exhibition hall." The result was a visceral reminder of climate change's tangible consequences. While this curatorial sleight of hand proved somewhat disappointing, the overall impression was memorable. If only more of the exhibition had sustained this kind of clarity and force.

Where the Arsenale roared with technological cacophony, the national pavilions at the Giardini offered clarity and restraint, and several stood out for their ability to blend concept with craft. The Hungarian Pavilion—curated by architects András Gödе and Csaba Masznyik in collaboration with the Budapest University of Technology and Economics—staged a witty reimagining of the architecture studio, highlighting how architectural training equips practitioners to succeed in fields beyond building design. With mannequins seated at anachronistic drafting tables, the exhibition evoked nostalgia for an earlier studio culture while making a pointed claim: "There is nothing more sustainable than not building." The pavilion showcased architecture graduates thriving in other creative domains, underscoring the discipline's reach well beyond traditional firm-based practice.

A personal favorite of the Biennale was *Unraveling*, in the Serbian Pavilion. Conceived by architects Davor Ereš, Jelena Mitrović, and Igor Pantić, in collaboration with designers Ivana Najdanović and Sonja Krstić, this woven fabric installation slowly disassembles over the six months of the Biennale, powered by solar-driven motors. Petar Laušević, an engineer specializing in renewable energy systems, contributed to the project's solar integration. The result merged craft traditions with algorithmic choreography, creating a tactile meditation on impermanence and regeneration. Bathed in shifting light, the pavilion's translucent gradients offered a new experience

Pavilion of Hungary, *There is Nothing to See Here. Export Your Knowledge!*, 19th International Architecture Exhibition of La Biennale di Venezia
PHOTO BY MARCO ZORZANELLO; COURTESY LA BIENNALE DI VENEZIA

with every visit—an elegant balance of fragility and resilience.

Finally, I would be remiss not to mention highlights from our own backyard. The US Pavilion's *Porch: An Architecture of Generosity* embraced the timelessness of the American porch as a social, democratic, and architectural space. Inside were contributions by 54 exhibitors, all centered on the thematic idea of the porch, curated by Peter MacKeith (dean, Fay Jones School of Architecture and Design, University of Arkansas), Susan Chin, FAIA (DesignConnects), and Rod Bigelow (Crystal Bridges Museum of American Art). The exterior installation, designed by a team including Marlon Blackwell, FAIA (Fay Jones School), Stephen Burks (Parsons School of Design), Julie Bargmann (University of Virginia), and Maura Rockcastle (TEN x TEN Landscape Architecture), featured a newly built porch that became a hub of bluegrass music and casual conversation—embodying its thesis more powerfully than any wall text could. It was, simply, what we needed: a place to be human together.

A noteworthy contribution outside the Arsenale and Giardini came from one of Texas's own. At Palazzo Mora, Juan José Castellón, an assistant professor at Rice University and co-founder of the architectural firm xmade GmbH, presented *Building Ecologies | Impluvium Redux* as part of the *Time Space Existence* exhibition. Combining ceramic structures with a folding membrane roof, the installation offers a prototypical flexible module for harvesting rainwater while creating shaded social space. Developed in collaboration with Catalonian manufacturers, the umbrella-like structure addresses ecological urgency through material and structural intelligence—an example of design where poetic form and pragmatic function aligned seamlessly.

The 2025 Venice Architecture Biennale was as expansive as it was uneven. While the open call unearthed new voices, it also buried them in noise. The reliance on AI sharpened debates but rarely enriched them. And yet, in the quieter national pavilions and in projects like *Building Ecologies | Impluvium Redux*, the Biennale reminded us that architecture's enduring intelligence lies not in data or algorithms but in its capacity to protect, connect, and humanize. At its best, Venice 2025 asked us not how machines might think for us but how architecture might help us think—and live—together.

Anastasia Calhoun, Assoc. AIA, NOMA, is the editor of *Texas Architect*.

↑↑ Exterior and ↑ Interior, Pavilion of the United States of America, *PORCH: An Architecture of Generosity*, 19th International Architecture Exhibition of La Biennale di Venezia

PHOTO BY MARCO ZORZANELLO; COURTESY LA BIENNALE DI VENEZIA

← Operating at the cross-disciplinary intersection between art, architecture, and structural and environmental engineering, *Building Ecologies | Impluvium Redux* by Juan José Castellón is presented as a prototypical architecture that integrates the kinematic, material, and environmental potentials of umbrella structures for the design and construction of ecological urban infrastructures.

PHOTO BY CELESTIA STUDIO

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LYNN FLOYD ARCHITECTURAL MILLWORK
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MARVIN
Booth 1705
marvin.com
sarahca@marvin.com
Eagan, MN

McElroy Metal
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mcelroymetal.com
dteague@mcelroymetal.com
Bossier City, LA

MEYER INSPECTION SERVICES
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asameyer98@gmail.com
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Michael Baker International
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infinitymep.com
gvelasquez@infinitymep.com
Houston, TX

Minick Materials of Texas
Booth 1011
minickmaterials.com
tims@minickmaterials.com
Oklahoma City, OK

National Gypsum Company
Booth 1207
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amyw@nationalgypsum.com
Lewisville, TX

National Organization of Minority Architects (NOMA) Texas Chapters
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melissa@texasarchitects.org
Austin, TX

NATURA
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naturahq.com
cnelson@naturahq.com
San Antonio, TX

Natural Stone Veneers International/Fond du Lac Stone
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fdlnaturalstone.com
jesseb@nsvi.com
Fond du Lac, WI

New Millennium
Booth 1200
newmill.com
steve.clark@newmill.com
Fort Wayne, IN

NEWTECHWOOD
Booth 303
newtechwood.com
carlos@newtechwood.com
Houston, TX

O'Hagin
Booth 411
ohagin.com
manton@ohagin.com
Rohnert Park, CA

OLDCASTLE BUILDINGENVELOPE®
Booth 1225
obe.com
stirlingmorris@obe.com
Dallas, TX

Omega II Fence Systems
Booth 1902
omegatwo.com
esti.karo@omegatwo.com
Denver, CO

OPTICRETE
Booth 518
opticrete.us
javier.aragon@opticretos.com
Monterrey, NL

PAC-CLAD | Petersen
Booth 402
pac-clad.com
rheselbarth@petersenmail.com
Elk Grove Village, IL

Pace GFX
Booth 318
pacegfx.com
Paul@pacegfx.com
Plano, TX

Panel Specialists
Booth 103
panelspec.com
misty.janicek@panelspec.com
Temple, TX

Parallel Architectural Products
Booth 307
parallelap.com
epatrick@parallelap.com
Decatur, GA

Pella
Booth 615
pellaofdfw.com
brittany.llewellyn@pellatx.com
Grapevine, TX

Polycoat Products
Booth 1802
polycoatusa.com
brandon@polycoatusa.com
Santa Fe Springs, CA

Precast Concrete Manufacturers' Association
Booth 1016
precastcma.org
chris@precastcma.org
New Braunfels, TX

PRINCIPAL INDUSTRIES
Booth 1128
pindustries.com
skyler.strube@pindustries.com
San Angelo, TX

Propel Air Fans
Booths 2109; 2110
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Stafford, TX

Prosoco
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lawrence, TX

R-CONTROL SIPS
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R. M. Rodgers — Structural Wood Systems: Lock-Deck
Booths 609, 611
rmrodgers.com
peter@rmrodgers.com
Houston, TX

Ramtech Building Systems
Booth 203
ramtechmodular.com
dgriffin@ramtechgroup.com
Mansfield, TX

READAP
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readap.com
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Dallas, TX

RED DOT BUILDINGS
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Athens, TX

Reynobond
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Ron Blank & Associates
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St Augustine, FL

RUST-OLEUM
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Salas OBrien
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Keith.gassman@salasobrien.com
Irving, TX

Schluter Systems
Booth 1813
schluter.com/schluter-us/en_US/
ewrisley@schluter.com
Plattsburgh, NY

Schuler Shook
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schulershook.com
mbrackeen@schulershook.com
Dallas, TX

Sierra Pacific Windows
Booth 415
spi-ind.com
ttkachuk@spi-ind.com
Medford, WI

SMOKE GUARD
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smokeguard.com
rob.hinckley@smokeguard.com
Boise, ID

SOPREMA
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jalstonwatkins@soprema.us
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Southwest Architetural Products
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Frisco, TX

Southwest Solutions
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kmarrone@southwestsolutions.com
Lewisville, TX

Southwest Terrazzo Association
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sharon@southwestterrazzo.org
Fredericksburg, TX

SpawGlass
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lloyd.faver@SpawGlass.com
Fort Worth, TX

Spec Services
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Farmers Branch, TX

Specified Water Systems
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specwater.com
josh@waterstoragetanksinc.com
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Speed Fab-Crete
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speedfabcrete.com
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SteelTech
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Stego Industries
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Sumter Coatings
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roger.mcguire@ergon.com
Sumter, SC

Tamlyn
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tamlyn.com
dmadden@tamlyn.com
Stafford, TX

TECHTURE
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Texas Board of Architectural Examiners
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Austin, TX

The Cavallini, Stained Glass Studio
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adrianj@cavalliniart.glass
San Antonio, TX

The Mendicant Architect
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The Whiting-Turner Contracting Company
Booth 808
whiting-turner.com
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TJC Products
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george@tjcwwllc.com
Pilot Point, TX

TownSteel
Booth 1124
townsteel.com
elizabeth.cahill@townsteel.com
City of Industry, CA

Tree Stake Solutions
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Tremco Construction Products Group
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athompson@tremcoinc.com
Beachwood, OH

TRULITE GLASS & ALUMINUM
Booth 2004
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gelliott@trulite.com
Dacula, GA

TRW Family of Companies
Booth 523
trwfamily.com
audreeg@trwfamily.com
Houston, TX

U.S. Bullet Proofing and Quikserv
Booth 302
usbp.com
marketing@usbp.com
Upper Marlboro, MD

USA Shade
Booth 623
usa-shade.com
christine.stepp@playpower.com
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VELUX USA COMMERCIAL
Booth 1023
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susan.flanagan@velux.com
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Viva Railings
Booth 701
vivarailings.com
kcooper@vivarailings.com
Lewisville, TX

Wade Architectural Systems
Booth 720
wadearch.com
christy@wadearch.com
Humble, TX

Waterguard
Booth 700
waterguard-USA.com
mark@waterguard-usa.com
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Weather Shield
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Westcoat
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San Diego, CA

Western Group
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Western Red Cedar Lumber Association
Booth 1917
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clitheroe@realcedar.com
Burnaby, BC

Westlake Royal Stone Solutions
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westlakeroyalbuildingproducts.com/
stone-solutions
jpate@westlake.com
Tomball, TX

WinterGreen Synthetic Grass
Booth 2002
wintergreengrass.com/about
office@wintergreengrass.com
Fort Worth, TX

WJHW
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wjhw.com
sjurca@wjhw.com
Carrollton, TX

WoodWorks
Booth 1211
woodworks.org
mark.bartlett@woodworks.org
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Woodwright
Booth 723
woodwright.net
gretchen@woodwright.com
Dallas, TX

Zurn Elkay
Booth 520
zurnelkay.com
gretchen.hymer@zurn.com
Houston, TX

310 W GRAYSON

LOCATION San Antonio
CLIENT Bexar Den
ARCHITECT Beaty Palmer Architects
CONTRACTOR Housing Innovations
CONSULTANTS
STRUCTURAL ENGINEER Beicker & Comer Engineering
MEP ENGINEER AMZSA
CIVIL ENGINEER Michael F. Lucci
RESOURCES
GARAPA SLATS Advantage Lumber
SLIDER DOORS & WINDOWS PlyGem
INTERIOR PLYWOOD Allen & Allen

979 SPRINGDALE

LOCATION Austin
CLIENT 3423 Holdings
ARCHITECT Chioco Design
CONTRACTOR Chiapas Construction
CONSULTANTS
STRUCTURAL ENGINEERS Structures PC, MJ Structures, SEC Solutions
MEP ENGINEER High Rise MEP
LANDSCAPE ARCHITECT Campbell Landscape Architects
RESOURCES
EXPANDED METAL GRATE McNichols

BURNET PLACE

LOCATION Austin
CLIENT Project Transitions
ARCHITECT Michael Hsu Office of Architecture
CONTRACTOR Lott Brothers
CONSULTANTS
ACCESSIBILITY CONSULTANT Contour Collective
AEGB Studio 8
STRUCTURAL ENGINEER LEAP!Structures
MEP & CIVIL ENGINEER WGI
OWNER'S PROJECT MANAGER CPM
WATERPROOFING Terracon
CUSTOM BIKE SHELTER Drophouse
LANDSCAPE ARCHITECT Nudge Design
RESOURCES
FIBER CEMENT James Hardie
SALTILLO & GLAZED TILE Clay Imports
CUSTOM STEEL WINDOW AWNINGS Austin Iron
STEEL WIRE MESH McNichols
WATERPROOFING Tremco
STOREFRONT Front Line Aluminum Systems - Coral Architectural Products (Glasshouse)
HM DOORS Rediflex (Builders First Source)
QUARTZ COUNTERTOPS Lavartis
KITCHEN MOSIAC TILE Nemo Tile
WOOD CABINETS Master Woodcraft Cabinets
FAUCETS Kohler, Moen, Symmons (Morrison Supply Company)
TOILET Kohler (Morrison Supply Company)
WALK-IN SHOWER Best Bath (Morrison Supply Company)

CENTER FOR MEDICAL EDUCATION AND EMERGING VIRAL THREATS

LOCATION Shreveport, Louisiana
CLIENT LSU Health Shreveport
ARCHITECT Perkins&Will
ASSOCIATE DESIGN ARCHITECT Coleman Partners Architects
CONTRACTOR The Lemoine Company
CONSULTANTS
MEP ENGINEERS EMA, WSP
STRUCTURAL & CIVIL ENGINEER Aillet, Fenner, Jolly, and McClellan
LANDSCAPE ARCHITECT CARBO
RESOURCES
ALUMINUM COMPOSITE WALL PANELS Alucobond/3M Composites (Roofing Solutions)
TERRA COTTA WALL PANELS Terreal North America (Roofing Solutions)
GLAZED ALUMINUM CURTAIN WALL Kawneer (DeGeorge Glass Company)
FIBERGLASS UNFACED BATT INSULATION Owens Corning (Joe Banks Drywall & Acoustics)
TPO ROOFING Johns Manville (Corporate Roofing & Industrial)
FLUSH WOOD DOORS Masonite Architectural (Himmel's Architectural Door and Hardware)
LINEAR PLANK METAL CEILINGS CertainTeed (Joe Banks Drywall & Acoustics)
GLAZED DECORATIVE METAL RAILINGS Morse Industries (P & P Artec)
METAL LABORATORY CASEWORK BedcoLab (H2I Group)

COURTYARD HOUSE

LOCATION Dallas
CLIENT Thomas & Lynn McIntire
ARCHITECT Shipley Architects
CONTRACTOR ShipBuild Partners
CONSULTANTS
STRUCTURAL ENGINEER Coombs Engineering
LANDSCAPE ARCHITECT Paper Kites Studio
RESOURCES
BRICK St. Joe Brick Works (Blackson Brick)
CORRUGATED METAL PANELS Western States Metal Roofing
WOOD Thermory USA (Mason's Mill and Lumber)
CORTEN CORRUGATED PANELS Western States Metal Roofing
GARDEN WALL BRICK Old Texas Brick (Blackson Brick)
VERSA-LAM LVL AND LSL Boise Cascade (Davis-Hawn Lumber)
ADVANTECH SUBFLOORING Huber Engineered Woods (Davis-Hawn Lumber)
WRAPSHIELD SA SELF-ADHERED WRB VaproShield (All-Tex Waterproofing Solutions)
TPO ROOFING GAF (StazOn Roofing)
BIFOLD, CASEMENT, & DIRECT SET WINDOWS Marvin (OmniView)
MULTISLIDE POCKET AND GARAGE ENTRY DOORS Marvin (OmniView)
QUARTZ Vicastone (Kitchens & Baths by Beltrand)
COUNTERTOPS Wilson Art (Classic Countertop)
FIREPLACE Isokern (Earthcore Industries)
CEMENT TILES Sabine Hill (Knox Tile)
CORK FLOORING Duro Design
OTHER FINISHES Richlite
DOOR HARDWARE Schlage
DITRA-HEAT Schluter Systems (Flooring & More)
HVAC Fujitsu (Wise Energy)
GEOTHERMAL HVAC Enertech Navigator (Wise Energy)
COOKTOP, REFRIGERATOR, AND WINE FRIDGE Dacor (Capital Appliance)
RANGE HOOD Elica (Capital Appliance)
DISHWASHER Bosch (Capital Appliance)
BUILT-IN OVEN Wolf (Capital Appliance)
FAUCETS Blanco, Hansgrohe, and Dornbracht Lisse (Apex Plumbing Supply)
SINKS Barclay, Kohler (Apex Plumbing Supply)
BATHTUBS Cheviot Regal, Kohler (Apex Plumbing Supply)
TOILET Toto (Apex Plumbing Supply)
FANS Big Ass Fans

ECC CREATIVE

LOCATION Austin
CLIENT/ARCHITECT A Parallel Architecture
CONTRACTOR John King Construction
CONSULTANTS
STRUCTURAL ENGINEER Scott Williamson
MEP ENGINEER AYS Engineering
CIVIL ENGINEER Wuest Group
RESOURCES
STRUCTURAL STEEL & CUSTOM STEEL WINDOWS Ultimate Mechanical
ROOFING Firestone Building Products (Kingfisher Roofing)
ROOF INSULATION Johns Manville (Kingfisher Roofing)
INTERIOR DOORS Frameworks by Assa Abloy (Architectural Division 08)
STOREFRONT WINDOWS Old Castle Building Envelope (Jimsco Glass & Windows)
VERTICAL GRAIN WESTERN HEMLOCK Ryan Wholesale
PLUMBING FIXTURES Kohler, Lacava, Hansgrohe, Brizo, Duravit (Ferguson)
HVAC Daikin (HTS Engineering)
LIGHTING Nora, WAC, Lithonia, Sonneman, Bega (Dealers Electrical Supply)
DOOR HARDWARE FritsJurgens (J&L Hardware Studio)

ELEMENTAL HOME

LOCATION Houston
ARCHITECT/CONTRACTOR CONTENT Architecture
CONSULTANTS
STRUCTURAL ENGINEER INSIGHT Structures

FEDERAL STREET RESTORATION

LOCATION El Paso
CLIENT Kirby & Melinda Read
ARCHITECT Martina Lorey Architects
CONTRACTOR MD Construction
CONSULTANTS
ENVIRONMENTAL CONSULTANT Construction & Environmental Consultants
MEP CONSULTANT 360 Engineering
RESOURCES
STUCCO RESTORATION Ramos Plastering
GREENHOUSE WINDOW RESTORATION A B Fabrication
FORGED IRON STAIR RAIL Winterstein Forged Metals
INTERIOR MILLWORK Sunwest Woodwork
FOAM INSULATED ROOF Carlisle Roof Foam & Coatings (New Era Spray Foam)
EXTERIOR WINDOW & DOOR RESTORATION Artistic Entryways
EXTERIOR STUCCO FINISH Keim Mineral Coatings
ENCAUSTIC TILES GB Tile Collections

ISIDORE + NICOSI

LOCATION San Antonio
CLIENT Emmer & Rye Hospitality Group
ARCHITECT Baldridge Architects
CONTRACTOR Joeris
CONSULTANTS
SHELL ARCHITECT Clayton Korte
MEP ENGINEER Glumac
STRUCTURAL ENGINEER Lundy & Franke Engineering
CIVIL ENGINEER Pape-Dawson
RESOURCES
KITCHEN AND BAR COUNTERTOPS Decorum
WINDOWSILLS Newbold Stone
WC LAVATORY TILE Claybrook
KITCHEN TILE Endicott
WC RESTROOM TILE Nasco
BOH TILE Daltile
DECORATIVE PENDANTS Isabel Moncada, Galilee Lighting
SCONCES Isabel Moncada
TRACK LIGHTING Juno
OTHER FIXTURES THROUGHOUT Gotham
NEW D'HANIS BLOCK WALLS Sandkuhl Clay Works
FOH CEILING Armstrong Tectum Ceiling & Wall

LAKE BELTON HOUSE

LOCATION Belton
CLIENT Jonah Sutherland
ARCHITECT Murray Legge Architecture
CONTRACTOR Stillwater Custom Homes
CONSULTANTS
STRUCTURAL ENGINEER Fort Structures
RESOURCES
STONE Lueders (Aguado Stone)
CEMENT BOARD James Hardie (Lengefeld Lumber)
WOOD SIDING Kebony Character Shiplap (Delta Millworks)
CEDAR SIDING Matheus Lumber
ROOFING - SUPPLY Sheffield Metal (Clarke Roofing)
EXTERIOR SHEATHING Huber ZIP System (Matheus Lumber)
WINDOWS RAM Windows (Matheus Lumber)
DOORS Western (Matheus Lumber)
WINDOW BLINDS Blind Space
MILLWORK Wayne Owens
INTERIOR PINE CLADDING Matheus Lumber
PV SYSTEM Hanwha Q Cells (Solar CenTex)
INDUCTION COOKTOP MonoGram (Austin-Closs)
REFRIGERATOR Café (Austin-Closs)
LAUNDRY GE (Austin-Closs)
PRIMARY SUITE TUB Anzzi Roccia
BATHROOM FIXTURES Brizo
KITCHEN SINK AND FACET Kraus
FIREPLACE Spartherm
RAINWATER COLLECTION Pioneer (Harvested Rain Solutions)
FIREPIT INSERT Breeo

LEARNING PAVILION

LOCATION Houston
CLIENT Roberts Elementary School PTO
ARCHITECT Inflection Architecture
CONTRACTOR Baudier Construction
CONSULTANTS
STRUCTURAL ENGINEER Santee Engineering

MEXICAN AMERICAN CULTURAL CENTER

LOCATION El Paso
CLIENT City of El Paso
ARCHITECT Exigo
CONTRACTOR Sundt
CONSULTANTS
ELECTRICAL ENGINEER Alpha Engineering
CIVIL ENGINEER SER Group
STRUCTURAL ENGINEER Stubbs Engineering
MECHANICAL/PLUMBING ENGINEER Fluid Systems
LANDSCAPE ARCHITECT Ten Eyck Landscape Architect
MUSEUM PLANNING M. Goodwin Museum Planning
RESOURCES
TERRACOTTA RAINSCREEN Terreal North America
CUSTOM METAL SCREEN Architectural Buildings
EIFS Dryvit
WOOD CEILING Armstrong Ceiling & Wall Solutions
ACOUSTICAL BAFFLES Autex Acoustics
VAPOR BARRIER Tremco
CURTAIN WALL Cuprum
AUTOMATIC DOORS Stanley Access Technologies
GLAZING Glaz-Tech Industries
ROOF PAVERS (ROOF TERRACE) Hyrdrotech
CONCRETE PAVERS (GROUND LEVEL) Stepstone
RESILIENT FLOORING AND CARPET TILE Tarkett
HARD WOOD FLOORING Robbins Sport Surfaces
CERAMIC TILE Daltile
PLUMBING FIXTURES Zurn, Elkay
LIGHTING FIXTURES Columbia, Cree, Finelite, Axis, Visa, Lumenwerx
DOOR HARDWARE PBB, Ives, Stanley, Trimco, Rockwood, Falcon, Sargent

PLEASANT VALLEY HOUSE

LOCATION Austin
CLIENT Stephanie & Ryan Lemmo
ARCHITECT/INTERIORS/LANDSCAPE DESIGN Lemmo Architecture and Design
CONTRACTOR Waller Building
CONSULTANTS
STRUCTURAL ENGINEER Fort Structures
LANDSCAPE PAVING AND LARGE TREE INSTALLATION Blazek Landscapes
RESOURCES
VARIANCE (BURNISHED) PLASTER Parex
STEEL FABRICATION AND WELDING Longhorn Welding
FENCING Viking
LUMBER (DINING TABLE) Harvest Lumber
CUSTOM KITCHEN CABINETS Signature Cabinets
INSULATION Cellulose
WINDOWS AND DOORS Western/Marvin
TILE Cle Tile
MARBLE AND SOAPSTONE Architectural Tile and Stone (Sourced) Alpha Granite (Install)
POST OAK FLOORING Kristynik
FURNITURE Garza Marfa, Croft House, Blu Dot
DOOR HARDWARE Emtek
OUTDOOR LIMESTONE FLAGSTONE PAVERS Whittlesey Landscape
PLUMBING FIXTURES Kohler
LIGHTING Andrew Neyer, Nora Lighting, Juniper Lighting
APPLIANCES Fisher Paykel
SOLAR Freedom Solar
BLINDS AND DRAPERY The Shade Store
IKEA CLOSETS AND LOWER KITCHEN CABINETS Ikea
ART Artists William T Carson & Patrick Puckett

RANCHO TOMA TRES

LOCATION San Jose del Cabo, Baja California Sur, Mexico
ARCHITECT Candid Works
CONTRACTOR Roca Arquitectos y Construcción
CONSULTANTS
STRUCTURAL ENGINEER Roca Arquitectos y Proyectos
RESOURCES
CERAMIC LIGHT FIXTURES Heather Levine Ceramics
TILE Kismet Tile
WOOD ART PANEL Glassford Moncada

ROUND ROCK ISD AQUATIC FACILITY

LOCATION Round Rock
CLIENT Round Rock Independent School District
ARCHITECT Kirksey Architecture
CONTRACTOR Flintco Construction
CONSULTANTS
POOL CONSULTANT Counsilman-Hunsaker
CIVIL ENGINEER Kimley-Horn
STRUCTURAL ENGINEER Structures
MEP ENGINEER Encotech Engineering Consultants
AUDIOVISUAL/TECHNOLOGY Datacom Design Group
LANDSCAPE ARCHITECT Coleman & Associates
RESOURCES
BURNISHED CONCRETE MASONRY UNITS Best Block (Quality Brickworks II)
ENGINEERED MASONRY UNITS Arriscraft (Quality Brickworks II)
CEMENT FIBER PANELS Swiss Pearl (Chamberlain Austin)
STANDING SEAM METAL ROOF MBCI (Red Dot)
PRE-ENGINEERED METAL BUILDING Red Dot
ACOUSTIC DECKING Epic Metals (Red Dot)
LINEAR METALWORKS CEILING Armstrong (Lasco Acoustics and Drywall)
PLASTIC LOCKERS Scranton Products (Spectrum Resources)
CURTAIN WALL & STOREFRONT Kawneer (Austin Glass and Mirror)
FIBERGLASS SANDWICH PANELS Kalwall (Austin Glass and Mirror)
OVERHEAD DOORS Raynor Garage Doors (OGD Equipment)
HIGH-PERFORMANCE COATING PPG (Cherry Painting Company)
OTHER SURFACING Kool Deck Coatings
LIGHT TRUSS LED SPI Lighting (Lighthouse Electrical Contractor)
CHP GENERATOR 2G Energy AG (White Harvest Energy)

SINGING HILLS RECREATION AND SENIOR CENTER

LOCATION Dallas
CLIENT City of Dallas Park and Recreation Department
ARCHITECT Perkins&Will
CONTRACTORS J.C. Commercial, 31 Contracting, Mart
CONSULTANTS
STRUCTURAL ENGINEER JQ
CIVIL ENGINEER Pacheco Koch Consulting Engineers
MEP ENGINEER Basharkhah Engineers
LANDSCAPE ARCHITECT Kevin Sloan Studio
RESOURCES
STEEL DECK Nucor Vulcraft/Verco Group
STRUCTURAL STEEL, STEEL STAIRS & RAILS Rigid Global Buildings
WOOD ROOF DECKING Lock-Deck (Disdero Lumber), Timber Systems
SOLID SURFACE - CORIAN Dupont
METAL SOFFIT PANELS Firestone Building Products (Castro Roofing of Texas)
TPO ROOFING Carlisle Syntec Systems (Castro Roofing of Texas)
FLUID APPLIED AIR BARRIER Carlisle Coatings and Waterproofing (CHM Weatherguard)
SHEET WATERPROOFING WR Meadows of Texas (CHM Weatherguard)
ALUMINUM FRAMED ENTRANCES, STOREFRONTS, AND CURTAINWALLS Oldcastle Building Envelope (Grizzly Glass and Mirror)
GLAZING Guardian Sunguard (Grizzly Glass and Mirror)
METAL SPANDREL PANEL Mapes Industries (Grizzly Glass and Mirror)
LOUVERED EQUIPMENT ENCLOSURE All-Lite Architectural Products (All-Lite Architectural Products)
CORK RUBBER FLOOR TILE Zandur
WOOD SPORTS FLOOR Robbins Bio-Cushion (Ponder Company)
CERAMIC TILE Ann Sacks, Mosa (Knoxtile)
GLASS TILE Interstyle (Knoxtile)
ACOUSTICAL PANEL CEILING Armstrong
ACOUSTICAL WALL PANELS Tectum
CARPET Shaw (ProSource of Dallas), Tandus Centiva
PLASTIC LAMINATE Formica (Garken Commercial Millwork)
RESILIENT TILE Armstrong
RESILIENT TILE - LVT Shaw Contract
TERRAZZO American Terrazzo Company
PLUMBING FIXTURES American Standard, Sloan, Church, Kohler, Elkay, Delta, Lochinvar (Winston Water Cooler)

STEALTH HOUSE

LOCATION Austin
CLIENT Scott Specht and Shiraz Bakshai
ARCHITECTSpecht Novak
CONTRACTOR Smock Build
CONSULTANTS
STRUCTURAL ENGINEER Steinman Luevano
CIVIL ENGINEER Servant Engineering
GEOTECHNICAL ENGINEER SEC Solutions
RESOURCES
COR-TEN STEEL Western States Metal Roofing
MISC. METALS Manchaca Metal
MILLWORK VENEERS Shinnoki (Decospan) (Rugby ABP Atlanta)
CABINETRY Stroehman Millwork
LAMINATE Formica
SHEATHING Huber Zip System
ROOFING (TPO) Carlisle (ABC Supply)
INSULATION Americana Builders
INSULATED GLASS UNITS Marble Falls Glass and Mirror
GARAGE DOOR Clopay
SLIDING DOOR Fleetwood
WALLCOVERINGS Arte
PAINT Sherwin-Williams
COUNTERTOPS Cambria (New Stone Concepts)
TILE (ENTRY AND BATH) Bisazza (Knoxtile)
TILE (KITCHEN AND FLOORS) Daltile & Marazzi
WOOD FLOORING Legno Bastone (European Floors of Austin)
APPLIANCES Bosch (Harway Appliances)
BATH FIXTURES, SINK FAUCETS Kohler
TOILETS Toto
DOOR HARDWARE (POCKET DOORS) Halliday Baillie (Bridgeport Worldwide)
DOOR HARDWARE (TYPICAL) Kwikset
LIGHTING (KITCHEN) Stickbulb
COUCH AND CHAIR Crate and Barrel
CABINETRY Ikea
BED AND PENDANT Design Within Reach
CURTAINS Regal Drapes
LIGHTING CONTROLS ELEGRP
LIGHTING, RECESSED Visual Comfort
PHOTOVOLTAIC SYSTEM Freedom Solar
HVAC SYSTEM Mitsubishi

WESTVIEW RESIDENCE

LOCATION Austin
CLIENT Trent and Bonnie Walton
ARCHITECT Alterstudio Architecture
CONTRACTOR Miars Construction
CONSULTANTS
STRUCTURAL ENGINEER MJ Structures
MECHANICAL ENGINEER Positive Energy
GEOTECHNICAL ENGINEER Holt Engineering
ARBORIST Heritage Tree Care
LANDSCAPE ARCHITECT Hocker
RESOURCES
MASONRY Old Texas Brick (Rory Llewllyn)
STUCCO Legend Plaster
CEDAR SIDING Delta Millworks
ROOFING AND FLASHING Precision Roofing
SITE GLAZED WINDOWS Austin Retrofit
STRUCTURAL AND ARCHITECTURAL STEEL Steel House
WOOD FRAMING Hill Country Framing
LUMBER Eastside Lumber
TRUSSES BMC (now Builders FirstSource)
WINDOWS AND DOORS Marvin (Builders FirstSource)
TRIM CARPENTER JC Custom Trim
GARAGE DOORS Rundum Meir
SHADES AND DRAPES Austin Shadeworks
PAINT Benjamin Moore (Funk Painting)
TILE Ann Sacks
WOOD FLOORING H & H Hardwood
COUNTERTOPS Alpha Granite
CABINETS Buda Woodworks
PLUMBING FIXTURES Dornbracht, Studio Ore (J&L Hardware)
LIGHTING Liton (Lights Fantastic)
APPLIANCES Sub-Zero, Wolf (Harway - now Ferguson)
ELECTRICAL Capstone Electric
PERMEABLE PAVERS Keystone Paving
FOUNDATION JP Concrete

WOLF RANCH RIVER CAMP

LOCATION Georgetown
CLIENT Hillwood
ARCHITECT Michael Hsu Office of Architecture
CONTRACTOR Beacon Construction
CONSULTANTS
CIVIL ENGINEER Pape-Dawson
MEP ENGINEER AYS Engineering
STRUCTURAL ENGINEER MJ Structures
AUDIOVISUAL Fentronics
LANDSCAPE ARCHITECT TBG Partners
RESOURCES
METAL ROOF/SIDING Western States
GLULAM STRUCTURE Ryan Wholesale
OPENINGS Grand Openings
WALL TILE Riad Tile
STONE Cobra Stone
COUNTERTOP Austin Granite Direct
LIGHTING Legacy Lighting
PLAYGROUND Playground Solutions of Texas

AD INDEX

POSTAL STATEMENT

UNITED STATES POSTAL SERVICE ®

Statement of Ownership, Management, and Circulation
(All Periodicals Publications Except Requester Publications)

1. Publication Title	2. Publication Number	3. Filing Date
TEXAS ARCHITECT	0 4 8 8 0 7 0	09/27/2025
4. Issue Frequency	5. Number of Issues Published Annually	6. Annual Subscription Price
QUARTERLY WITH ADDITIONAL ISSUE IN SEPTEMBER	5	$50

7. Complete Mailing Address of Known Office of Publication *(Not printer) (Street, city, county, state, and ZIP+4®)*
1515 E CESAR CHAVEZ, SUITE 220, AUSTIN, TX 78702
Contact Person: MONICA CAVAZOS
Telephone *(Include area code)*: (512) 615-7780

8. Complete Mailing Address of Headquarters or General Business Office of Publisher *(Not printer)*
1515 E CESAR CHAVEZ, SUITE 220, AUSTIN, TX 78702

9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor *(Do not leave blank)*

Publisher *(Name and complete mailing address)*
TEXAS SOCIETY OF ARCHITECTS
1515 E CESAR CHAVEZ, SUITE 220, AUSTIN, TX 78702

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The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes:
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☐ Has Changed During Preceding 12 Months *(Publisher must submit explanation of change with this statement)*

13. Publication Title	14. Issue Date for Circulation Data Below
TEXAS ARCHITECT	10/15/2025

15. Extent and Nature of Circulation			Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Total Number of Copies *(Net press run)*			9074	9222
b. Paid Circulation *(By Mail and Outside the Mail)*	(1)	Mailed Outside-County Paid Subscriptions Stated on PS Form 3541 (Include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)	5708	5862
	(2)	Mailed In-County Paid Subscriptions Stated on PS Form 3541 *(Include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)*	971	1008
	(3)	Paid Distribution Outside the Mails Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid Distribution Outside USPS®	165	180
	(4)	Paid Distribution by Other Classes of Mail Through the USPS (e.g., First-Class Mail®)	12	13
c. Total Paid Distribution *(Sum of 15b (1), (2), (3), and (4))*			6856	7063
d. Free or Nominal Rate Distribution *(By Mail and Outside the Mail)*	(1)	Free or Nominal Rate Outside-County Copies included on PS Form 3541	852	829
	(2)	Free or Nominal Rate In-County Copies Included on PS Form 3541	302	291
	(3)	Free or Nominal Rate Copies Mailed at Other Classes Through the USPS (e.g., First-Class Mail)	0	0
	(4)	Free or Nominal Rate Distribution Outside the Mail *(Carriers or other means)*	918	965
e. Total Free or Nominal Rate Distribution *(Sum of 15d (1), (2), (3) and (4))*			2072	2085
f. Total Distribution *(Sum of 15c and 15e)*			8928	9148
g. Copies not Distributed *(See Instructions to Publishers #4 (page #3))*			148	74
h. Total *(Sum of 15f and g)*			9076	9222
i. Percent Paid *(15c divided by 15f times 100)*			76.79	77.21

* If you are claiming electronic copies, go to line 16 on page 3. If you are not claiming electronic copies, skip to line 17 on page 3.

17. Publication of Statement of Ownership
☑ If the publication is a general publication, publication of this statement is required. Will be printed in the 10/15/25 issue of this publication. ☐ Publication not required.

18. Signature and Title of Editor, Publisher, Business Manager, or Owner	Date
Anastasia Calhoun — Editor	09/27/2025

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BACKPAGE

AIA Fort Worth Student Design Awards

At its annual awards ceremony on March 1, AIA Fort Worth recognized the recipients of its 2024 Student Design Awards. Jurors for the program—Audrey Maxwell, AIA, of Malone, Maxwell, Dennehy Architects; Marshall Strawn, AIA, of Bennett Partners; and Ashleigh Hood, Assoc. AIA, of Quorum Architects—reviewed the entries and selected two projects for Honor Awards and a $500 scholarship, and two projects for Merit Awards.

Honor Awards

① *Urban Detour*
Molly Lin, Darnell Zamora
University of Houston

② *Cloud Forest Research Station*
Beatrice Lum
University of Texas at Austin

Merit Awards

③ *Brickborne*
Vittorio Covarrubias and Aly Noorani
University of Houston

④ *Third Ward Community*
Zulema Ayon, Olivia Blas,
Olivia Salinas, and James Strang
University of Houston

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