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**Murrye Bernard, AIA** is a North Texas–based architecture writer and architect with a strong interest in how architecture is shaped by cultural, material, and economic forces. In this issue, she writes about this year's TxA 25-Year Award recipient, the Morton Symphony Center in Dallas (p. 24).



**Lawrence Speck, FAIA** is a practicing architect at LPA Design Studios and a professor in the School of Architecture at UT Austin. He writes about the glimpse that Louis Kahn's final sketchbook offers into the life, character, and remarkable late-career productivity of the iconic architect (p. 114).



**Anna Cairns, ASSOC. AIA** joined Architexas after receiving her Master of Architecture from Texas A&M University in 2023. Her article, found on page 13, focuses on the Form Follows Fitness 5K benefitting Dallas's Architecture and Design Foundation (p. 13).



**Wyatt Frantom, FAIA** is principal and design director at Perkins&Will in Austin and chair-elect of TxA's Design and Studio Awards Committee. He writes about the inner workings of the TxA Design Awards program and provides an overview of the 2026 submissions (p. 57).



**Gregory Ibañez, FAIA** is principal at Ibañez Shaw in Fort Worth. For this issue, he spoke with colleagues across the DFW region to hear their stories and experiences of Louis Kahn's Kimbell Art Museum (p. 26).



**Allison Wilson, AIA** is the sustainability director at Ayers Saint Gross, a leader in high-performance design for colleges and universities. Her article on the 40th anniversary of the AIA Austin Homes Tour appears on page 11.

## CORRECTIONS

In the article "Mission Critical" in the Late Summer 2026 "Water" issue, the data center photo on page 60 was incorrectly attributed. The photo was provided courtesy of Stantec.

In the same article, Josh Rosenthal was incorrectly identified as Josh Moore, and his title and office were misstated. The correct information is: Josh Rosenthal, Studio Director, Gensler Houston.

On page 22 of the same issue, we published an incorrect founding date for Kinnison & Associates Architects. The firm was founded in 1968.

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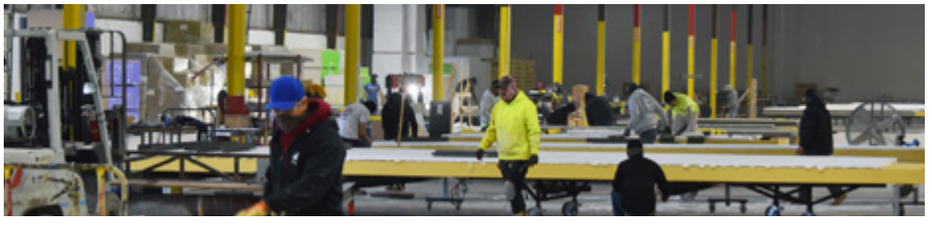
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# WORTH CELEBRATING

by Krystyn Haecker, AIA



Some of the most meaningful moments of recognition are not our own. They come when someone we admire is celebrated by others, giving more people the opportunity to see what we have long appreciated: a colleague's leadership, a mentor's dedication, the purpose behind a project, or years of service that have strengthened our profession.

There is something powerful in that public recognition. It does not change the work or the person behind it, but it brings those contributions into clearer view. More importantly, it gives all of us the opportunity to learn from them.

Perhaps that is why whom and what we choose to recognize matters. The projects and people we elevate reflect what we value as a profession. They remind us not only of what has been accomplished, but of what is possible. In doing so, they broaden our understanding of what excellence can look like.

One of the things I appreciate most about our honorees each year is the reminder that architects create meaning and purpose in many different ways. Some do so through thoughtful design, and others, through advocacy, preservation, education, public service, leadership, or mentorship. Each contribution is different, yet each expands our understanding of what it means to be an architect.

That breadth is one of our profession's greatest strengths. There is no single path to a meaningful career, no single definition of success, and no single way to make a lasting impact. The collective influence of architecture is built through thousands of individual contributions, each of us bringing different talents, perspectives, and experiences to the work we do. When we *gather* to recognize excellence, we celebrate not only remarkable accomplishments, but also the richness that comes from those many expressions of practice.

Serving as TxA president has given me the opportunity to see that breadth firsthand. As I've traveled across Texas over the past two years, visiting chapters and meeting architects at all stages of their careers, I have been reminded that our work is strengthened by its diversity of thought, experience, and service. Those experiences have shaped the conversations we've had as the board of directors develops the Society's next strategic plan. Looking toward the future has prompted a simple realization: The culture we build tomorrow is influenced by the people, projects, and ideas we choose to elevate today. Recognition is one way we reinforce the values we hope will continue to define architecture in Texas.

Architecture has always been a collective endeavor. Every meaningful project reflects the trust of a client, the expertise of collaborators, and the investment of colleagues and mentors along the way. Every leader creates opportunities for others to step forward. Every act of service encourages another architect to become involved. In celebrating those contributions, we strengthen more than individual careers. We strengthen our culture and create opportunities to learn from one another.

Recognition shines a light on individual accomplishment, but its greatest impact is collective. Every person and project we elevate broadens our understanding of what architecture can be and who has the opportunity to shape it. In doing so, they encourage others to lead in their own way, contribute their own talents, and define success on their own terms.

As we *gather* around those examples of excellence, we are reminded that the future of architecture will not be shaped by a single project, a single career, or a single definition of how to practice. It will be shaped by thousands of architects contributing their talents, perspectives, and passions, united by a shared commitment to improving our communities. Together, those individual contributions become something far greater than any single recognition. Collectively, they form the legacy of our profession.

Krystyn Haecker, AIA, is a principal and partner at Mirador Group in Houston and the 2026 TxA president. The TxA26 Annual Conference & Design Expo, themed "Gather," will take place October 15-17 in San Antonio.

↖ The San Antonio Central Library, designed by renowned Mexican architect Ricardo Legorreta of Legorreta Arquitectos, received the TxA 25-Year Award in 2025.
PHOTO BY LEONID FURMANSKY

# AIA AUSTIN HOMES TOUR CELEBRATES 40TH

by Allison Wilson, AIA





This year's tour includes designs from both returning architects such as Murray Legge Architecture with South 3rd (top) as well as newcomers like Davey McEathron Architecture's Terraluz (bottom).

PHOTOS BY ROB GOMEZ

The AIA Austin Homes Tour is celebrating its 40th anniversary this year with tours of nine homes scheduled for October 24–25. Ingrid Spencer, executive director of AIA Austin, describes the value of the tour well: "People don't have the opportunity to experience the work of residential architects on a daily basis. You can go to a church, or a restaurant, or a hotel, or an office building, and see that and feel that, but to get into somebody's house and see their kids' rooms, and their kitchen, and their bathrooms—that is a rare once-a-year opportunity [that the Homes Tour provides]."

While there isn't a set theme for each year's tour, trends do tend to emerge from the pool of applicants. Common elements across the homes featured this year include support for live-work arrangements, an emphasis on materiality, improved connections to nature, and design considerations for aging in place. Both the Fitzhugh House and Studio by Pollen Architecture and the House Courtyard House by Agenda Architecture co-locate living and workspaces, while South 3rd by Murray Legge Architecture and Terraluz by Davey McEathron Architecture feature unique materials—the former clad in cork and the latter constructed of rammed earth. Half Street House by Nolan Bell Design Studio, Horseshoe Bend Cove by DK Studio, and Canopy by Workshop No. 5 all leverage tree preservation as a design driver. North Hills Residence by Webber + Studio and Rutherford Place by Restructure Studio, among others on the tour, celebrate restoration, renovation, and additions to existing homes to support current and future living needs.

The Fitzhugh House and Studio by Pollen Architecture (left) and Agenda Architecture's House Courtyard House (right) illustrate how living and working spaces can co-exist.

PHOTOS BY ROB GOMEZ





The homes in the 2026 tour feature a diverse range of architectural talent and showcase varied lifestyles. All nine homes were authored by different designers, constructed by different builders, and situated in unique Austin-area neighborhoods. They range from approximately 2,000 sf to more than 5,000 sf. Four of the architects featured on this year's tour are first-time participants, including Bhavani Singal, AIA, of Workshop No. 5. "This tour represents something larger than visibility for our practice," says Singal. "It is recognition that a deeply personal project deserves a place in the broader conversation about what architecture can do and who it can serve."

Dianne Kett, AIA, of DK Studio, another first-time participant, echoes this sentiment, saying, "We view the AIA Homes Tour not just as an exhibition of







Touring homes across Austin, such as Half Street House by Nolan + Bell Design Studio (top left), Canopy by Workshop No.5 (top right), and Horsehoe Bend Cove by Studio DK (bottom), allows visitors to see the character of different neighborhoods and the typologies they support.

PHOTOS BY ROB GOMEZ

our work, but as an opportunity to engage the public in a conversation about the power of good design." Particularly at a time when so much of our world is experienced digitally, the in-real-life experience of the Homes Tour is a chance for people to connect and build community around a shared event. It also gives the public an opportunity to discover what it feels like to inhabit well-designed spaces and which spatial characteristics encourage them to linger or strike up conversations with fellow tourgoers.

Returning participant Andrea Brown of Restructure Studio shares that "Austin is kind of a unicorn in that we have this incredible community of architects who are so uniquely talented—not only exceptional designers, but also generous, collaborative people who genuinely care about our city."

David Webber, AIA, of Webber + Studio, another returning participant, concurs, saying: "Forty years in, the tour still works because it reaches something innate. We all have a nesting instinct, a deep care for our own spaces, so we're endlessly curious about how other people live in theirs. Most visitors aren't shopping for an architect. They come because architecture is genuinely fascinating." AIA Austin estimates that more than 5,000 visitors attend the Homes Tour each year, including sponsors, architects, and the 300 volunteer docents who guide attendees through homes.

Many involved with the tour say that while the architecture may be what brings people together, it's the people who really make the experience worthwhile. Returning designer Murray Legge, FAIA, of Murray Legge Architecture shares, "It's fun to spend a weekend in the finished house and see how people respond to the work."

Brett Greig, AIA, chair of the AIA Austin Homes Tour Committee, expresses a similar sentiment, saying that her favorite memories of the tour are the visitors' reactions to the homes and the chance to connect with other members of the design community: "I look forward to seeing people that I haven't seen in a very long time and the interactions inside the houses, but also the interaction of professionals and peers and friends."

*Tickets are on sale now through the AIA Austin website.*

Allison Wilson, AIA, LEED Fellow, WELL AP, LFA, is an architect and the sustainability director at Ayers Saint Gross, a nationally recognized leader in high-performance design for colleges, universities, and cultural institutions. She lives in Austin.

North Hills Residence by Webber + Studio (left) and Rutherford Place by Restructure Studio (right) highlight the reinvention opportunities renovations and additions can provide.

PHOTOS BY ROB GOMEZ





# FORM FOLLOWS FITNESS 5K GOES THE DISTANCE

by Anna Cairns, Assoc. AIA

On a Saturday each February, several thousand runners take over the streets of Dallas for Form Follows Fitness 5K, following a scenic route past some of the city's iconic buildings before gathering for food, drinks, and friends in Klyde Warren Park. Presented by Blackson Brick and benefiting the Architecture and Design Foundation, the annual race celebrated its 15th year this past February.

The race has been hugely successful financially, with this year's total coming to $221,358.07 and its lifetime impact exceeding $2 million. Funds support youth programs such as Designing My Future, a series of camps for students ages 6–18. For those ages 0–5 or 19 and over, the foundation also supports a wide range of family-friendly programming, such as Lego build days, lectures, and guided tours. The foundation awards $40,000 to $60,000 annually in scholarships, fellowships, and research grants for students and emerging professionals.

Co-founders Patrick Glenn, AIA, and Briar Glenn, AIA, of Glenn Architects thought of the idea in 2010 during a walking tour of the Arts District. Reflecting on 15 successful race days, Patrick reminisced about the first year's 600 neon green race tees, yard signs with QR codes for amblers to learn more about the buildings they passed, Mark Blackson's early support for the event, and an unfortunate uphill finish that led to the course's direction being reversed several years ago.

At the time of Patrick and Briar's fateful walking tour, Patrick had gotten involved with the Dallas Center for Architecture, AIA Dallas's 501(c)(3) arm. The nonprofit was searching for ways to raise funds for its outreach, and once planning for the 5K gained momentum, the hunt for a race designer was on.

Race designer Eric Lindberg of On Your Left! Marketing and Events was selected. He guided the group through the specifics of hosting a race, such as road closures and permits. Patrick credits the shape of the route to Lindberg, saying that it has hardly changed in all the years of the race.

On race day, Klyde Warren Park is full of people, dogs, and babies in strollers. The horn sounds. A sea of black jackets and black pants and black tennis shoes surges forward. By this former attendee's best guess, most participants are involved in the AEC industry, with a notable contingent of hardcore runners.

You take off running southwest along Woodall Rodgers Freeway toward the West End before turning northward on Ross Avenue. Buildings of note: the Perot Museum of Nature and Science, Factory Six03, the Dallas Holocaust and Human Rights Museum, Fountain Place.

Continue northward on San Jacinto Street before cutting east toward the Arts District. Buildings of note: Wyly Theatre, Winspear Opera House, Booker T. Washington High School, St. Paul United Methodist Church.

"As designers, we underestimate how important the space between buildings is," said Patrick Glenn. "The design and scale of the space between buildings is just as important as the building itself. That's true for a lot of those Arts District buildings like the Nasher and the Winspear and the Wyly. Those are all public, civic-type buildings with public plazas and entry sequences into the building."

Go eastward under the highway into Uptown. Buildings of note: Crescent Court, various apartment balcony gardens, office buildings.

Continue southward toward Klyde Warren Park for the finish line. Building of note: Dallas's most picturesque Mi Cocina.




↗ Since its inception, the event has raised over $2 million for design education while promoting a more walkable city.
PHOTO BY MARIA LLANO PHOTOGRAPHY

An early goal of the race was to educate the non-design public about architecture, like the fastest historic walking tour of your life. In just over three miles, you can experience about a dozen—or many more, depending on your criteria—masterworks of architecture. This race gives residents of a largely car-forward city permission to be pedestrians for the day. For some, the goal is a good mile time, but for others, this Saturday in February is a rare opportunity to take in downtown Dallas on foot.

Form Follows Fitness is a natural marriage between Dallas's historic downtown and the foundation's mission to educate the public, unite the community, and raise money for architecture education by utilizing the city itself. Looking to the future, the foundation hopes to grow participation, both to increase the North Texas architecture community's engagement and to expand its fundraising capacity.

If you are ready to start your Herman Miller Aeron-to-5K program or just want permission to drink a free beer at 9 a.m., you can register for the next event at *formfollowsfitness.com*. See you on Saturday, Feb. 20, 2027.

Anna Cairns, Assoc. AIA, works at Architexas in Dallas.



# REMEMBERING CAROLYN PETERSON, FAIA 1939–2026

by Anna Nau

Carolyn Peterson, FAIA, a principal emeritus with Ford, Powell & Carson Architects (FPC), passed away at her home in San Antonio on March 25, 2026. No other architect, perhaps, is as synonymous with preservation in Texas as Peterson. Her portfolio, spanning seven decades, is a veritable catalog of the state's iconic landmarks, including the Alamo, the San Antonio Missions, and the Texas Capitol.

Peterson did not begin her career with a mind toward preservation. After studying architecture at the University of Texas at Austin in the early 1960s, Peterson and several of her classmates, including her husband, Jack, moved to San Antonio to work under the esteemed O'Neil Ford. In 1966, Ford tasked Peterson with overseeing the restoration of Mission San Juan Capistrano, a choice that proved pivotal for her career. The success of that project marked the beginning of a more than 50-year association with the missions encompassing dozens of projects, large and small, for the Archdiocese of San Antonio. Peterson also spent nearly four decades overseeing preservation efforts for the Alamo. Through this work, she developed an unmatched understanding of San Antonio's unique Spanish Colonial built heritage.

Peterson's deep respect for and delight in craft—be it an 18th-century stone carving on Mission San José or a new ceramic sculpture by artist Diana Kersey—was readily apparent to those who worked with her. While undoubtedly fostered by her early training with O'Neil Ford, her broad knowledge of historic building systems and materials grew from what she saw as an obligation to care sympathetically for historic buildings. Collaboration with skilled craftspeople, conservators, and specialist consultants was a cornerstone of Peterson's approach to preservation practice. "Carolyn taught us to build a relationship with the craftspeople we

work with because they are the best teachers for building and material preservation," said Allison Chambers, AIA, a principal at FPC.

Peterson forged a path in the field before there were many opportunities for formal education in preservation. She had to learn on the job and developed a hard-won confidence over the course of many decades. Yet her methodology was never "dogmatic," according to Jeffrey Fetzer, FAIA, who worked with Peterson for many years at FPC. "It was more 'let's see about doing it this way,'" he said. She approached each project as a continual conversation about what was best for the building. She could be stubborn, as many who worked with her can attest, but she was equally eager to learn about new ideas and practices in the field.

Beginning in 1989, Peterson served as lead preservation architect for the seven-year restoration of the Texas Capitol building. The mammoth project kept many of the architects and designers in the office busy for years, with frequent deadlines and late nights. In a recent conversation, Matt Morris, FAIA, who worked at FPC at that time, noted Peterson's rare leadership style. "She was pretty tough," recalled Morris. Yet even during stressful times, she consistently strove to "make it fun and interesting and hold us together," he added. Her regular supply of fresh cookies helped sustain morale.

In the 1990s, Peterson led preservation efforts at several Texas county courthouses, including those in Bexar, Caldwell, Hays, and Maverick counties. In 2009, she and FPC were selected to lead the restoration of the Texas Governor's Mansion following a severe fire due to arson. Other prominent projects in her portfolio include multiple buildings in Galveston's historic Strand district, the Driscoll Villa in Austin, and the San Fernando Cathedral and Crockett Hotel in San Antonio.

While preservation defined the bulk of her career, Peterson was also a talented designer, watercolorist, and ceramicist, as well as an avid collector of orchids. For many years, she served as FPC's director of design, encouraging the firm's younger architects and designers to think more critically about context, materiality, scale, and form. Diane Hays, FAIA, who worked at FPC in the early 1990s, noted Peterson's ability to convey important lessons on "the right materials [and] the right details" for each project. She was generous in sharing knowledge gained from practice. Outside the office, she served the profession in leadership roles in the American Institute of Architects, the Texas Society of Architects, the Conservation Society of San Antonio, and AIA San Antonio, which elected her its first woman president in 1987.

Peterson became a principal at FPC in 1979 and was the first and only woman in that role for the better part of three decades. Her career also included several other firsts in the traditionally male-dominated field. She was elevated to the AIA College of Fellows in 1991, becoming the first woman in Texas to receive the distinction. She was inducted into the Texas Women's Hall of Fame in 2008. The following year, Peterson became the 41st recipient of TxA's Medal for Lifetime Achievement in Honor of Llewellyn W. Pitts, FAIA. For 40 years, the honorees had all been men, making Peterson once again a pioneer for Texas women.

In 2023, TxA recognized her again, this time fittingly awarding her its O'Neil Ford Medal for Design Achievement. Despite all her professional accolades, Peterson retained the kind of professional unpretentiousness necessary to thrive in preservation practice. She took on the restoration of a humble farmhouse on a shoestring budget with as much enthusiasm as a multimillion-dollar rehabilitation of a far grander structure. Her dedication and passion for the historic built fabric of Texas is something we can all be grateful for.

Peterson retired from practice in 2022. Two years prior, she helped FPC become a women-owned business. Today, two of Peterson's mentees, preservation architects Rachel Wright, AIA, and Allison Chambers, AIA, are firm principals.



I was also fortunate to call Peterson my mentor. Twenty years ago, she offered me a position assisting her with a project at the Alamo. At the time, I had just finished an undergraduate art history degree, unsure of my next steps. She opened my eyes to the joy of caring for historic buildings and encouraged me to further my education in architectural history and preservation. Peterson mentored and inspired dozens of colleagues and emerging professionals in her long career, and she remains a role model for many. Fran Gale, former senior lecturer and conservation scientist at the University of Texas at Austin School of Architecture, remarked that Peterson "was a real trailblazer," one whose legacy "continues to be an inspiration for women in historic preservation."

Peterson is survived by her sister, Gwendolyn Reinke, her daughter Kristen Peterson Pelsor, and two grandchildren. Her husband and fellow architect, Jack H. Peterson, to whom she was married for over six decades, passed away on August 26, 2026.

Anna Nau, PhD, is a senior associate at Ford, Powell & Carson Architects in San Antonio.

↖ Peterson on the roof of Mission San José.
PHOTO COURTESY FPC

↑ Peterson in 2019.
PHOTO BY BILLY CALZADA

# LOCAL AIA AWARDS

Each year, AIA components across Texas recognize exemplary work through their local design awards. Taken together, these programs offer a broad view of the architecture being produced across the state. The following presents a selection of recent winners from programs in communities large and small, from Amarillo and the Lower Rio Grande Valley to Austin, Dallas, Houston, and San Antonio. While not an exhaustive survey of every component awards program, the highlighted winners reflect the range of scales, building types, approaches, and places shaping architecture in Texas today.

## AIA AMARILLO DESIGN AWARDS 2025

**Certificate of Merit**
Panhandle Plastic Surgery
**Bliss Studio**

**Design Award**
Private Residence
**Bliss Studio**

**Design Award**
Harrington Cancer and Health Foundation
**Sims+ Architects**

**Design Award**
Arts in the Sunset
**Playa Design Studios**

## AIA AUSTIN DESIGN AWARDS 2026



**Design Award of Excellence**
Frame Hotel SoCo ↑
**Frame Hospitality Group**

**Design Award of Excellence**
Clarksville Residence
**Michael Hsu Office of Architecture**

**Design Award of Excellence**
Marble Falls Arthouse
**Lake Flato Architects**

**Design Award of Excellence**
Boggy Creek Residence
**alterstudio architecture**

PHOTO BY DASON WHITSETT

Design Award of Excellence
Henri II
**Murray Legge Architecture**

Design Award of Excellence
Wolf Creek Ranch Residence
**Low Design Office**

Design Award of Merit
Terrace Mountain Residence
**A Parallel Architecture**



Design Award of Merit
Yuki Aspen ↑
**Clayton Korte**

Design Award of Merit
River Hills Residence
**Miró Rivera Architects**

Design Award of Merit
Deer Creek Residence
**alterstudio architecture**

Design Award of Merit
Maraca Bench
**Lemmo Architecture and Design**

Design Award of Merit
The Loren at Lady Bird Lake
**Rhode Partners**

Design Award of Merit
Meridian House
**Specht Novak Architects**

Design Award of Merit
Summer Camp
**Cuppett Kilpatrick Architects**

Design Award of Merit
La Finca
**Miró Rivera Architects**

Design Award of Commendation: Material, Detailing, & Restraint
Westlake Tennis House
**Baldridge Architects**

Design Award of Commendation: Neighborhood Scale & Density
Multi-Family for Every Family
**McKinney York Architects**

Design Award for Community Impact
Thomas G. Harris Elementary
**LPA Design Studios**

## AIA BRAZOS DESIGN AWARDS 2025

Honor Award
J Cain Drone and Robotics Lab Renovation
**PACT Design Studio**

Honor Award
Brownwood Event Center Complex
**BRW Architects**

Honor Award
The Hunt Room
**Upchurch Architects**

Merit Award
The Grand Leader
**smithdish architecture / BBAx Architects**

Merit Award
Hush & Whisper Distillery
**The Arkitex Studio**

## AIA DALLAS BUILT DESIGN AWARDS 2025



Honor Award - Residential
Cabin Komorebi ↑
**FAR + DANG**

Honor Award - Residential
Tecnológico de Monterrey, Querétaro, Mexico - Residence Hall
**Perkins&Will**

Honor Award - Workplace
Confidential Headquarters
**Perkins&Will**

Merit Award – Adaptive Reuse/Historic Preservation
Little Blue House
**buildingcommunityWORKSHOP**

Merit Award - Education
University of Houston RAD Center
**Perkins&Will**

Merit Award – Residential
Oliver Residence
**Abeyta Architecture Studio (formerly Abeyta Tibbs Architecture)**

Merit Award - Workplace
Inf1nity Views
**Corgan**

Jury Citation - Adaptive Reuse/Historic Preservation
UT Southwestern Medical Center at RedBird
**Perkins&Will**

Jury Citation - Other
Western Tech Systems
**Parscale Group**

## AIA DALLAS RESIDENTIAL DESIGN AWARDS 2026

Honor Award – Modern Home Large
Yau Residence
**NIMMO**

Honor Award – Modern Remodeled Home Comprehensive
Caladium House
**NIMMO**

Honor Award – Multifamily Small
Outcrop
**NIMMO**

Merit Award – Modern Home Small
Rio Vista
**buchanan architecture**

LEFT PHOTO BY CLAY GRIER; RIGHT PHOTO BY ROBERT TSAI

Merit Award – Modern Home Large
Vanderbilt Avenue Residence
**FAR + DANG**

Merit Award – Modern Home Large
Vertex House
**Ghost Architects**

Merit Award – Ancillary Structure
Resourceful Retreat
**Corey Reinaker Architect**

Merit Award – Ancillary Structure
Five House
**Ghost Architects**

Merit Award – Multifamily Small
+ONE: An Experiment in Housing Affordability
**buildingcommunityWORKSHOP**

Jury Citation – Modern Home Small
Butterfly Duplex
**FAR + DANG**

Jury Citation – Modern Home Large
Cross Pines
**A. Michael Architecture**

Jury Citation – Modern Home Large
Winsted
**Bentley Tibbs Architect**

Jury Citation – Modern Home Remodeled Home Selective
Mi Casa Es Su Casa
**JRAF Studio**

Jury Citation – Modern Remodeled Home Comprehensive
Langdale House
**Bentley Tibbs Architect**

## AIA FORTH WORTH DESIGN AWARDS 2025

Studio Award
Animal Sanctuary
**Jeff Garnett Architect**

Studio Award
76104 Visioning a Healthy City: Neighborhood Interventions for a Longer Life Expectancy
**Dennis Chiessa, AIA + Julia Lindgren / UT-Arlington + ch_studio**

Merit Award
Come to Good at Keith House
**Bennett Partners**

Merit Award
Elk Edge Retreat
**Jeff Garnett Architect**

Merit Award
Infill Houses – Completing the Community Fabric
**Dennehy Architects**

Community Impact Award
The Nest
**Studio97w Architects**



Community Impact and Honor Award
Center for Transforming Lives ↑
**Bennett Partners**

## AIA HOUSTON DESIGN AWARDS 2026

Divine Detail
Champions Golf Club Pavilion
**Rivers Barden Architects & Alex Warr**

Interior Architecture
Clarksville Residence
**Michael Hsu Office of Architecture**

On the Boards
Common Grounds
**UltraBarrio**

Conceptual
Deep Transparency
**clovisbaronian**

Interior Architecture
Electrolit U.S. Headquarters
**Schaum Architects, Luis Aldrete, Jesús Vassallo, Aagnes**

Residential Architecture
Felicia Residence
**CONTENT Architecture**

Renovation/Restoration
House with One Room
**clovisbaronian**

Urban Design
Main Street Promenade
**Design Workshop**

Architecture Less Than 50,000 SF
The Tree Farm
**Rivers Barden Architects & Alex Warr**

Architecture Greater Than 50,000 SF
Tilman J. Fertitta Family College of Medicine
**Stantec**

Renovation/Restoration
Turkey Bend Warehouse
**NADAAA**

## AIA LOWER RIO GRANDE VALLEY DESIGN AWARDS 2025

Honor Award
Lyford Rural Health Clinic
**Megamorphosis**

Merit Award
Brownsville PUB Administrative Annex Building
**ERO Architects**

Merit Award
Blessed Sacrament Adoration Chapel
**Able City**

Apark Award
Carrizo Springs CISD Elementary and Intermediate Schools
**ERO Architects**

Honorable Mention
HCISD Transition Academy
**Megamorphosis**

PHOTO BY MENARY STUDIO

# AIA SAN ANTONIO PLACE AWARDS 2026

**Mayor's Choice Award**
Project MEND Headquarters
**Overland Partners**

**Historic Award**
Ford Revival
**Lake Flato Architects**

**Historic Award**
San Agustín Cathedral
**Able City**

**Community Impact Award**
Greenies Urban Farm
**Debra J. Dockery Architect**

**COTE Award**
Thomas G. Harris Elementary School
**LPA Design Studios**

**COTE Award**
Naylor Savanna
**smithdish architecture**

**Place Award – Unbuilt**
El Jardín de Nuestra Vecindad
**Able City**

**Place Award – Small Scale**
Blue Lake Boat House
**Comeaux Architects**

**Place Award – Small Scale**
Casita
**Cotton Estes Architect**

**Place Award – Single Family Residential <3,000 SF**
Tierra de Paz
**Cotton Estes Architect**



**Place Award – Single Family Residential >3,000 SF**
King William Courtyard House ↑
**Tobin Smith Architect**

**Place Award – Multi-Family Residential**
The Stargazers
**Assets & Architects**

**Place Award – Architectural Interiors**
Yuki Aspen
**Clayton Korte**

**Place Award – Civic/Institutional**
Naylor Savanna
**smithdish architecture**

**Place Award – Commercial >7,500 sf**
Pullman Market
**Clayton Korte**

**Place Award – Commercial <7,500 sf**
Marble Falls Arthouse
**Lake Flato Architects**

**Place Award – Commercial <7,500 sf**
Alma Rosa Vineyard Barn
**Clayton Korte**

**Place Award**
Thomas G. Harris Elementary School
**LPA Design Studios**

# AIA SAN ANTONIO RESIDENTIAL DESIGN AWARDS 2026

**Historic Home**
Residence on Pine
**Overland Partners**

**Modern Home Under 3,000 SF**
Tierra de Paz
**Cotton Estes Architect**

**Modern Home Under 3,000 SF**
Howdy Hill
**Craig McMahon Architects**

**Modern Home Over 3,000 SF**
Rio Estancia
**Craig McMahon Architects & Billy Johnson, Studio Industrielle**

**Modern Remodeled Home**
Ford Revival
**Lake Flato Architects**

**Multi-Family Structure**
100 Labor
**Alamo Architects**

**Ancillary Structure**
Blue Lake Boat House
**Comeaux Architects**

**Unbuilt Residential**
The Outpost
**Josh Nieves Architect**

# AIA WACO DESIGN AWARDS 2025

**Design Award**
Common Grounds Franklin
**NoBo Architecture**



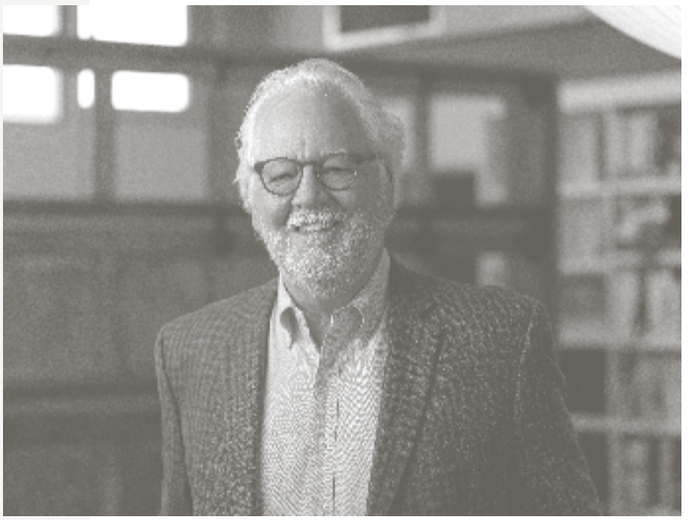
**Design Award**
Dottie Oaks ↑
**RBDR Architects**

**Design Awards**
Mammoth Plaza at Baylor University
Mayborn Museum
**RBDR Architects**

Together, these award-winning projects reveal the breadth of architectural practice in Texas. They reflect distinct local conditions, offering snapshots of the communities architects serve, while contributing to a larger conversation about architecture across the state.

LEFT PHOTO BY DROR BALDINGER, FAIA; RIGHT PHOTO BY XXX

# 2026 TXA HONOR AWARDS



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

**Mike McGlone, FAIA**
San Antonio

Mike McGlone, FAIA, senior principal and co-founder of Alamo Architects, has spent more than 45 years shaping Texas architecture through visionary design, steadfast leadership, and an unwavering commitment to service. Throughout his career, McGlone has sought to elevate design and building processes in equal measure and to leverage the value of collaboration and engagement. He has helped grow his firm into a multidisciplinary design team of 68 and led some of its most prominent projects, including the Fairmount Hotel move and restoration, Pope John Paul II Mass site, SoFlo Office Studios, and Ruby City collaboration with Adjaye Associates.

McGlone has dedicated more than 25 years to AIA. He served as AIA San Antonio president in 2012, as TxA president in 2018, and, beginning in 2020, on the AIA Strategic Council, where he championed a more diverse leadership pipeline while aligning the organization's strategic goals for climate action and social equity with the need for affordable housing. For his significant contributions to reshaping AIA policies and practices, McGlone was elevated to the AIA College of Fellows in 2023. He currently serves on TxA's O'Neil Ford Medal Committee and as TAF president while continuing decades of community service in planning, design advocacy, and neighborhood preservation.



## Architecture Firm Award

**Michael Hsu Office of Architecture**
Austin

Founded in Austin in 2005 by Michael Hsu, FAIA, Michael Hsu Office of Architecture is a nationally recognized architecture and interior design practice with more than 60 employees and offices in Austin and Houston. Distinguished by the breadth, consistency, and emotional resonance of its work, the firm has helped shape the urban landscape of Texas with projects like Uchi, South Congress Hotel, Montrose Collective, P. Terry's Flagship, and Habitat for Humanity Row Homes. Across hospitality, mixed-use, adaptive reuse, public realm, workplace, and residential projects, the firm has demonstrated that design at every scale can be culturally specific, materially thoughtful, and deeply human.

MHOA is organized around a distributed leadership model and is recognized for empowering emerging professionals to lead projects and firm initiatives, placing them in meaningful leadership roles while principals serve as design critics and strategic advisors. The firm's collaborative "We, Not I" philosophy has fostered a culture of shared authorship, accountability, and design excellence. The firm also maintains a strong commitment to community engagement, pro bono design, and professional organizations, including AIA Austin, NOMA Houston, and NOMA Central Texas, supporting initiatives that expand leadership opportunities and foster a more inclusive profession.

The Texas Society of Architects announced the recipients of its 2026 Honor Awards in July. 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 TxA26 Annual Conference & Design Expo, which will take place on October 15–17 in San Antonio.

## O'Neil Ford Medal for Design Achievement

**Juan Miró, FAIA, and Miguel Rivera, FAIA**
Austin

Juan Miró, FAIA, and Miguel Rivera, FAIA, are founding partners of Miró Rivera Architects. Collaborators since 1997, they have created a body of work spanning a remarkable range of scales, types, and locations, with each project reflecting a deep understanding of the client's program, the uniqueness of its site, and its cultural context. Among their most notable works are the Lake Austin Pedestrian Bridge, Chinmaya Mission, Trail Restroom, and Circuit of the Americas Observation Tower and Grandstand in Austin; the Hispanic Association of Colleges and Universities in San Antonio; Rice Student Center in Houston; and Crítica in Monterrey, Mexico.

The Ford Medal jury commented that Miró and Rivera possess a remarkable ability to reveal the extraordinary within the ordinary. Said one juror: *"Like the work of O'Neil Ford, their architecture is simultaneously rooted in landscapes and material traditions while remaining open to contemporary experimentation. Their work is distinguished by an exceptional sensitivity to climate, craft, light, and the poetic relationship between building and site. Their projects often seek a quiet intensity, where structure, material, and landscape are woven together to create places of enduring cultural and environmental resonance."*



## Cornerstone Award

**Andrés Andújar**
San Antonio

Andrés Andújar is a visionary who has boldly led transformative urban design and placemaking projects in San Antonio and beyond. As CEO of the Hemisfair Park Area Redevelopment Corporation from 2011 to 2025, Andújar led the transformation of the neglected 90-acre former World's Fair site into a vibrant district of parks, residences, businesses, and cultural amenities. Previously, he conceived the vision and secured rezoning for the city's River North district. This effort converted a bleak urban corridor into a thriving, walkable downtown neighborhood celebrated for its culture, entertainment, and community spaces.

Andújar guided billions of dollars in urban development, infrastructure, transportation, and mixed-use projects throughout his 45-year career, with his unique insights and collaborative approach enhancing quality of life and economic development in communities across Texas and internationally. Since retiring from Hemisfair, Andújar continues to contribute to major civic initiatives as a senior advisor for the new downtown San Antonio Missions ballpark, the Lone Star Brewery redevelopment, and South Texas Medical Center planning efforts.



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



**Duncan Fulton, FAIA**
Founder and Retired Chairman and CEO, GFF
Dallas

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



**Brien Graham, AIA, NOMA**
Principal – Civic, Municipal, and Cultural Market Leader, KAI Design
Dallas

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



**Peter Jay Zweig, FAIA**
Professor, University of Houston Gerald D. Hines College of Architecture and Design
Houston

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



**Kate Aoki, AIA, NOMA**
Co-Founder and Director of Design, Golden Egg Creative
Dallas



**Corey Guidry, AIA**
Architect and Project Manager, Fitzpatrick Architects
Tyler



**Molly Hubbs, AIA**
Associate, McKinney York Architects
Austin

## Associate Member of the Year



**Fallon Marie Barrett, Assoc. AIA, NOMA**
Assistant Project Manager, General Services Department, City of Houston
Houston



**Alexandra Chaves, Assoc. AIA**
Lead Project Manager, Restructure Studio
Austin



**Arlene Ellwood, Assoc. AIA**
Design Manager, Mobile Loaves & Fishes
Austin

## Mentorship Award



**San Antonio College Architecture & Engineering Job Shadow Day**
San Antonio
*Program founded by O'Connell Robertson and the Alamo Colleges Foundation to give students firsthand exposure to careers in architecture and engineering*

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



**Jes Deaver, AIA**
Austin
*Writer, Speaker, Filmmaker, and Architect*

**Ken Roberts (KRob) Memorial Delineation Competition**
Dallas
*The world's longest-running architectural drawing competition, reaching 160 countries and founded by AIA Dallas in 1974*

## Honorary Membership



**Lisa Casey**
Founding Principal, East Fork Landscape Architecture Lab
Dallas



**Mike Brennan**
Vice President of Economic Development, Trinity Metro
Fort Worth



# MORTON H. MEYERSON SYMPHONY CENTER RECEIVES 25-YEAR AWARD

by Murrye Bernard, AIA

Architecture is rarely judged on opening day. Buildings earn their reputations slowly, as they are tested by time, use, and the changing needs of the communities they serve. The Texas Society of Architects' 25-Year Award recognizes projects that have demonstrated enduring architectural significance and lasting value to their communities. This year, the Society has singled out the Morton H. Meyerson Symphony Center in Dallas for this honor.

Since opening, the Meyerson, designed by I. M. Pei and Partners, has become one of Texas's most enduring civic institutions. Home to the Dallas Symphony Orchestra and a cornerstone of the Dallas Arts District, its influence extends well beyond the concert hall.

"For more than 36 years, the Morton H. Meyerson Symphony Center has been a wonderful home for the Dallas Symphony Orchestra, but it's also far more than that—it has become one of the defining cultural landmarks of our city," says Michelle Miller Burns, president and CEO of the Dallas Symphony Orchestra.

Completed in 1989, the Meyerson was the only concert hall realized by the Pritzker Prize–winning Pei. The architect reimagined the traditional shoebox concert hall by rotating it 26 degrees from the street grid and embracing it on three sides with a curving glass lobby. Its limestone and glass exterior established a distinctive civic presence while helping catalyze the growth of the Dallas Arts District, now the nation's largest contiguous urban arts district. As Pei explained at the building's opening: "It starts with the concept. The building should look like it is based on the music."

That ambition extended well beyond appearance. From its inception, the Meyerson was conceived as an instrument for performance. Working alongside acoustician Russell Johnson and structural engineer Leslie E. Robertson, Pei led a remarkable collaboration that united architecture, engineering, and acoustics into a single design. The Eugene McDermott Concert Hall incorporates a 42-ton adjustable acoustic canopy, hidden reverberation chambers that expand the hall's acoustic volume, and motorized curtains that allow performances to be tuned to different musical programs. The result is a concert hall with acoustics consistently ranked among the world's finest and a level of technical sophistication that remains extraordinary decades after its completion.

The building's technical ambition extended to its construction. Its sweeping conoidal glass wall required hundreds of uniquely shaped panes and represented one of the most sophisticated curtain wall systems of its era. Early computer modeling informed both the facade's complex geometry and the hall's acoustic performance, demonstrating how emerging digital technologies could serve architectural design without diminishing craftsmanship. The Meyerson stands as a reminder that innovation succeeds most fully when advanced engineering disappears into architecture.

Monumentality, however, was never the project's sole ambition. Pei understood that a symphony hall spends far more hours welcoming visitors than hosting performances. The soaring lobby—its curving walls washed in Texas daylight filtering through the great glass facade—became the building's true civic room. Broad staircases, generous terraces, and flowing circulation spaces transform the arrival sequence into an experience of its own. Visitors linger before concerts, schoolchildren gather for tours, and patrons drift toward the glass overlooking the Arts District. The transition from city to concert is gradual rather than abrupt, turning architecture into a quiet prelude to performance. Rich materials—including terrazzo, cherry wood, and onyx—soften the rigor of the building's geometry, creating spaces that feel simultaneously ceremonial and welcoming.

↖ The Morton H. Meyerson Symphony Center, completed in 1989, helped establish the architectural identity of the emerging Dallas Arts District.

PHOTO COURTESY DALLAS SYMPHONY ORCHESTRA

↗ → A curving glass facade wraps the concert hall on three sides, filling the Meyerson's lobby and circulation spaces with natural light. Broad staircases and rich materials lend a simultaneously ceremonial and welcoming character.

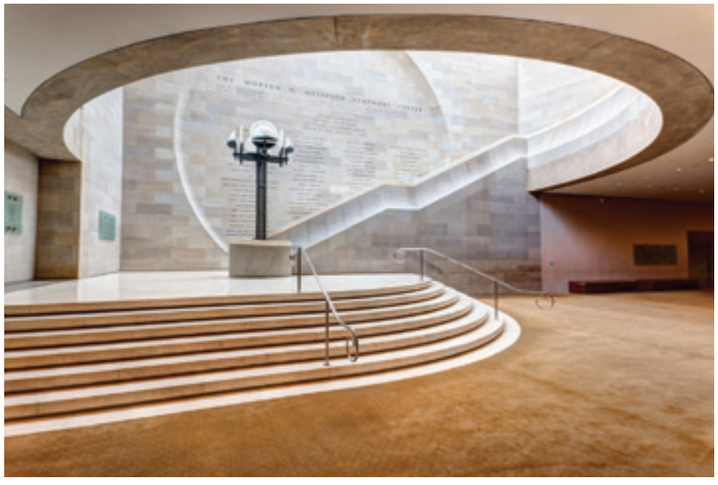
PHOTOS BY SYLVIA ELZAFON, COURTESY DALLAS SYMPHONY ORCHESTRA

→ The Eugene McDermott Concert Hall reimagines the traditional shoebox concert hall and incorporates adjustable acoustic elements that allow the space to be tuned for different musical programs.

PHOTO BY SYLVIA ELZAFON, COURTESY DALLAS SYMPHONY ORCHESTRA

> “The building has become so thoroughly embedded in Dallas’s civic identity that it is difficult to imagine the city without it.”







That generosity of space has allowed the Meyerson to evolve alongside the city it serves. While designed first and foremost as a concert hall, it has accommodated everything from state visits and civic ceremonies to educational programs and community gatherings. Its continued relevance stems not from reinventing itself, but from fulfilling its original purpose with remarkable flexibility—a testament to architecture conceived broadly enough to embrace both the extraordinary and the everyday.

The Meyerson's impact can also be measured at the urban scale. When Dallas began planning its Arts District in the late 1970s, civic leaders envisioned a concentrated cultural center that would redefine downtown. Sasaki Associates’ master plan depended upon a handful of anchor institutions capable of establishing both architectural identity and public momentum. Alongside the Dallas Museum of Art, the Meyerson became one of those defining projects.

The building also reflects a distinctly Texan model of civic collaboration. Its realization depended upon an unprecedented partnership between public investment and private philanthropy, including Ross Perot's pivotal donation honoring his colleague Morton Meyerson, who spent nearly a decade guiding the project through fundraising, political debate, and construction. That collective effort is reflected in the building itself.

Buildings earn the 25-Year Award not simply by surviving, but by remaining relevant. The Meyerson fulfills that standard through constant use, hosting more than 300 concerts and events each year while welcoming millions of visitors for performances, educational programs, civic ceremonies, and events presented by numerous arts organizations. As Burns observes, the hall has helped establish Dallas “as a destination for the performing arts,” reflecting the city’s enduring commitment to “creativity, innovation, and excellence.”

Like all great buildings, the Meyerson revealed its significance over time. At its opening, critics understandably focused on the dramatic form and remarkable acoustics. Today, its greatest achievement may be less tangible. The building has become so thoroughly embedded in Dallas's civic identity that it is difficult to imagine the city without it. It has outlived changing architectural fashions while remaining unmistakably contemporary—a reminder that enduring architecture depends less on novelty than on clarity of purpose, careful craftsmanship, and generosity toward public life.

The Morton H. Meyerson Symphony Center exemplifies the ideals of the Texas Society of Architects’ 25-Year Award. More than three decades after opening night, it remains architecturally distinguished, acoustically unparalleled, and culturally indispensable. Its lasting success affirms a simple truth about architecture’s highest ambitions: The greatest buildings do more than define a skyline. They become inseparable from the civic life they help create. As Burns says, today the Meyerson “remains a source of immense civic pride and continues to inspire everyone who walks through its doors.”

Murrye Bernard, AIA, LEED AP BD+C, is a North Texas–based architecture writer and licensed architect.

# KIMBELL ART MUSEUM RECEIVES ARCHITECTURAL LANDMARK AWARD

by Gregory Ibañez, FAIA

Completed in 1972, Louis Kahn's Kimbell Art Museum in Fort Worth has long been regarded as one of the defining works of modern architecture and a benchmark for museum design. Its sequence of cycloid vaults, carefully modulated natural light, and restrained palette of concrete, travertine, white oak, metal, and glass brought together many of Kahn's enduring concerns: structure, material, proportion, and the capacity of light to give architecture presence. More than half a century later, the building remains remarkably intact and continues to operate much as Kahn envisioned it—a place where art, architecture, landscape, and light are inseparable.

This year, the Texas Society of Architects recognizes the Kimbell with its Architectural Landmark Award, honoring a building whose significance has endured well beyond its own time and place. The Kimbell has influenced generations of architects and museum designers while helping establish Fort Worth as an international destination for art and architecture. Its impact can be measured in scholarship and awards—including the AIA 25-Year Award and TxA's first-ever 25-Year Award, which it received alongside Frank Welch's The Birthday—but perhaps more meaningfully in the experiences of those who continue to encounter the building firsthand.

Like many of you reading this, I vividly recall my first trip to the Kimbell, which was shortly after moving to Texas in 1980. While nothing can equal the impact of that initial viewing, subsequent visits never fail to evoke the thrill of that initial encounter. This made me curious to learn of the experiences of others, so I asked some notables in the arts and design community to share their stories.

→ The Kimbell Art Museum's cycloid vaults establish a measured rhythm along the building's exterior, while reflecting pools and landscape create a gradual transition between the museum and its surroundings.
PHOTO BY IWAN BAAN, COURTESY KIMBELL ART MUSEUM

**From a teenager's perspective, it was the majesty of seeing the Kimbell's exterior at night that first gripped me. We probably weren't supposed to be there, but we weren't chasing mischief—we simply couldn't believe that something so perfect was in our city. Standing on the South Lawn and looking north toward the great sweep of Louis Kahn's vaults, the building felt serene and impossibly immaculate. It was Fort Worth in the early 1980s, and the Kimbell seemed larger than the city itself—rare, special, and beyond anything we knew.**

—Andrea Karnes
*Chief Curator, The Modern Art Museum of Fort Worth*

**The Kimbell is so many things, it feels impossible to summarize quickly, but the impressions it leaves are many. Intense Texas sunshine tamed to a luminous glow. Heft and weightlessness in harmony. Exquisite detailing, precisely aligning materials to their greatest effect. A palette that is at once refined and restrained, yet incredibly luxurious. Proportions both heroic and intimate. Simplicity and restraint that pose a powerful response to the art it contains while never overshadowing the pieces it features.**

—Ben Crawford, AIA
*Principal, Omniplan, Dallas*

**The Kimbell isn't opera; it's Bach's *Prelude in C*, restrained and quiet in tone but sophisticated and comforting in experience. The harmony is a simple marriage of two voices made one, punctuated by a tiny indulgent flourish at the end. The foundation is measured cadence played with gentle guidance and masterfully deployed dynamics, suggesting appreciation for everything left unsaid.**

**The Kimbell is similarly built on measured cadence, composed of cycloid vaults acting as staves, bays as measures, and light slots with perforated diffusers as the phrasing that breathes real life into the composition. Kahn possesses full mastery of the materials with which he is working, embracing their primal characteristics and arranging them musically to present a full composition that subtly suggests experiential direction. His lack of pretense is not timidity but an innate confidence in understanding how design can transform the pedestrian into the sublime.**

—Kate Aoki, AIA, NOMA
*Co-founder and Director of Design, Golden Egg Creative, Dallas*



My first visit to the Kimbell was in the late '70s. I have always been impressed by the elegance of how the building and reflecting pools sit in the lawn, and how peaceful the entry is along the west facade. The effortless steps, and of course the bosque of yaupon trees in gravel—how many architects and landscape architects have referred to that grove over the years?

Two interior courtyards have been imprinted in my memory:

- The Blue Courtyard with the travertine fountain, Bourdelle's "Penelope," and four simple vines growing overhead—amazingly classical and modern in one pass. Some have called this space sacred.
- The lunchroom courtyard, a slightly larger space that invites light into the museum, again with one perfect sculpture, *L'Air* by Aristide Maillol, floating above you and shade created by four vines.

It's always a pleasure to take visitors to the finest small museum in the country.

—Tary Arterburn, FASLA
*Principal/Partner, Studio Outside, Dallas*

One of my favorite memories of the Kimbell happened outside the building. My wife, our daughters, and I were having a picnic beneath the allée of trees when I realized that the rhythm and proportions of the landscape continued into the museum itself. The alternating trees preserve the memory of the street that once crossed the site. The cycloid vaults seem to extend that same rhythm and sense of shelter into the museum.

My preferred way to experience the Kimbell is to approach it from the west. That route slowly unfolds the building through gardens, trees, gravel, grass, concrete, travertine, and water before ever reaching the front door. Each material, each threshold, gradually recalibrates my awareness. By the time I enter the museum, I've already been inside the architecture. The front door simply marks a transition from exterior to interior in an experience that began the moment I stepped onto the site. The Kimbell reminds us that entry is not the door but a sequence that prepares you to encounter art, architecture, and yourself.

—Dennis Chiessa, AIA
*Principal, ch_studio, Arlington*

I was born and raised a few blocks away from the Kimbell. I was seven years old when it was completed. My father's office was across the street from the museum. Art and design played a significant role in our family, and a visit to the Kimbell to view an exhibition, have lunch, or stroll the grounds was common and meaningful.

When I studied art history at TCU, the Kimbell presented opportunities to view artworks up close against the backdrop of an architectural masterpiece.

As an art advisor in Dallas/Fort Worth for close to 40 years, the collection of architecturally significant buildings has been an inspiration, not to mention the exhibitions and collections they house. The Kimbell stands out as one of Louis Kahn's greatest works, contributing greatly to Fort Worth's reputation as a cultural destination.

—John Runyon
*Runyon Arts, Dallas*



↑ Natural light enters the Kimbell's galleries through narrow slots at the apex of the vaults, where curved reflectors diffuse it across the concrete surfaces below.
PHOTO BY IWAN BAAN, COURTESY KIMBELL ART MUSEUM

**It has taken me decades to understand Kahn's ideas and Kenneth Frampton's theories on the Kimbell Art Museum. As Professor Frampton's student at Columbia in the late '80s, I attended several lectures, his best one being devoted to Kahn. Later, in 1992, there was a remarkable exhibit at MoMA called *Louis I. Kahn: In the Realm of Architecture*. There, I saw over 300 original drawings, models, and photos of Kahn's work. In 1995, Frampton's *Studies in Tectonic Culture* was published. I recommend everyone read it, especially his chapter on Kahn. It covered the "cycloid pseudo-vault," the pozzolan added to concrete, Kahn's approach to light, the reasoning for the infill travertine panels, structural monumentality, and his dislike of the drop ceiling as accepted by Mies. In 2000, I moved to Texas and was finally able to visit the Kimbell and see Kahn and Frampton's ideas come to light.**

—Miguel Rivera, FAIA
*Principal, Miró Rivera Architects, Austin*

**Being a landscape architect when I first experienced the Kimbell, I was most struck by the building's relationship to the site, and then by learning about the architect's collaboration with landscape architect Harriet Pattison. On my first visit, I loved and was surprised by the yaupon gravel court. Later, in a book that I have about the Kimbell and Kahn, I read the wonderful letter that he wrote to the leery donor in which he explained why he and Harriet wanted a yaupon and gravel courtyard, which the donor ultimately, of course, agreed to. It taught me to hang on to a controversial element of a design, and that a nice handwritten letter might do the trick in getting it approved.**

—Christine Ten Eyck, FASLA
*Ten Eyck Landscape Architects, Austin*

**There is little that has not been said about the Kimbell and Louis Kahn.**

**I can only add that my personal experience will remain with me forever. My approach through the courtyard at the west entry was transformative. I did not expect the crunch of gravel as I walked through the trees…. then *silence* as I entered the space.**

**That day, I experienced more than the architecture. I *felt* the spirit of Louis Kahn's message. Real architecture, when created with passion, leaves you with a memory that will stay with you. But you have to *listen* for the message. He brought us *silence* and *light*.**

**Thank you, Lou.**

—Rand Elliott, FAIA
*Rand Elliott Architects, Oklahoma City*

Gregory Ibañez, FAIA, is a principal at Ibañez Shaw in Fort Worth.`



# The Learning Courtyard

## A spacious, informal approach built into the academic program

As technology takes a more prominent role in the classroom, students at one Texas middle school are learning that some lessons are best taught while experiencing the great outdoors.

At Gus Almquist Middle School in Hutto ISD, the biophilic-forward school, designed by VLK, features a central courtyard that serves as both a community gathering space and an extension of the classrooms surrounding it.

The school curriculum, which emphasizes science, career technical education and art, is enriched by the 2-story, 160,000-square-foot facility that has a direct connection to the spacious courtyard and allows instruction to extend beyond its walls. More than half of the general classrooms overlook the space, giving students and faculty a clear visual reference point as they move throughout the building. The courtyard accommodates group work, lunch, performances, community events and informal gatherings.

"A day-to-day functional courtyard was paramount to the success of the project," said Brad Ewing, Design Architect at VLK. "Thus careful detail was applied to the design that enforces that the courtyard as a teaching tool."

Its landscape and hardscape reinforce the academic program. A scaled solar-system installation, living gardens, and Cartesian grids incorporated into the concrete provide opportunities for exploration while connecting the space to the sixth- through eighth-grade curriculum.

The building's material palette supports this idea of permanence and continuity. Ground-face large-format concrete masonry units, supplied by Best Block, form a primary component of the exterior. Units measuring 4, 8, and 12 inches high by 24 inches wide are combined in a 50/50 blend of White Limestone and Island Sand. Their varied scale and coursing create a pattern intended to evoke cut limestone, while the ground-face finish gives the masonry a honed, tactile quality.

"What I love about this project is that they took standard concrete masonry units and used them in a way that feels completely custom," said Barb Lyons of Best Block. "By mixing the sizes and colors, they were able to create the look and character of cut stone with a material that's practical for a public-school project. City Masonry's craftsmanship really brought the design intent to life."

The approach demonstrates the architectural potential of CMU within the constraints of a public-school budget: durability and economy without sacrificing material character. Rather than relying on custom stone, the design uses standard masonry units in an unconventional composition to achieve a more bespoke expression. The unconventional composition gives a familiar building material a more bespoke expression.

Metal panels, glazing, and wood-look soffits complete the exterior palette. Along the building's outer form, the masonry is introduced into recessed and articulated areas, creating the impression of one architectural volume nested within another. The same masonry extends to the campus monument sign, carrying the material language from the building to the street.

The courtyard ultimately gives the school its identity. It serves as a central space as well as a shared setting where curriculum and community can converge. Its recognition as a 2025 Star of Distinction for Wellness at the TASA/TASB Exhibit of School Architecture underscores the value of that integrated approach.

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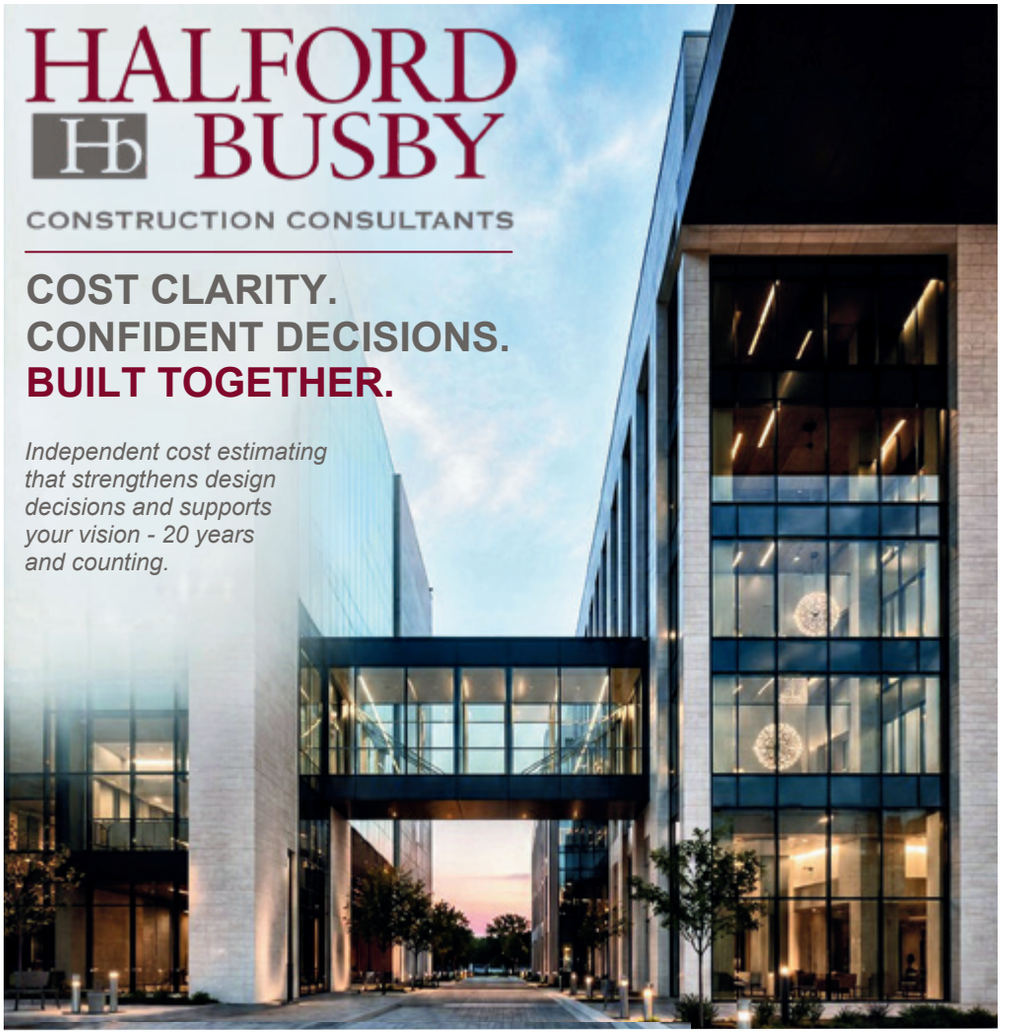
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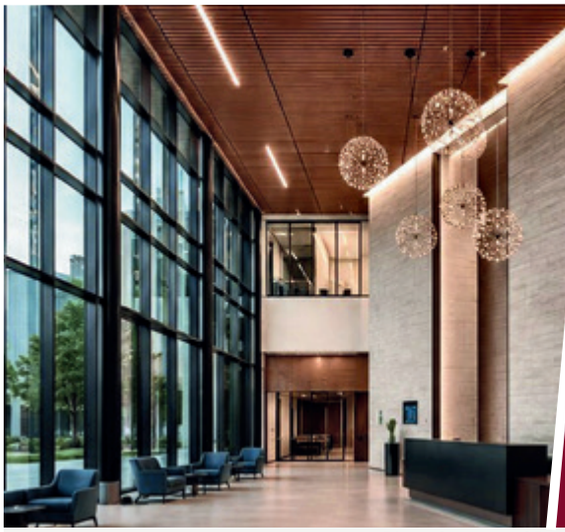
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*Photo Courtesy of Paul Bardagjy*

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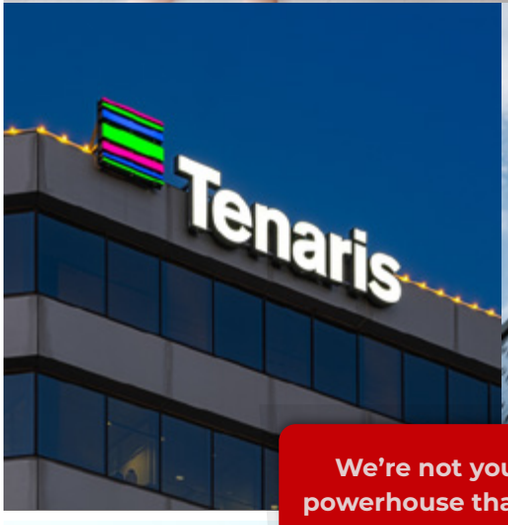
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# Milano in Austin







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# 2026 STUDIO AWARDS



**Jenny Sabin**
Cornell College of Architecture, Art, and Planning
Jenny Sabin Studio
Ithaca, New York

Jenny Sabin is the Arthur L. and Isabel B. Wiesenberger Professor in Architecture and inaugural chair of the new multicollege Department of Design Tech at Cornell AAP, as well as principal of Jenny Sabin Studio and director of Cornell's Sabin Design Lab. Her work investigates the intersections of architecture and science, applying insights from biology and mathematics to the design of responsive material structures and ecological spatial interventions.



**Zeinab Maghdouri**
Reed Hilderbrand
Cambridge, Massachusetts

A designer at Reed Hilderbrand, Zeinab Maghdouri advocates for the integration of architecture, landscape architecture, and urban design. She earned her Master in Landscape Architecture from the Harvard Graduate School of Design in 2024 and holds degrees in architectural engineering from the Iran University of Science and Technology. She previously ran her own practice in Iran, focusing on architectural competitions to explore design challenges ranging from landscape strategies to urban interventions.



**Jimenez Lai**
UCLA Architecture and Urban Design
Bureau Spectacular
Los Angeles

Jimenez Lai is a faculty member at UCLA and founder of Bureau Spectacular. He previously worked for various international offices, including OMA. Lai's work includes the MoMA-collected White Elephant, the Taiwan Pavilion at the 14th Venice Architecture Biennale, and the book *Citizens of No Place*. His awards include the Architectural League Prize for Young Architects, Debut Award at the Lisbon Triennale, and Swarovski Designers of the Future Award at Design Miami/Basel.



**Rod Kruse, FAIA**
Iowa State University College of Design
BNIM
Des Moines, Iowa

Rod Kruse, FAIA, a professor of practice at Iowa State and principal at BNIM, is known for projects demonstrating the responsible use of natural and financial resources. His portfolio includes more than 110 higher education projects and studies, corporate offices, research facilities, cultural facilities, parking structures, and private residences. His work has received more than 70 design awards, including three National AIA Honor Awards for Architecture and two AIA COTE Top Ten awards.

**The Texas Society of Architects announced its 2026 Studio Awards winners in July. Jurors Rod Kruse, FAIA, Jimenez Lai, Zeinab Maghdouri, and Jenny Sabin reviewed 79 entries, selecting nine projects for recognition. The winners, largely proposals for the Houston area, present innovative, adaptable solutions addressing topics ranging from water management and ecological restoration to adaptive reuse and cultural engagement.**



# FLOW

Jennifer Luna, Elizabeth Ramos, Fernando Mata, Nancy Gonzalez

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





"The project positions hydrology as the primary design driver, transforming water management into spatial experience. The proposal reframes resilience as an active public condition, making ecological processes visible and accessible while strengthening the relationship between people and the landscape."

—ZEINAB MAGHDOURI

Spread across Burnet Bay and extending to the mouth of the San Jacinto River, this Gaia device incorporates the area's first 100 residents into its design while addressing concerns over increasing salinity. The system serves as a place for observation and a way to increase the flow of freshwater into the bay, helping maintain the balance of its brackish water and supporting diverse ecological habitats. Three large water wheels move freshwater downstream into the bay, creating a continuous flow. The first is powered by human effort, while the other two operate independently using the incoming current. The intervention merges architecture with nature, regulating an ecosystem dependent on both fresh and salt water while avoiding the environmental impact of heavy industrial machinery.



# HOUSTON-VARIATIONS

## HOME-OFFICE

"This project stood out for its creative use of the drive-in courtyard apartment in the context of housing affordability and shortage in Houston. It presents a realistic solution to housing affordability while providing excellence in design and desirable living options. Revitalizing the ground floor as an open landscape of shared courtyards and gardens is an inventive reuse of otherwise leftover space."

—JENNY SABIN

HOUSTON-VARIATIONS reimagines the drive-in courtyard apartment as a hybrid of the Houston garden apartment and what Reyner Banham called the LA "dingbat." The project proposes 12 variations of the type to increase density without displacement. Each consists of a two-story multifamily building elevated above a single-loaded parking area that can be converted to alternative uses. The ground floor is an open landscape of shared courtyards and gardens, bringing in light and providing external circulation. The second floor alternates kitchen and bathroom cores with double-height living spaces and bedrooms clad in layered, operable panels for passive ventilation. Clusters of courtyard types alternate with empty lots, supporting recreation, water detention, and increased ecological diversity through gardens, micro-forests, and recovered fragments of coastal prairie.





# THE IN-BETWEEN HOUSE

Ezequiel Alvarenga & Benjamin Mendoza

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



"This proposal creatively combines and reinterprets local Charlotte vernacular components to create a flexible and comfortable living environment. The design successfully integrates natural ventilation, thermal control, and water collection through the assembly of the modular components, operable walls, and flexible conditioned and unconditioned areas. A delightful living experience."

—ROD KRUSE, FAIA

This hybrid housing proposal for Charlotte, North Carolina, operates in between multiple architectural typologies, environments, and social arrangements. It presents a modular, climate-responsive system that integrates social flexibility with long-term economic performance. The design draws from local vernacular elements—particularly the front porch, ventilation stack, and breezeway—and reinterprets permeability as both a socio-spatial and environmental strategy. Organized as an ADU–PDU shared living scenario, the project is defined by three vertical stacks that frame a porous "in-between" space mediating environment, habitation, and collective life. Operable walls and semi-conditioned zones allow residents to open or enclose spaces as needed, extending domestic life outdoors while leveraging passive cooling. The framework establishes the project as an adaptable system capable of evolving with its occupants and environment.

# A Forest of Houses

An Incomplete Catalog of Suburban Alternatives

No. 18



Village House

No. 21



Deep Eaves House

No. 22



Circle House

No. 3



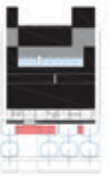
Back Bar House

No. 4



Equal House

No. 9



Chimney House

No. 24



Diamond House

No. 28



Quadrant House

No. 36



Shotgun House

No. 11



Ringing House

No. 12



Circle Court House

No. 15



Work House

No. 37



Bar House

No. 43



Double Court House

No. 50



Plinth House

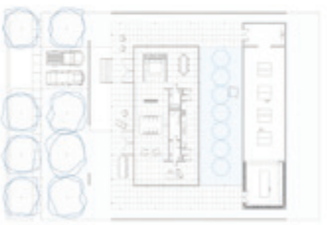
No. 9



Chimney House



The Chimney House has a front transparent living pavilion and a rear opaque working pavilion. Connected by a three-sided ringing porch, the external frame allows a rhythmic connection of the parts. The living space has a central service core that creates functional and spatial subdivisions of the adjacent spaces. A central courtyard is elevated to create an interior landscape. The rear bar has flanking chimneys on either side allowing for spatial and functional expansion. Services on one end and an extended library on the opposing edge. An open studio with mobile furniture allows for hyper flexibility.



No. 11



Ringing House



The Ringing Fences House extends from the delineation of a boundary. With layered fences starting at the front, migrating into a wall, and then growing in height to partition interior and exterior spaces alike. The house itself is a thickened perimeter wall. A bounding edge carried to the setback, become a perimeter corridor that expands to house discrete figured spaces derived from their functional needs, living spaces, work desks, kitchen, and dining rooms along with bedrooms and bathrooms and garage all push through the cloister creating a figured inner courtyard all composed by the bounding perimeter ringing fence of the house.



# AN INCOMPLETE CATALOG OF SUBURBAN ALTERNATIVES

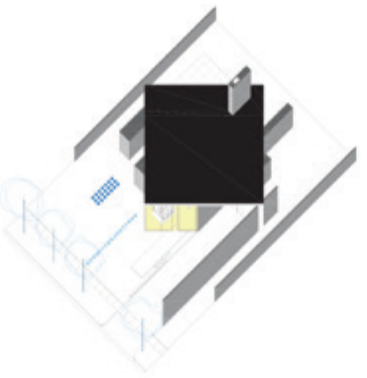
Gail Borden, FAIA,
Borden Partnership

In a post-oil suburban Houston landscape, the transition in land use to residential single-family housing presents an opportunity for a series of seedling houses to instigate neighborhood densification. Interweaving productive landscapes among houses, the development explores remediation and the evolutionary creation of community. The houses are prototypes: a catalog of alternatives that rethink contemporary single-family domesticity. They each employ a distinct formal and organizational approach to support diverse scales, lifestyles, and ways of living. On each site, a capping plate seals the ground as a blanket, with the house operating atop this shield. The entire collection subscribes to principles of indoor-outdoor continuity, adaptable live-work and recreation spaces, clear spatial divisions, sustainable construction, and productive indigenous landscapes to mediate the ground and its occupation.

"As if proclaiming the end of the repetitive suburban residential typology that defined the late 20th century, these projects suggest that a vast range of far more diverse futures of domestic architecture may finally be within reach. The craft, intelligence, optimism and energy of this project are palpable, making this work both compelling and deeply encouraging to read."

—JIMENEZ LAI

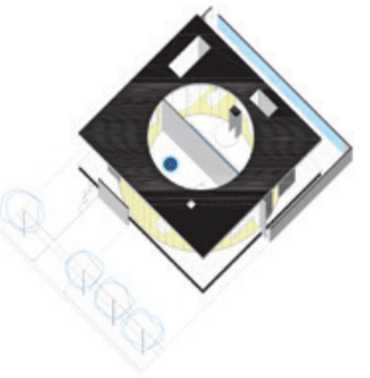


The Diamond House rotates the square footprint of the primary perimeter of the house 45 degrees. Raking through this primary figure are a series of linear pavilions that contain specialty programs and subdivide the larger space. Archive and library bars bound a workspace. A large opaque storage pavilion creates privacy to the bedroom behind, with the bed anchored against the bathroom pavilion. A Hearth holds the sitting space. A hyper-elongated linear kitchen moves from inside to out, housing cooking equipment, grills, and appliances – establishing an interior and exterior dining space. A utility room creates a separation that allows the front tip of the diamond to be the formal living room space. A secondary bed, bath, and workspace in tucked behind the carport. Landscape walls extend the lines of the raised supports and shield the transparent perimeter walls for privacy and solar control.





The Circle House is a square footprint establishing an encircling porch as an elevated deck and a matching roof plane. The circle is a transparent figure inset. An offset central circular courtyard punctures the roof and allows for layered interior to exterior spaces. A bifurcating wall segments the house in half defining a public work front with a private live back. The exterior spaces reflect the formality of these two modes: a meditative gravel court with a fountain feeding the front workspaces and a pool for recreation and exercise in the living courtyard. Interior pavilions divide the space and provide spatial configuration along with diversity of scales and privacy. The front work zone contains a storage room, a library/archive, an internal rain court and a powder room. The rear living zone uses thickened walls, carved from the circular offset met with additive poche masses, and subtractive landscape courtyards as lightwells. The living spaces have bedrooms on the two edges with dining and living spaces separated by additional internal courtyards.




CAFE



# INTERIM CITY: RECREATE, RECORD, RECOVER

## UltraBarrio

This infrastructure toolkit proposes strategies for temporary urban activation aligned with interim viaduct infrastructure constructed to accommodate freeway expansion and traffic diversion over an approximately 10-year period. The demolition, excavation, and expansion plan, which includes temporary concrete flyovers, requires an enhanced definition of what territories are available for rescripting. Interventions are especially urgent in areas where public access is needed, neighborhood edges risk erosion, and safe passage for all remains necessary. These structures act as countermeasures that preserve access and generate activity to better inform permanent recovery. The toolkit expands to capture a nearby transit center, unifying ambitions of sustainability, accessibility, and connectivity that blend ecology, safety, and equality with placemaking. Properly orienting interventions across transit and infrastructure sites creates higher interdisciplinary responsiveness.

"This beautiful project brings new life to what would otherwise be dead and neglected space. The jury was particularly impressed with the integration of both architectural programmed elements and landscape. The drawings are beautiful and excellently crafted and work to convey a rigorous sense of time and phasing throughout the project's lifetime."

—JENNY SABIN





# OAK KEEPER ACORN GRANARY

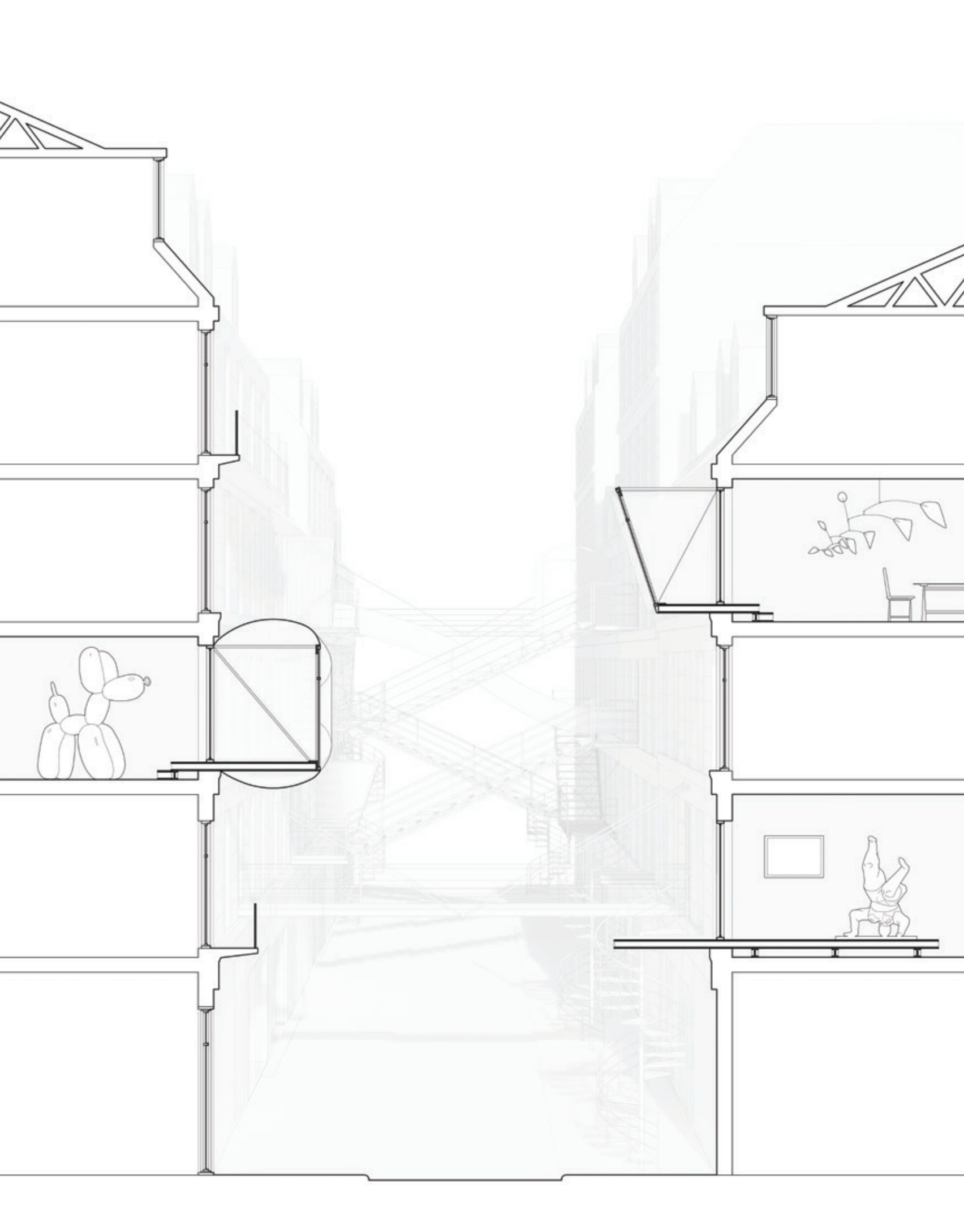
## TATA Design Workshop



"This project embraces the spirit of experimentation. It proposes an agricultural application beneath the canopy of a forest, suggesting that architecture can emerge through careful observation of local ecologies rather than by imposing itself upon them. It is simultaneously a pavilion, a prototype, and a promise of future work."

—JIMENEZ LAI

Acorn Granary is a vessel for storing sustenance that reimagines an Indigenous architectural typology alongside that of the industrial grain hopper. Situated beneath the tree canopy of Rice University, this installation invites us to think about oaks and acorns, which host a wide range of insects and animals and are part of our own heritage and the story of this land. The Live Oak (*Quercus virginiana*) is an ecological architect of the Rice campus. However, the abundance of its mast—the seasonal dropping of acorns—is often overlooked. The granary highlights this metabolic labor by inviting passersby to participate in the harvest. Visitors are encouraged to gather fallen acorns from the surrounding Live Oak guilds and deposit them into the structure.



# POMPIDOU AT HOME

Grace Andrews and Madeline Ju

Rice School of Architecture,
Rice University





"Instead of reinforcing the traditional model of the cultural institution as a singular destination, the project proposes a framework in which exhibition, living, and public engagement coexist across the city. Its conceptual clarity is matched by an architectural strategy that challenges established institutional boundaries while expanding access to culture."

—ZEINAB MAGHDOURI

The revolutionary and iconic Centre Pompidou is closing in 2026 for a six-year renovation. During a travel studio in Paris, the designers saw an opportunity to reimagine the museum and test the boundaries between public and private, and institutional and intimate. In response to the closure, this project transforms underutilized apartments into a decentralized network of "pocket galleries"—temporal and spatial enclaves that redefine the gallery as an urban agora, linked by the street and synchronized with the city's daily rhythms. A kit of minimally invasive structures creates public points of entry, operable during designated hours. These interventions playfully challenge the relationship to the street while maintaining the character of historic elevations. After the exhibition cycle, the structures can remain onsite to benefit residents.



# TACTFUL TANGIBLES: NEAR NORTHSIDE ADAPTIVE REUSE

Samantha Garza

Rice School of Architecture,
Rice University



"This project belongs to a growing lineage of practices that find architectural opportunity not in the pursuit of novelty, but in the careful re-reading of the existing residential landscape. Rather than scouring the earth to find the next commission that won't come, it reminds us that an abundance of meaningful projects already surrounds us."

—JIMENEZ LAI

This proposal explores the adaptive reuse of a century-old house in Houston's Near Northside neighborhood as a senior co-living residence. The program consists of five bedrooms, including one ADA-accessible unit, along with shared laundry, living, and kitchen spaces and an administrative office. Residents live together to alleviate the physical and financial burdens of home maintenance while remaining in the neighborhood. Across the street, an abandoned lot becomes a communal garden—a connective pocket for surrounding houses and a placeholder for future development. An adjacent carport, formerly a welding shop, is maintained as a shaded workspace. An attitude of care, maintenance, and repair is applied to vernacular architecture and reused objects, ensuring the community's cultural richness remains a living practice rather than a static memory.



# VEILED PORCH: A CLOUD-LIKE CIVIC MICROCLIMATE

Tucker de Vazquez Architecture





"This proposal is an ingenious solution for the creative reuse of an existing neighborhood storefront that has outlived its original purpose. Utilizing sections of the existing masonry walls of the storefront, this shared neighborhood amenity creates a comfortable microclimate rooted in the traditions of the culture of the community. Creative, thoughtful, and intentional. Well done."

—ROD KRUSE, FAIA

Veiled Porch reimagines a 1930s storefront on the Project Row Houses campus as a suspended civic microclimate for Houston's heat, glare, and rain. Rather than enclosing the abandoned building, the project lifts and extends its edge through a reclaimed scaffolding armature and translucent solar veil. The veil shades masonry, filters light, collects water, and allows for visibility and air to pass through, transforming environmental performance into spatial experience. At street level, the porch expands into a room for markets, shared meals, exhibitions, play, rest, and gathering. Rooted in the traditions of Black Southern porch life, Veiled Porch understands the threshold as a space of care, visibility, protection, and collective presence. It transforms vacancy into civic use and makes the building's edge breathable, shaded, and shared.

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Dallas, Texas

**2026 TxA Design Award Winner**

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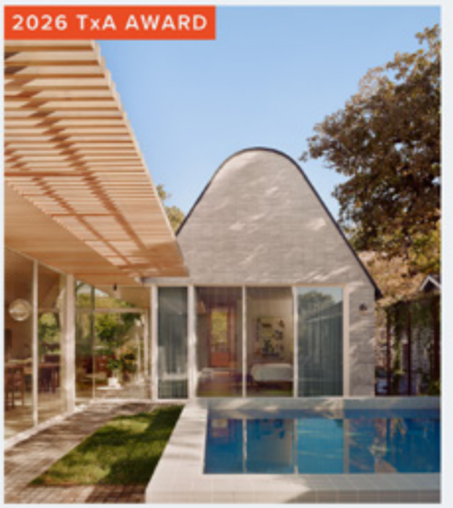
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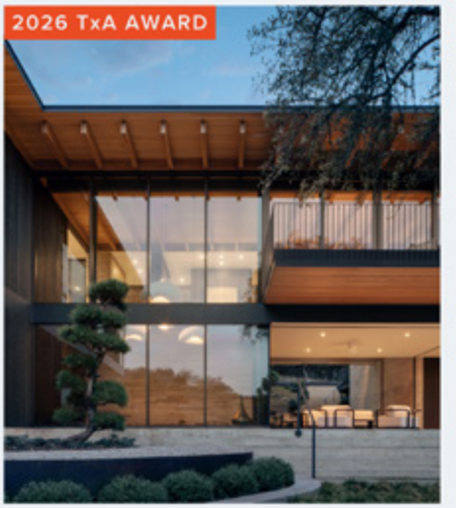
2026 TxA AWARD



**CLARKSVILLE RESIDENCE**

Architecture / Michael Hsu Office of Architecture
Photography / Casey Dunn

2026 TxA AWARD



**TERRACE MOUNTAIN RESIDENCE**

Architecture / A Parallel Architecture
Photography / Chase Daniel

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- Do the right thing

***Congratulations Miro Rivera Architects on the Award-Winning Casa Lotus Project.***

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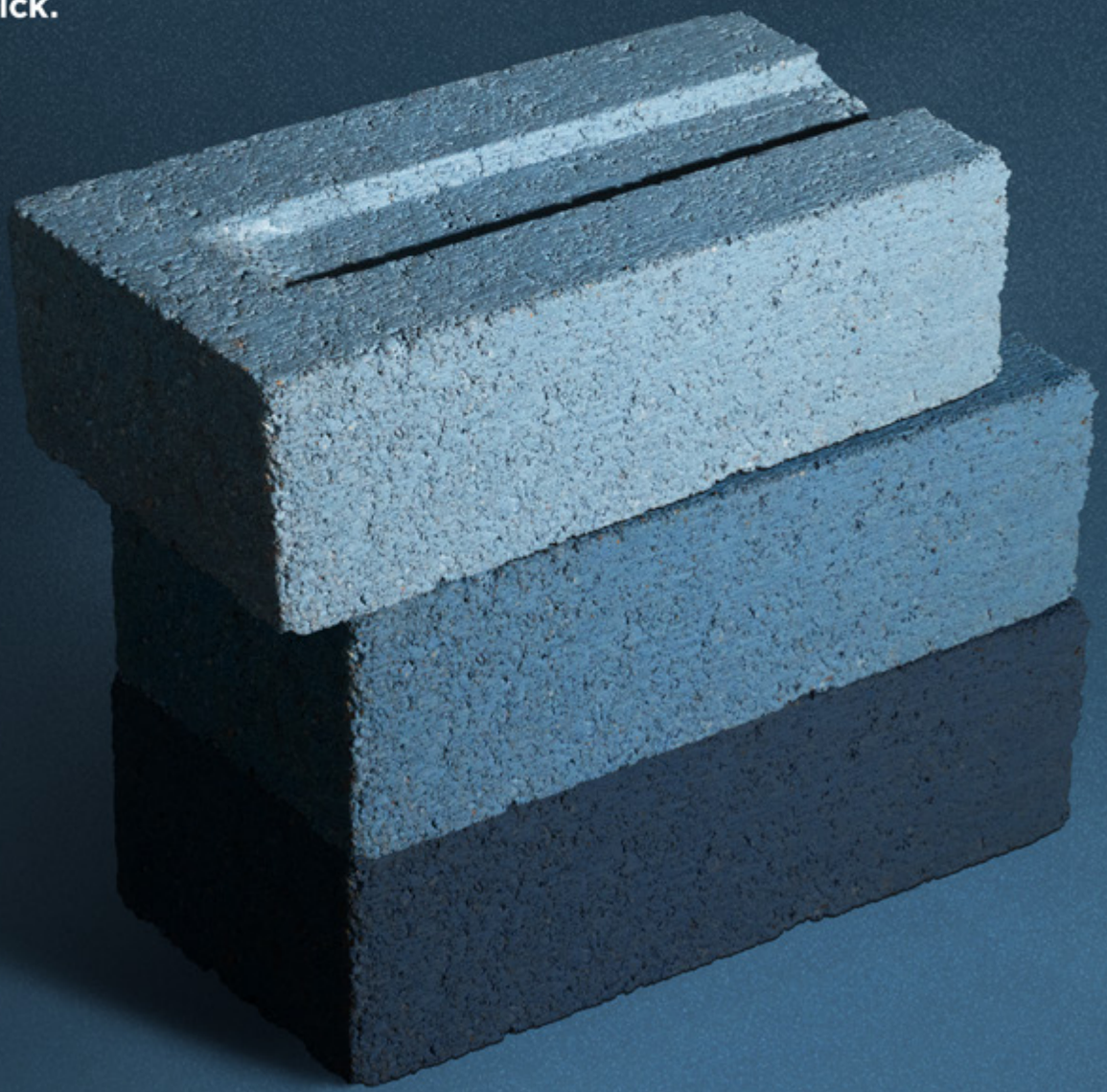
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# 2026 DESIGN AWARDS



**Chris Baribeau, FAIA**
modus studio
Fayetteville, Arkansas

Chris Baribeau, FAIA, is principal architect and co-founder of modus studio, a progressive design collective that has contributed a broad range of influential and sustainable placemaking projects since its inception in 2008. Together with its companion fabrication lab, the firm bridges the profession with architectural, graphic, prototyping, and fabrication work. Baribeau draws inspiration from his place at the threshold between the natural and human-made worlds of the Ozarks. He advocates for conscious observation as inspiration for design and views the world around him as an unwritten instruction manual for living.



**Everald Colas, AIA, NOMA**
STORYN Studio for Architecture
St. Petersburg, Florida

Everald Colas, AIA, NOMA, is a Haitian American architect and educator and founding principal of STORYN Studio for Architecture. He is known for shaping projects that are culturally grounded and formally precise. His work blends deep research with contemporary form, translating local histories into spatial experiences. Before founding STORYN, Colas served as a senior architect at Bjarke Ingels Group in New York City. His work has earned him the University of Florida's 2018 Young Architects Design Award and 2021 Distinguished Service Award, and three Phil Freelon Professional Design Awards from NOMA.



**Ashley Rao, AIA**
Leers Weinzapfel
Boston

Ashley Rao, AIA, is a principal at Leers Weinzapfel Associates, a Boston-based architecture and urbanism practice recognized for exceptional design for the public realm in complex urban and campus contexts. Her design sensibility is motivated by a deep commitment to sustainable design principles and an enthusiasm for community building. Rao was an adjunct professor at Wentworth Institute of Technology and an assistant instructor in planning and urban design at Yale School of Architecture. Recent award-winning projects include Adohi Hall at the University of Arkansas and the Davis Center at Williams College.



**James Timberlake, FAIA**
KieranTimberlake
Philadelphia

James Timberlake, FAIA, is a founding principal of KieranTimberlake whose work reflects his belief in beautifully crafted buildings that are holistically integrated with site, program, and people. Notable projects include Atwater Commons at Middlebury College, Melvin J. and Claire Levine Hall at the University of Pennsylvania, Cellophane House at MoMA, and the U.S. Embassy in London. He lectures internationally and has held visiting professorships at Penn, Princeton, Yale, and the University of Michigan. Timberlake is a recipient of the Benjamin Latrobe Prize, Louis I. Kahn Award, and American Academy in Rome Prize.

# SHARING OUR CREATIVE ACTS

by Wyatt Frantom, FAIA

**Much of architecture** is judged by what is built—the manifest form, the crafted detail, the artful finish—all captured in photographs offering favored glimpses. Behind every project, however, lies a far more complex story—of iterations unseen, collaborations untold, and convictions sometimes unrealized. In his book *The Creative Act: A Way of Being,* nine-time Grammy-winning record producer Rick Rubin noted, "One of the greatest rewards of making art is our ability to share it." That spirit of shared expression was on full display as this year's Texas Society of Architects Design Awards jury came together to select 21 projects that most powerfully reflect the design values currently shaping the practice of architecture in our state.

Established to recognize outstanding architectural and urban design projects by architects practicing in Texas while promoting public interest in design excellence, TxA's Design Awards program is regarded as one of the nation's premier design competitions—a distinction rooted in the quality of architecture across Texas, the investment in assembling a great jury, and the trust expressly placed in that jury. Projects are submitted anonymously, with no predetermined categories, quotas, or formulas governing the outcome. While the fundamental principles of design excellence remain constant—sustainability, resilience, innovation, social impact, cultural relevance, and community engagement—jurors are charged with identifying design merit by developing their own criteria for evaluating the work through collegial reflection, thoughtful discussion, and even dynamic debate.

Long before the jury convenes, the Design Awards Committee begins the work of identifying prospective jurors capable of guiding a discussion around design thinking. The committee selects the final jury to represent a diversity of practice, background, geography, and design philosophy to curate a broad and balanced dialogue. This year, TxA convened a dynamic and thoughtful jury that included Chris Baribeau, FAIA, co-founding principal of modus studio; Everald Colas, AIA, NOMA founding principal of STORYN Studio for Architecture; Ashley Rao, AIA, principal at Leers Weinzapfel Associates; and James Timberlake, FAIA, founding partner of KieranTimberlake.

Prior to deliberations, jurors independently review every submission and arrive with preliminary observations. Once gathered, they spend two days immersed in discussion—challenging assumptions, defending positions, and refining their collective understanding of what distinguishes exceptional work. The most meaningful deliberations are often less about reaching consensus on which projects are successful than about uncovering why they are successful. Across every project type, scale, and budget, the jury consistently values clarity of purpose, with strong projects demonstrating a clear connection between concept and execution, reflecting a thoughtful response delivered with conviction.

Of this year's 161 submissions, 46 percent were completed by firms located in Austin, 22 percent by firms in the Dallas-Fort Worth area, 9 percent by Houston firms, 17 percent by San Antonio firms, 4 percent by firms in other areas of Texas, and 2 percent by firms outside of Texas.

Thirty-eight percent of the projects submitted were located in Austin, 16 percent in the Dallas-Fort Worth area, 9 percent in Houston, 10 percent in San Antonio, 17 percent in other areas of Texas, and 10 percent outside of Texas. Of total submissions, 42 percent were residential projects and 58 percent were non-residential projects.

Of the 21 winning projects, 7 are located in Austin, 4 in Dallas-Fort Worth, 4 in Houston, 1 in San Antonio, 2 in other areas of Texas, and 3 outside of Texas. These winning submissions included 7 residential projects (33 percent of submissions) and 14 non-residential projects (67 percent of submissions).

In assessing the overall quality of the submissions, sustainability performance continued to improve this year. As tracked through the Common App, average scores for submitted projects have risen steadily over the past five years. More submissions are also reaching the "high-performance" threshold of 75 out of 100 points, suggesting that this progress reflects a broader shift across the full pool of entries—not just among award recipients. Gains were evident across multiple dimensions of design excellence, including well-being, equitable communities, and discovery, pointing to a more holistic approach to sustainable design. At the same time, energy, water, and resources remain comparatively lower-scoring categories, indicating clear opportunities for continued education, innovation, and focused design effort.

The 21 projects from 15 firms recognized as recipients of TxA's 2026 Design Awards celebrate the exceptional work, extraordinary talent, and creativity of architects practicing in Texas, as well as a commitment to thoughtful, purposeful design that contributes to the broader discourse of architecture. With the profession's responsibility to strengthen our communities, steward our environment, and inspire the future, the impact of Design Awards extends beyond recognition. It lies also in fostering dialogue, encouraging innovation, and embracing the generosity required to share our creative acts.

Wyatt Frantom, FAIA, is a principal and design director of the Austin studio of Perkins&Will and serves as chair-elect of TxA's Design and Studio Awards Committee.

**Scan the QR code to view the full submissions for all 2026 Design Awards entries, or visit texasarchitects.org/design-awards**

# ADAGIO



## Jobe Corral Architects

| | |
|---|---|
| LOCATION | Carmel-by-the-Sea, California |
| CLIENT | John and Kelly Rainey |
| DESIGN TEAM | Camille Jobe, FAIA, Ada Corral, AIA, NOMA, Kevin Keating, AIA, Sarah Hafley, AIA, Kevin Sidora, AIA, Lena Page, AIA, Faith Jones |
| CONTRACTOR | Stocker & Allaire |
| STRUCTURAL ENGINEER | Strandberg Engineering |
| CIVIL ENGINEER | Benjamini |
| MEP AND ENERGY CONSULTANT | Monterey Energy Group |
| LIGHTING DESIGNER | Studio Lumina |
| AV CONSULTANT | Relative Home Systems |
| ART CONSULTANT | Alicia Emr Art Advisory |
| LANDSCAPE ARCHITECT | JMLA |
| CERAMIC ART INSTALLATION | J Prichard Design |
| PHOTOGRAPHER | Adam Rouse |

Nestled into the wooded landscape of Carmel-by-the-Sea, Adagio embraces the natural beauty of its site and respects the town's stringent design guidelines for its historic setting. The home's dark, textured exteriors and green roofs allow it to recede into the surroundings. Stepping down the sloped site, with 30 percent of its program underground, it preserves the natural topography and maintains a modest street presence. Light wells and cutouts introduce natural light and ventilation to lower-level spaces, and glass-walled links connect the two gable volumes. Passive heating and cooling, radiant floor heating, and a rooftop solar array enhance energy performance, while native landscaping reduces water use and supports biodiversity. With its restrained palette, careful massing, and deep connection to the land, Adagio balances innovation and tradition, enhancing the natural and cultural character of its place.

"This project really struck all of us—an incredible use of the site and the section as you move through it, controlling the scale from the street, genuflecting to the incredible trees that exist on the site, all the way down to the detail of the custom-made furniture."

—JAMES TIMBERLAKE, FAIA





# AUSTIN COMMUNITY COLLEGE HIGHLAND CAMPUS PHASE II

## BGK Architects + Perkins&Will

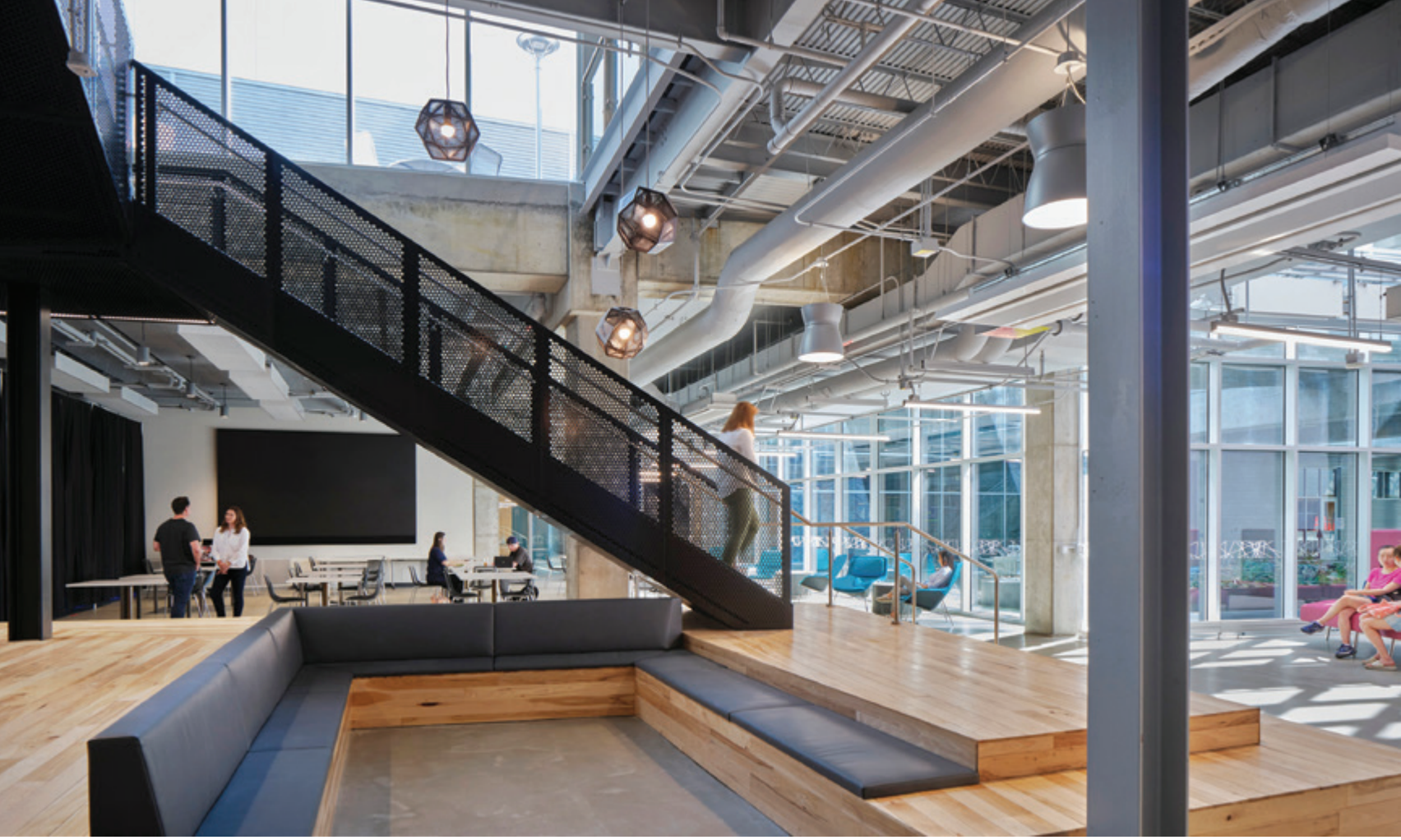
| | |
|---|---|
| LOCATION | Austin |
| CLIENT | Austin Community College District |
| DESIGN TEAM | BGK ARCHITECTS: Jay Barnes, FAIA, Todd Kaiser, AIA, Tommy Kosarek, AIA, Rick Moore, AIA, Lauren Goldberg, AIA, Jason Peters, AIA, Keith Pinkelman, AIA, Fred Peebles, AIA; PERKINS&WILL: Angela Whitaker, AIA, Alison Binford, AIA, Ron Stelmarski, FAIA, Kristen Klein, AIA, Gardner Vass, Grace Kinsey (Dixon), AIA, Eileen Jones, Catherine Dalton, AIA |
| CONTRACTOR | Flintco |
| LANDSCAPE ARCHITECT | Coleman & Associates |
| INFORMATION TECHNOLOGY | COMBS Consulting Group |
| STRUCTURAL ENGINEER | Datum Engineers |
| CIVIL ENGINEER + PERMITTING | MWM DesignGroup |
| AV + DIGITAL MEDIA | NV5 |
| MEP ENGINEER | Shah Smith & Associates |
| FOOD SERVICE CONSULTING | Worrell Design Group |
| PHOTOGRAPHER | Dror Baldinger, FAIA |




"This just felt like an incredible ecosystem of different programs that are going to enrich the community college experience. We were particularly impressed with the careful reuse not just of the overall structure, but also of materials in some of the smaller pavilions that were inserted. There was a real care of materials that ran all the way through the project, from the urban scale down to the detail of a stair."

—ASHLEY RAO, AIA

The Highland Mall was once a bustling commercial center before becoming a cavernous, 700,000-sf shell. Austin Community College transformed the shuttered property into a cohesive campus for specialty programs. Phase II converted the former mall's central portion into a business incubator, health sciences simulation center, multimedia art gallery, culinary arts center, and spaces serving a dozen ACC programs. The project addressed the unique needs of each discipline while overcoming shortcomings of 1970s mall construction. A former interior corridor became a paseo, transforming a windowless atrium into an open, inviting space that encourages interdisciplinary collaboration and community interaction; steel removed for this purpose was reused to frame jewel boxes designed for student interaction. The LEED Gold–certified project provides state-of-the-art training facilities while demonstrating how adaptive reuse can reanimate vacant structures and their immediate vicinities.







# AWTY INTERNATIONAL SCHOOL STUDENT CENTER

## Lake Flato Architects

| | |
|---|---|
| LOCATION | Houston |
| CLIENT | Awty International School |
| DESIGN TEAM | Greg Papay, FAIA, Brandi Rickels, AIA, Danny Davy, AIA, Adie Hailat, AIA, Dan Lazarine, Patrick Burnham, Kelsey Alex, Deborah Lee |
| CONTRACTOR | Harvey Cleary |
| STRUCTURAL ENGINEER | Datum Engineers |
| MEP ENGINEER | CMTA |
| CIVIL ENGINEER | Walter P Moore |
| LAB PLANNING | Research Facilities Design |
| ACOUSTICS | SLR Consulting |
| THEATER DESIGN | Idibri (now Salas O'Brien) |
| FOOD SERVICE | Worrell Design Group |
| AV/IT/SECURITY | DataVox |
| GEOTECH/SURVEY | Terracon |
| SPECIFICATIONS | Long Green Specs |
| LANDSCAPE ARCHITECT | CARBO |
| PHOTOGRAPHER | Lara Swimmer |

The Student Center at Awty International School redefines the heart of this urban campus and sets the direction for future growth. The three-story building replaces several outdated one-story structures, improving community connections and supporting expansion of Awty's IB and French IB curricula. The LEED Gold project uses biophilic design to maintain visual and physical connections to a new central landscape that manages stormwater and enhances well-being. Students arrive along rain gardens leading to an outdoor dining porch overlooking the courtyard. Stacked inside are dining spaces along an open kitchen, a light-filled library, and a multipurpose lecture and recital hall with an event balcony. These community spaces are flanked by a science wing with laboratories and an academic wing with a maker/robotics lab, all connected by outdoor walkways and learning spaces that encourage connection.



"Students coming here are really coming to something quite sophisticated, well detailed, and thoughtful in terms of the kinds of spaces that are arrayed throughout the building—all flooded with abundant natural light and absent of the usual high school and junior high branding that we get in a lot of school systems around the United States."

—JAMES TIMBERLAKE, FAIA



# CASA LOTUS



## Miró Rivera Architects

| | |
|---|---|
| LOCATION | Austin |
| CLIENT | Withheld at Owner's Request |
| DESIGN TEAM | Juan Miró, FAIA, Miguel Rivera, FAIA, Matthew Sturich, Bud Franck, AIA, Nick Steshyn, Ana Kurzan |
| CONTRACTOR | Tripathi Builder |
| STRUCTURAL ENGINEER | MJ Structures |
| CIVIL ENGINEER | Thompson Land Engineering |
| MEP ENGINEER | Bay & Associates |
| LIGHTING | ArcLight Design |
| BUILDING ENVELOPE | Acton Partners |
| ACOUSTIC CONSULTANT | JEAcoustics |
| A/V CONSULTANT | Macauley Technologies |
| LANDSCAPE ARCHITECT | Madrone Landscape Architecture |
| INTERIORS | X+III (Ten Plus Three) |
| PHOTOGRAPHER | Rafael Gamo |

Situated between a sloping limestone bluff and a private lagoon, Casa Lotus responds to its site through interwoven architectural elements centered on Roman brick. Chosen for its durability, texture, versatility, and warmth, the brick establishes the home's proportions, forms, and rhythms, from floor heights and column spacing to stair dimensions and wall articulation. A winding driveway leads to a dramatic entrance framed by 25-foot-tall columns extending into stairs, retaining walls, and planters. Inside, a central atrium is crowned by a round oculus beneath a 40-foot-high skylight. The floor plan radiates outward from this core, organized by four axial masonry walls—one aligning with the wooden staircase; another filtering the western sun; an undulating wall guiding guests into public spaces and to an art studio; and a privacy wall separating private functions from the main atrium.

"Looking at that image of the atrium and the way it's dancing with light, it almost feels sacred and like some sort of spiritual ritual going through this house. The care at every moment—from the masonry and opening of glass to the natural light and the incredible oculus which orients you anywhere you are in the house—is quite fascinating."

—EVERALD COLAS, AIA, NOMA







# CAYUCOS RIDGE BARN

## Clayton Korte

Set on the eastern edge of a 150-acre property in California's Santa Lucia Range, this agricultural barn supports vineyard operations while honoring its coastal setting. Positioned between forest and vineyard, its vehicle bays open directly to the working landscape. A generous roof overhang shades a work porch and protects overhead doors from afternoon sun. The wood-framed structure is clad in corrugated weathering steel, chosen for its longevity, maintenance-free nature, and natural patina, while sliding barn doors are clad in repurposed material salvaged from Saxum Winery. The barn is off-grid, using roof-mounted photovoltaic panels to charge an on-site battery bank and poly-carbonate-glazed overhead doors to admit daylight. Exposed framing and raw plywood walls create a rugged, thoughtful aesthetic. The project's material honesty and resilient functionality embody a deep connection to land, craft, and purpose.

| | |
|---|---|
| LOCATION | Cayucos, California |
| CLIENT | Saxum Vineyards |
| DESIGN TEAM | Brian Korte, FAIA, Josh Nieves, AIA |
| CONTRACTOR | Woulbroun Construction |
| STRUCTURAL ENGINEER | Buehler |
| CIVIL ENGINEER | Walsh Engineering |
| PLANNING | Kirk Consulting |
| PHOTOGRAPHER | Casey Dunn |



"The project is incredibly well-sited, and the building, with its very quiet register, is done with great economy. Nothing is wasted. Wherever you are, there are incredible views. The overhangs of the barn create outdoor spaces—there's a speaking to indoor-outdoor here. The interior spaces are equally as direct. Everything is being told very clearly in the storytelling of this project."

—CHRIS BARIBEAU, FAIA



# CLARKSVILLE RESIDENCE

## Michael Hsu Office of Architecture

| | |
|---|---|
| LOCATION | Austin |
| DESIGN TEAM | Michael Hsu, FAIA, Matt Sener, Erin Hamilton, Heather Sandlin, Julie Klosterman, Claire Levine-Kay, Ken Johnson, Arielle Shaves |
| CONTRACTOR | Arrowhead |
| STRUCTURAL ENGINEER | FORT Structures |
| MEP ENGINEER | Positive Energy |
| CARPENTER + CEILING MILLWORK | Vision Woodworks |
| MILLWORKER | Sawdust Studio |
| PLASTER | Sloan Montgomery |
| CUSTOM PIVOTING WINDOW SYSTEM | Drophouse Design |
| CUSTOM EXTERIOR WINDOWS | Santiago Iron Works |
| A/V CONSULTANT | HAAS Home Technologies |
| APPLIANCES | Harway |
| ART CURATION | SBH ART |
| LANDSCAPE ARCHITECT | Shademaker Studio |
| ARBORIST | Heritage Tree Care |
| PHOTOGRAPHER | Casey Dunn |



Set within historic Clarksville, this residence reinterprets the Austin neighborhood's character as a contemporary sanctuary. Designed for a modest lot, it embraces its context and transforms site constraints into architectural opportunities. Two preserved heritage oaks shape the offset massing and create a central courtyard—the home's emotional and spatial heart. A sculptural cottage form and lantern-like roofline establish a distinctive silhouette, while Roman brick, stucco, and steel provide durability and understated elegance. Inside, pitched white oak ceilings, light oak walls, terrazzo floors, and expansive glazing bring warmth and natural light. Public spaces open to the courtyard; private rooms retreat into solid masonry volumes. Furnishings extend the architectural palette through layered textures, custom pieces, and the clients' treasured objects. The residence blends personal narrative, architectural clarity, and artistic moments to create a timeless refuge.

“The house has quite the section. You don’t see it from the street side, but on the back side, you understand that it’s much taller. This architect is being quite careful on how massing is revealed and how things are being screened and being transparent. It’s quite wonderful.”

—EVERALD COLAS, AIA, NOMA







# DIFFUSE DOCK

## Miró Rivera Architects

Emerging from Lake Austin like a mythical water creature, Diffuse Dock contains two boat slips beneath a canopy of perforated stainless-steel panels. The form was inspired by seashells, whose structure is strengthened by curves and distortions. The overall shape, pattern, and arc of each panel were developed through custom parametric scripts. Fourteen painted steel ribs form the superstructure, each assembled from layered plates that create a concealed channel for attaching the perforated panels. Hidden horizontal bracing stiffens the assembly. The panel pattern, inspired by reptile skin, shifts through four levels of openness—more open near the water to more closed above. The dock's tone and texture subtly change with the quality of water, light, and air throughout the day; at night, the structure becomes a glowing lantern dissolving into the water's surface.

| | |
|---|---|
| LOCATION | Austin |
| DESIGN TEAM | Juan Miró, FAIA, Miguel Rivera, FAIA, Matthew Sturich, Harrison Marek, Nick Steshyn |
| CONTRACTOR | Tripathi Builder |
| STRUCTURAL ENGINEER | MJ Structures |
| CIVIL ENGINEER | Janis Smith Consulting |
| ARCHITECTURAL STEEL | Drophouse Design |
| LIGHTING | ArcLight Design |
| PHOTOGRAPHER | Rafael Gamo |



"It's wonderful to look at from the client's house, but it's also not a poke in the eye to the neighbors on the lake. Instead, it's something they got for free to look at that's quite special. It's an incredibly innovative use of materials, form, light, and expression."

—JAMES TIMBERLAKE, FAIA



# GREENHILL SCHOOL ROSA O. VALDES STEM + INNOVATION CENTER

## Bohlin Cywinski Jackson



| | |
|---|---|
| LOCATION | Addison |
| CLIENT | Greenhill School |
| DESIGN TEAM | Daniel Lee, AIA, Tom Kirk, AIA, Margaret Sledge, AIA, NOMA, Judy Chang, AIA, Jesse Pointon, AIA, Habeeb Muhammad, Tom Breslin, AIA, Patricia Culley, AIA, Nicolas DelCastillo, Chris Renn, AIA, Chuck Nawoj, AIA, Nora Chase |
| CONTRACTOR | Scott + Reid |
| STRUCTURAL ENGINEER | Walter P Moore |
| MECHANICAL & ELECTRICAL ENGINEER | DBR Engineering Consultants |
| LANDSCAPE ARCHITECT | OJB Studios |
| ACOUSTIC SPECIALIST | Metropolitan Acoustics |
| CIVIL ENGINEER | Westwood |
| CODE CONSULTANT | Holmes Keogh Associates |
| PHOTOGRAPHER | Nic Lehoux |

The private K-12 Greenhill School replaced its 60-year-old science building with a flexible STEM facility integrating middle and upper school science, math, and makerspaces. The Rosa O. Valdes STEM + Innovation Center houses classrooms, fabrication and robotics labs, and makerspaces intermixed to encourage cross-disciplinary teamwork. The design distills familiar campus elements—including brick, heavy timber, and indoor-outdoor connections—to create a contextual building deeply rooted in its place. The first mass timber building in Addison, it leverages the material to lower the project's carbon footprint while supporting long-term flexibility. Daylighting, stormwater management, and energy conservation serve as teaching tools for sustainability, while a modular approach and raised access floor plenum anticipate changing use and technology. Greenhill leadership describes the building as the "epicenter for everyone on campus," saying it has transformed the school.

"The choices in materiality and form-making respond thoughtfully to the project's different orientations and sides. The way it opens up for students in the middle—with the rhythm of the colonnade, the social spaces, and the connections to the outdoors—is really compelling. It allows the outdoors and nature to provide the vibrancy and color within the space while the architecture remains purposefully muted, elegant, and timeless."

—CHRIS BARIBEAU, FAIA







# HOTEL SAINT AUGUSTINE

## Lake Flato Architects

| | |
|---|---|
| LOCATION | Houston |
| CLIENT | The Marchbanks Company/Loretto Projects |
| DESIGN TEAM | David Lake, FAIA, Chris Krajcer, AIA, Nyssa Sherazee, AIA, Heath Henderson, AIA, Michael Salinas, AIA, Daniel Mowery, AIA, Harly Hutker |
| CONTRACTOR | Forney Construction |
| INTERIOR DESIGN | Post Company |
| HOTEL OPERATOR | Bunkhouse Group |
| STRUCTURAL ENGINEER | TYLin |
| BUILDING ENCLOSURE | Acton Partners |
| LIFE SAFETY & FIRE SUPPRESSION | Jensen Hughes |
| REGISTERED ACCESSIBILITY SPECIALIST | David Deming |
| ACOUSTICS | EEA Consulting Engineers |
| FOOD SERVICE | MelBil |
| PERMIT EXPEDITOR | Texas Permit |
| LIGHTING DESIGNER | Within Light Studio |
| LANDSCAPE ARCHITECT | Ten Eyck Landscape Architects |
| PHOTOGRAPHERS | ← Joe Fletcher, ↗ → Julie Soefer |

Located in Houston's Montrose district near the Menil Collection campus and Rothko Chapel, Hotel Saint Augustine responds to its rich cultural context while drawing inspiration from the neighborhood's low-density, residential character. Occupying a tree-shaded block, the hotel is composed of five two-story buildings arranged around lush courtyards, gardens, and meandering paths. Open-air bridges and walkways connect the buildings, encouraging movement, discovery, and a strong connection to nature for guests. Gray Norman brick and combed ash wood reference both the Menil campus and the surrounding vernacular. The program includes a signature restaurant and lobby bar, an intimate event space, a circular cloistered pool, and 71 guest rooms, some with private outdoor living areas. Large windows, balconies, covered exterior stairs, and screened porches dissolve the boundary between interior and exterior, creating an immersive guest experience.



"I think the architect has a particular interest in detailing not only on the edifice, but in how it relates to some of the hardscapes and softscapes of the landscape. This is really the way to do hospitality. It's not only about being within your room, but about how it speaks to the outside and gives the guests a full experience. This project is exceptional in achieving this."

—CHRIS BARIBEAU, FAIA



# OAK LAWN PLACE



"Projects like this are really challenging. There are always a lot of constraints—budget, site, program—but it's a really elegant solution to a very common construction typology. It creates spaces that are meaningful and becomes part of the fabric of an otherwise challenging site. It's a really good example of how you site the building, and how you provide ample daylight and healthy places to live."

—JAMES TIMBERLAKE, FAIA

## Perkins&Will

| | |
|---|---|
| LOCATION | Dallas |
| CLIENT | Matthews Southwest |
| DESIGN TEAM | Robert Ting, AIA, Ron Stelmarski, FAIA, Tom Reisenbichler, AIA, David Sacha, Alfred Sierra, Assoc. AIA, Junye Zhou, Assoc. AIA, Razan Alshadfan, Suleyma Valdez, Assoc. AIA, Darden Beckham, Sarah McGreevy, Jesus Pineda, Jared White |
| CONTRACTOR | Spring Valley Construction Company |
| STRUCTURAL ENGINEER | Click Engineering |
| MEP ENGINEER | Schmidt & Stacy Consulting Engineers |
| CIVIL ENGINEER | Westwood Professional Services |
| LANDSCAPE ARCHITECT | Studio Outside |
| PHOTOGRAPHER | James Steinkamp |

Oak Lawn Place is North Texas's first affordable housing development for LGBTQ+ seniors, offering people 55+ a safe, welcoming home and community within walking distance of public transit. Formerly an industrial boat salvage yard, the challenging site is sloped and bisected by a creek, with a cost-prohibitive and unbuildable western half. A C-shaped plan maximizes allowable building volume, optimizes daylighting, and shields an outdoor deck floating above the creek. Black brick cladding references the region's Blackland Prairie, while proportionally scaled windows and tawny brick complement the neighborhood vernacular. A distinct corner facade, seemingly weightless over glass-enclosed public spaces, defines the primary entrance with colorful metal panels subtly gesturing to the rainbow flag. The design promotes well-being and belonging through custom murals by a local artist and LGBTQ+ community–related artwork curated by the client.


OAK LAWN PLACE





# THE PAVILION AT ST. JOHN ENCAMPMENT COMMONS

## Agenda Architecture

| | |
|---|---|
| LOCATION | Austin |
| CLIENT | Austin Community College |
| DESIGN TEAM | Michael Hargens, AIA, Tyler Frost, Taylor Burch |
| CONTRACTOR | Harvey Cleary |
| STRUCTURAL ENGINEER | Leap!Structures |
| MEP ENGINEER | Bay & Associates |
| CIVIL ENGINEER | Stantec/WGI |
| LANDSCAPE ARCHITECT | dwg. |
| LANDSCAPE CONTRACTOR | Strata Landscape |
| STEEL FABRICATOR | Renfrow+Co |
| PHOTOGRAPHER | Casey Dunn |

St. John Encampment Commons is the newest open space at the heart of the Austin Community College Highland campus and mixed-use development. It is named for large annual gatherings once held on the site by the St. John Baptist Association, an African American community that owned the land beginning in the late 1800s. The park functions as part front yard, part classroom, part living room, and part performance space, and features a regenerative landscape. Anchoring the primary gathering space is the pavilion, a shade structure whose design was inspired by the forms of the cloth tents that housed encampment attendees. Rotated louvers across the canopy provide shade throughout the day and create a translucent, cloth-like appearance at night. The pavilion celebrates the site's rich history while envisioning a future of environmental responsibility and social equity.



"This project unearthed the history of the site, really thinking about the community that had used it, from an orphanage to encampments. It created a form that reflected that historical significance but reinterpreted it through a totally different materiality, executed with a light touch. It really brings to life that simple, inviting swoop of a tent form."

—ASHLEY RAO, AIA



# PAVILIONS FOR THE COMMONS AT HERMANN PARK



## Marlon Blackwell Architects

| | |
|---|---|
| LOCATION | Houston |
| CLIENT | Hermann Park Conservancy |
| DESIGN TEAM | Marlon Blackwell, FAIA, Ati Blackwell, FAIA, Michael Davis, AIA, Josh Matthews, AIA, Mari McCleod, AIA, Spencer Curtis, AIA, Kertis Weatherby, AIA, Paul Mosley, Ethan Kaplan, Zach Grewe, Carla Chang Mata, Colby Ritter, David Sweere, Matthew Wilson |
| GENERAL CONTRACTOR | Forney Construction |
| CONSULTING ARCHITECT | House & Robertson Architects |
| MEP ENGINEER | Collaborative Engineering Group |
| STRUCTURAL ENGINEER | Fractal Structural |
| CIVIL ENGINEER | Walter P Moore |
| LANDSCAPE ARCHITECT | Michael Van Valkenburgh Associates |
| LIGHTING CONSULTANT | TM Light |
| ENVELOPE CONSULTANT | Studio NYL |
| SPECIFICATIONS | Amy Baker Architect |
| PHOTOGRAPHER | Timothy Hursley |

“The collection of different pavilions really provides for placemaking and wayfinding in a very diverse park. Each of the pavilions has thoughtful details, scale, and materiality, along with a sense of place, of being very much of Houston, which both respects its history but also engages contemporary architecture in a meaningful way.”

—JAMES TIMBERLAKE, FAIA

This project introduces a series of modest pavilions—restroom facilities, a carousel, shade structures, and the adaptive reuse of an existing pavilion—to reinvigorate an overlooked part of the historic park. Set among mature trees and paths, the pavilions strengthen connections to surrounding neighborhoods and campuses while offering shade, wayfinding, and moments of rest. They are situated at the southwestern edge of the park, contributing to a newly realized 26-acre public landscape. Material restraint and tectonic clarity guide the design. Structural systems are straightforward, and materials were selected for durability, climate performance, and compatibility with the landscape. Together, the pavilions advance an ethic of generosity and resilience, support a wide spectrum of users and activities, and contribute to the long-term transformation of Hermann Park as a shared civic resource.







# ROAM RANCH

## Baldridge Architects

Roam Ranch is a testament to rigorous modern design presented in a Central Texas vernacular of form, finish, and spirit. Designed for clients who sustainably raise bison and turkeys, the single-family home accommodates business operations, including podcasts and educational events. Programmatic spaces reside as volumes under a unifying roof gesture, with a Texas dog-trot carport rendered in polycarbonate to create a stunning entry and event space while allowing light into two preexisting structures. The design incorporated these buildings and an elegant but structurally challenged pole barn to create a cohesive compound. A raw stone hearth allows the floor to slip beneath with a 1/4-inch reveal, and a flitched wood and steel structure provides additional support at the eaves' compound cantilevers. In the evenings, the carport glows like a lantern, signaling something special within.

| | |
|---|---|
| LOCATION | Fredericksburg |
| DESIGN TEAM | Burton Baldridge, FAIA, Brian Bedrosian, Assoc. AIA, Drew McMillian |
| CONTRACTOR | Duecker Construction |
| STRUCTURAL ENGINEER | Duffy Engineering |
| PHOTOGRAPHER | Casey Dunn |






"It's a lovely project that's very, very Texas but also charming in its environmental strategies with the use of the dog trot. How the architect stitched existing and new construction and created an incredible amount of circulation for wind to move through was quite compelling. The bars are articulated with incredibly well textured plaster walls that contrast with the rugged steel of the original barn siding. It's really rich in the way the layers happen."

—EVERALD COLAS, AIA, NOMA

# SUMMIT CENTER



## RWA

| | |
|---|---|
| LOCATION | Midland |
| CLIENT | Summit Center |
| DESIGN TEAM | N. Cale Lancaster, AIA, John Scott, AIA, Lily Corral, AIA, Samuel Angel, AIA, Jacob Trail |
| CONTRACTOR | Teinert Construction |
| STRUCTURAL ENGINEER | TYLin |
| MEP ENGINEER | Worth Engineering |
| LANDSCAPE ARCHITECT/CIVIL ENGINEER | Dunaway |
| OWNER'S REP/DESIGN CONSULTANT | Kristina Johnson |
| PHOTOGRAPHER | Luis Ayala, AIA |

The Summit Center mixed-use development establishes a new civic framework for Midland—one rooted in regional identity, environmental resilience, and the human experience. Its buildings form a cohesive architectural edge around a four-acre public park planted with native vegetation and were constructed with weathering steel, masonry, and architectural metal panels to withstand the harsh West Texas climate. Deep roof overhangs, recessed glazing, and shaded walkways mitigate solar exposure while reinforcing human scale and pedestrian comfort. The anchor private office building connects to the client's industrial heritage through a gabion plinth made from reclaimed limestone tailings from their off-site quarry. The breathing wall conceals shaded parking, elevates the occupied floor above grade, and preserves views across the park. Together, the buildings balance rugged durability with precise detailing, designed to weather and strengthen over time.



"The engagement of the architect with the client here probably helped invert this aggregation of uses from a kind of single block with a standard mall-like outcome to a series of more disaggregated buildings connected by this very rich landscape. We applaud the fact that some deeper thinking went into getting to this wonderful outcome."

—JAMES TIMBERLAKE, FAIA



# TERRACE MOUNTAIN RESIDENCE

## A Parallel Architecture

| | |
|---|---|
| LOCATION | West Lake Hills |
| DESIGN TEAM | Ryan Burke, AIA, Eric Barth, AIA, Diane Hong, Chase Humphries, Jacob Brown, Raquel Valdez |
| CONTRACTOR | Arrowhead Construction |
| STRUCTURAL ENGINEER | FORT Structures |
| GEOTECHNICAL ENGINEER | ECS Southwest |
| MEP ENGINEER | Fresh Air |
| INTERIOR DESIGNER | Allison Burke Interior Design |
| LANDCAPE DESIGNER | A Parallel Architecture, The Austin Groundskeeper |
| PHOTOGRAPHER | ↓↘ Chase Daniel, → Joe Fletcher |

Terrace Mountain Residence is set on the site of an abandoned structure atop a limestone bluff overlooking the Texas Hill Country and distant Austin skyline. The house reuses the existing driveway and portions of the original retaining walls, minimizing disturbance to the hillside and mature trees. The steep terrain and seasonal springs that emerge from limestone outcroppings informed a cascading sequence of water elements descending the hillside as vessel, reflecting pond, and pool before returning to the natural creek below. The 5,000-sf house, which bridges this water garden, comprises two interlocking systems: limestone volumes embedded into the hillside and a lighter glass-and-wood structure cantilevered on slender steel columns. An exposed structural wood roof organizes light, structure, and space, while an irori-inspired hearth anchors the transparent living pavilion, framing water, valley, and skyline beyond.





"This is an elegant total composition of understanding a site and a site section, engaging that site section, and making every moment come together as a whole through materiality, light, discovery, and landscape. It's a house that you want to live in. So many houses are done for show, but the totality of this—every moment inside, out, and around it—is about living and habitation and not about architecture for show."

—EVERALD COLAS, AIA, NOMA



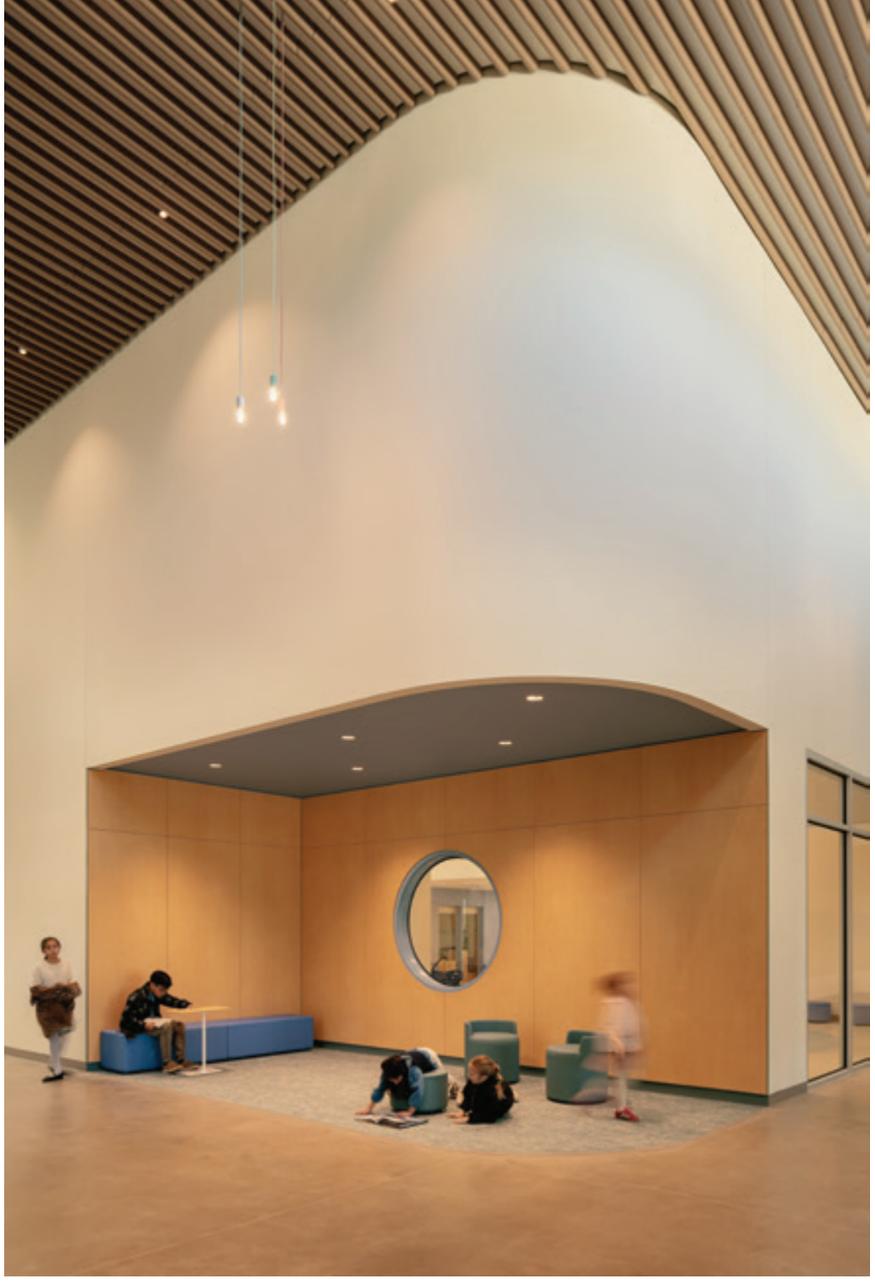


# THOMAS G. HARRIS ELEMENTARY SCHOOL

## LPA Design Studios

| | |
|---|---|
| LOCATION | Austin |
| CLIENT | Austin Independent School District |
| DESIGN TEAM | Jim Oppelt, AIA, Katie Cavazos, Mansour Yousefpour, Curtis Lechner, Liliana Marquez, Cecilia Gutierrez, Anna Duffy, Jill Pedro, Alejandra Hinojosa, Roger Mueller |
| DESIGN-BUILD CONTRACTOR | Joeris |
| STRUCTURAL ENGINEER | Encotech |
| MEP ENGINEER | Waterloo\|MEP |
| LANDSCAPE ARCHITECT | Coleman & Associates |
| CIVIL ENGINEER | Dunaway |
| ACOUSTIC/AV | BAi |
| FIRE PROTECTION | Sheenko Engineering |
| FOODSERVICE | Cosper & Associates |
| PROJECT MANAGER | AECOM, Spire |
| PHOTOGRAPHER | César Béjar |

Harris Elementary School creates a healthy, equitable learning environment for an underserved East Austin community, prioritizing student well-being, security, and stability. The campus uses a “Neighborhood Collab” model shaped through a collaborative process that engaged teachers, district representatives, staff, parents, students, and community members. Each neighborhood is centered on a flexible “Collab Space” featuring diverse seating, an “All-Learners” restroom block, and direct access to outdoor learning spaces. Nooks, small-group spaces, and collaborative areas offer multiple scales for learning, and every scale supports an inclusive community, reflecting the needs of a high special-education population and their families. Harris’s signature “Circle Time” gathering approach inspired fenestration, finishes, and furniture, and the large contiguous learning neighborhoods required significant corridors. To support these often-used connections, the design team incorporated soothing colors, whimsy, daylight, and scale changes.





"Harris Elementary School, in a very subtle way, struck all of us with its incredible, simple use of materiality and a kit of parts. It's just so smart. The wood siding, the careful insertion of muted color as a way to bring forth color, branding, and energy into an elementary school, yet still be respectful of the space and create a sort of timeless design."

—CHRIS BARIBEAU, FAIA

# TRINITY UNIVERSITY BUSINESS & HUMANITIES DISTRICT



## Lake Flato Architects

| | |
|---|---|
| LOCATION | San Antonio |
| CLIENT | Trinity University |
| DESIGN TEAM | Ted Flato, FAIA, Ryan Jones, AIA, Andrew Herdeg, FAIA, Kerry Phillips, AIA, Homero Montemayor III, AIA, Jeff Olivares, AIA, Daniel Garcia, Sara Milicevic |
| CONTRACTOR | Turner |
| STRUCTURAL ENGINEER | Datum Engineers |
| CIVIL ENGINEER | Intelligent Engineering Services |
| MEP ENGINEER | Introba |
| COST ESTIMATING | Vermeulens |
| LIGHTING DESIGN | Studio Lumina |
| AV/IT/SEC | Datacom |
| CODE CONSULTANT | Fire Protection Consulting Group |
| LANDSCAPE ARCHITECT | Rialto Studio |
| PHOTOGRAPHER | Robert Benson |

Trinity University's Business and Humanities District realizes a vision for a cohesive and vibrant interdisciplinary academic district. The architects renovated two historic midcentury buildings designed by O'Neil Ford—Chapman and Halsell Halls—and added Dicke Hall, a new mass timber facility, to complete the campus's academic spine. Renovations transform traditional classrooms into active, hybrid learning environments, while previously underutilized areas become collaboration hubs. Glass, operable partitions, and new skylights make learning visible, foster connection, and bring daylight deep into the buildings. The district extends Trinity's tradition of thoughtful, sustainable campus design, with mass timber supporting structural innovation and providing a warm, expressive materiality. The projects support university goals for reducing embodied and operational carbon: Together, they increased campus square footage by 42 percent while raising overall energy use by less than one percent.





"The dialogue here between the brick and the timber as well as the scale and what it does for the holistic sustainability across the entire campus is an extraordinary story. There was such care and thought at every single way of approaching sustainability, from embodied carbon and energy use to resilience, rainwater, and the pedestrian experience. It's outstanding."

—ASHLEY RAO, AIA

# UNIVERSITY OF HOUSTON RAD CENTER

## Perkins&Will



| | |
|---|---|
| LOCATION | Houston |
| CLIENT | University of Houston |
| DESIGN TEAM | Ron Stelmarski, FAIA, Diego Rozo, AIA, NOMA, Joe Wilfong, AIA, Jeff Stebar, AIA, Julie Gauthier, Francisco Silva, AIA, Jeremy Cheng, Joshua Medina, AIA, Nyx Valerdy Marquez, AIA, Harshita Batra, Bri Ortiz, Rachel Flanagan, Hillary Gee, AIA, Deborah Madera, AIA, Xuehao Yang |
| CONTRACTOR | Turner Construction |
| STRUCTURAL & CIVIL ENGINEER | Martinez Moore Engineers |
| MEP ENGINEER | Henderson Engineers |
| CODE CONSULTANT | Jensen Hughes |
| ACOUSTICAL CONSULTANT | Jaffe Holden |
| TECHNOLOGY CONSULTANT | DataCom Design Group |
| FOOD SERVICE CONSULTANT | Ricca Design Studios |
| COST CONSULTANT | Project Cost Resources |
| LEED CONSULTANT | GreenNexus Consulting |
| LIGHTING CONSULTANT | G2LD |
| MASS TIMBER FABRICATOR | Timberlyne |
| LANDSCAPE ARCHITECT | Clark Condon |
| PHOTOGRAPHER | James Steinkamp |

"I was impressed by the strategic use of mass timber, the reuse of the existing foundations, and the opportunity to use this smaller, more pedestrian-scaled, open building to respond to some of the closed, taller buildings around it and really make an impact on the campus."

—ASHLEY RAO, AIA

The Retail, Auxiliary, and Dining (RAD) Center at the University of Houston is the campus's first mass timber construction, replacing a flood-prone below-grade dining facility severely damaged during Hurricane Harvey. Nestled in the campus's "woodlands" area, the building blends food and art within a natural setting, standing apart from its blank-facade neighbors through activated edges and ground-level transparency. The material palette follows the campus standard but flips the proportions, achieving a lighter presence while creating a cohesive student experience that feels inherently part of the university. Connection with nature is reinforced through vertical facade rhythms and upper-story glass that reflects the surrounding tree canopy while flooding the interior with light. The RAD supports students' physical well-being, giving them opportunities to nurture mind, body, and spirit through nutritious food, social gatherings, and inspiring art.





# UT SOUTHWESTERN MEDICAL CENTER AT REDBIRD

## Perkins&Will

| | |
|---|---|
| LOCATION | Dallas |
| CLIENT | The Shops at RedBird and UT Southwestern |
| DESIGN TEAM | Ron Stelmarski, FAIA, Sapna Bhat, AIA, Andrew Metter, FAIA, Ian Sinnett, AIA, Nanette Harmon, AIA, Seth Bryant, Stephanie Lowrance, Kevin Mereness |
| CONTRACTOR | Whiting-Turner |
| MEP ENGINEER | KAI Enterprises |
| LANDSCAPE ARCHITECT | Hocker |
| STRUCTURAL ENGINEER | Click Engineering |
| ENVELOPE CONSULTANT | Wiss, Janney, Elstner Associates |
| CIVIL ENGINEER | Kimley-Horn |
| PHOTOGRAPHER | Leonid Furmansky |

UT Southwestern Medical Center at RedBird transforms the skeleton of a vacant Sears department store into a large community clinic. The facility provides family medicine, women's health, dialysis, and other services, bringing much-needed preventative medicine to South Dallas. Ample parking, proximity to the freeway, and access to public transportation made the site desirable, and the architects sought to keep the existing shopping mall structure as intact as possible. To address the floor plate's limited access to natural light, they introduced a slot at the center of the building to increase daylighting. This intervention allowed for the creation of a garden for the waiting areas that anchors the corridors, supporting intuitive wayfinding. The adaptive reuse project preserves an important piece of the community's collective memory while transforming the building into a place of care and healing.





"The 'big box' idiom is completely gone because of this strategic carving of the spaces. It's a tremendous transformation with the amount of transparency and the way it turns what was a lifeless box into something that's really serving the community. It's a key prototype for us to look at for what American malls could become to stay alive and serve a new use."

—CHRIS BARIBEAU, FAIA





# VINE STREET TESTING CENTER

## Beck Architecture

| | |
|---|---|
| LOCATION | Dallas |
| DESIGN TEAM | Ed McGonigle, AIA, Michael Kaiser, AIA, Timothy Shippey, AIA, Scott Somerville, Assoc. AIA, Ashley Hale, AIA, Javier Ortiz, Natalie Goodall |
| CONTRACTOR | J.E. Dunn |
| STRUCTURAL ENGINEER | L.A. Fuess Partners |
| MEP ENGINEER | Purdy-McGuire |
| CIVIL ENGINEER | Kimley-Horn |
| LANDSCAPE DESIGN | Hocker Design |
| LIGHTING DESIGN | Essential Light Design Studio |
| ACOUSTICIAN/LOW VOLTAGE | Salas O'Brien |
| FOOD SERVICE | TriMark |
| PROGRAMMING | Goodall Planning |
| PHOTOGRAPHERS | ↖ Joe Aker, ↗ Chad Davis, ↘ Eric Heimlich |

An undisclosed medical board has constructed a new building that reflects the organization's focus on wellness and sustainability while anticipating a demographic shift in the profession to 90 percent female. The center, conceived with the philosophy that "form follows practice and ritual," integrates harmoniously into its tree-lined neighborhood. It comprises four interconnected levels, each tailored to specific activities throughout the year. The ground floor serves as a welcome center with bus drop-off and conference space. Above, a testing center provides a calming environment for in-person exams. The third level supports collaboration among industry leaders administering the exams, and the top level houses transparent administrative offices. A central atrium enhances connectivity and movement, linking the interior with the surrounding landscape. Below-grade parking frees the ground plane, creating a clear arrival sequence and improving pedestrian access.



"This is a project that really took health and wellness and community impact as part of its parti. We saw that brought to life in the way this building created an opportunity for natural light to filter into the spaces, the way it was laid out in section from more public to more private as you move up, and the sophistication of an internal stair that connected and really wove through the entire project."

—ASHLEY RAO, AIA





# VINEYARD RESIDENCE

## Clayton Korte

| | |
|---|---|
| LOCATION | Buellton, California |
| CLIENT | Ranch de Zo |
| DESIGN TEAM | Brian Korte, FAIA, Josh Nieves, AIA, Verónica Lloveras |
| CONTRACTOR | Specialty Construction |
| STRUCTURAL ENGINEER | Buehler |
| MECHANICAL ENGINEER | TEP Engineering |
| CIVIL ENGINEER | Coast Engineering & Design |
| LIGHTING DESIGNER | FMS Partners in Architectural Lighting |
| ENERGY COMPLIANCE | In Balance Green Consulting |
| LANDSCAPE ARCHITECT | Arcadia Studio |
| PLANNING | Jones Land Use Planning |
| WHITE GLOVE DELIVERY & INSTALL | Bright Delivery |
| PHOTOGRAPHERS | Casey Dunn |

Perched above 50 acres of vineyard and integrated into the hillside, this compact T-shaped home harmonizes with the landscape, placing primary living areas at grade for a seamless indoor-outdoor connection. The bedroom wing shields the house from prevailing winds, while private suites flank a central kitchen and living space that opens to two outdoor terraces—one overlooking the vineyard's signature "caracol" rows, the other framing panoramic vistas. A one-room-wide plan ensures natural light and cross-ventilation throughout, and deep overhangs provide passive solar shading. Expansive glazing captures dramatic views, while a westward-sloping shed roof with photovoltaic panels offsets utility-provided energy. The exterior references regional agrarian structures, while interiors feature white oak paneling, hand-troweled plaster, and custom millwork. The result is a quiet, rustic elegance rooted in sustainability and a strong sense of place.





"This shows a really deft hand in creating spaces that are raw yet elegant, very livable, warm, and inviting. The overall attention to detail and warmth that comes through in the project even though the structural integrity is exposed—it makes for an elegant plan, simple siting, and a great home."

—CHRIS BARIBEAU, FAIA


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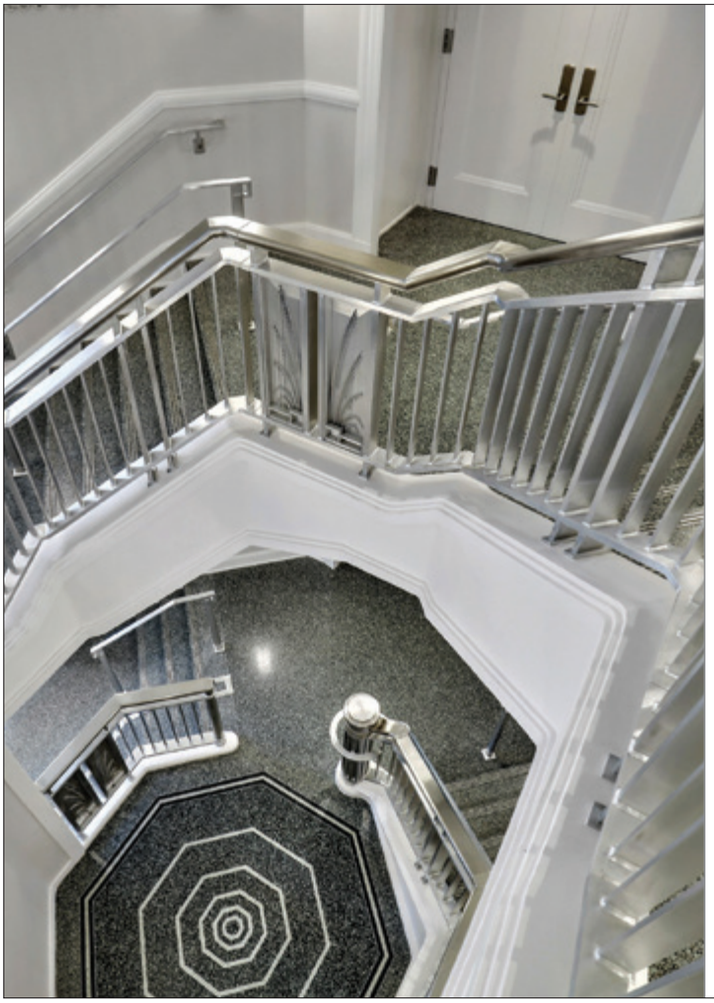
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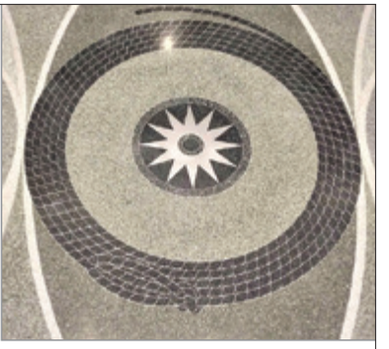
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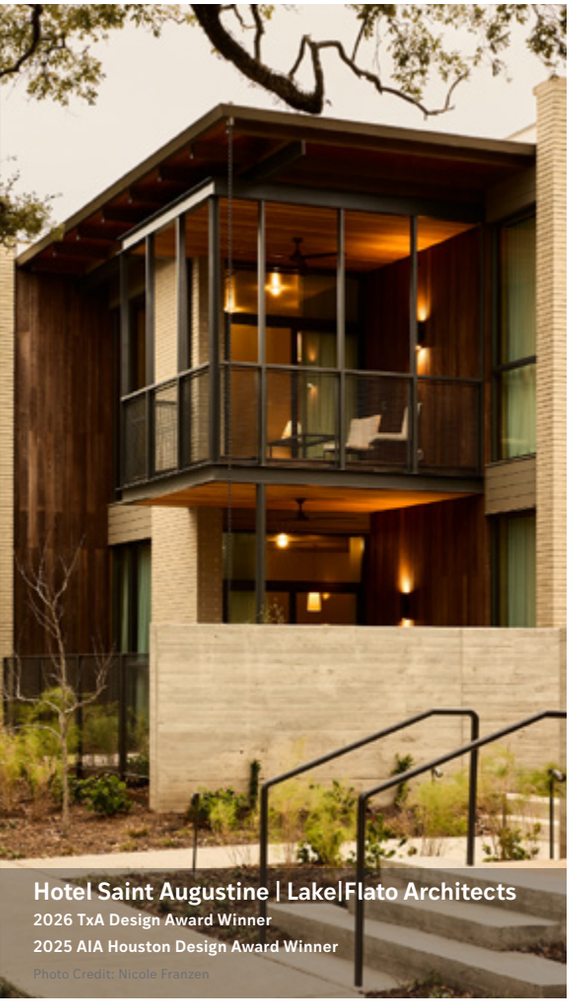



River Hills Residence | Miró Rivera Architects
2026 AIA Austin Design Award of Merit
2023 TxA Design Award Winner
Photo Credit: Casey Dunn



Summit Center | Rhotenberry Wellen Architects
2026 TxA Design Award Winner
2025 West Texas AGC - Platinum Award
Photo Credit: Ayala Photography



Hotel Saint Augustine | Lake|Flato Architects
2026 TxA Design Award Winner
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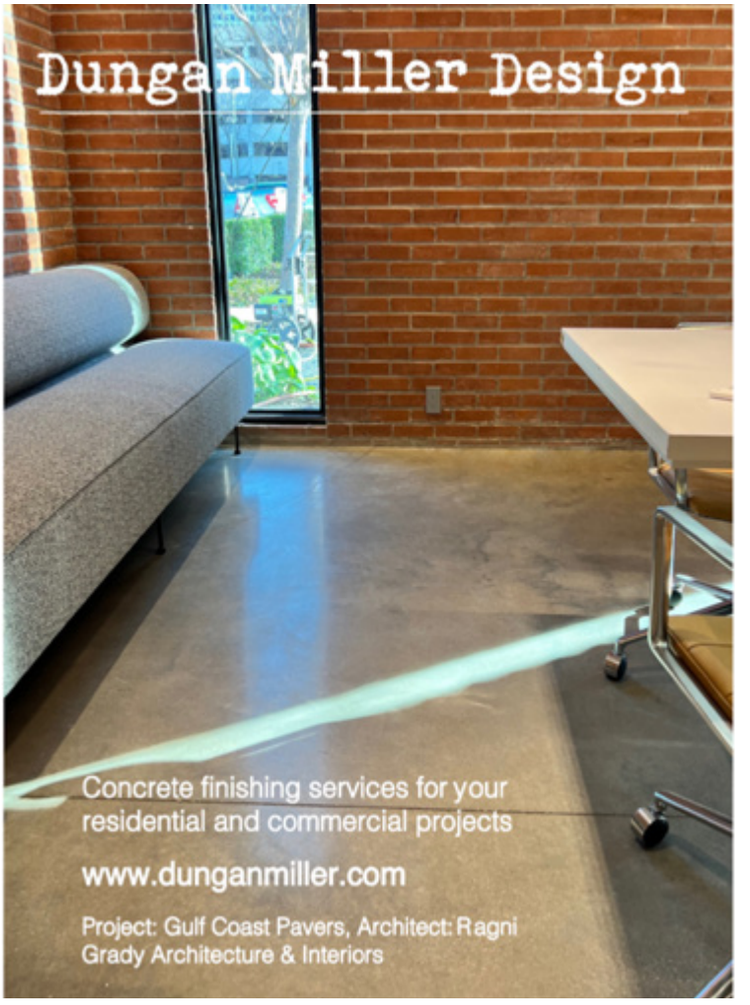
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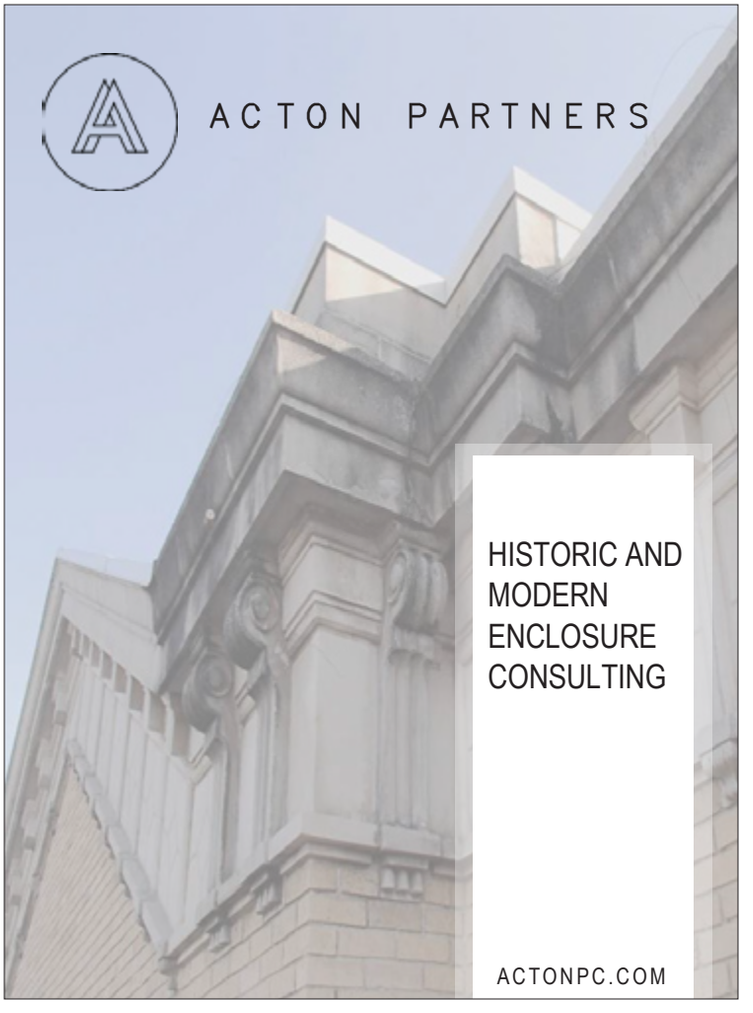
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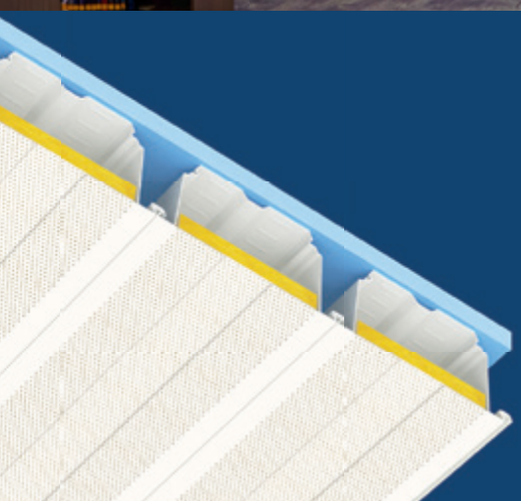
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Richland High School – Prosper, Texas Architect: Huckabee – Fort Worth, Texas

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**SPRING 2027**

| | |
|---|---|
| FEATURE | Cycles |
| PRODUCTS | Circular Materials |
| EDITORIAL | October 6, 2026 |
| EST. RELEASE | March 2027 |

**EARLY SUMMER 2027**

| | |
|---|---|
| FEATURE | Paradigms |
| PRODUCTS | Indoor/Outdoor |
| EDITORIAL | December 15, 2026 |
| EST. RELEASE | May 2027 |

**LATE SUMMER 2027**

| | |
|---|---|
| FEATURE | Air |
| PRODUCTS | Air Systems |
| EDITORIAL | February 23, 2027 |
| EST. RELEASE | July 2027 |

**FALL 2027**

| | |
|---|---|
| FEATURE | Awards |
| PRODUCTS | Best of Show |
| SPECIAL INSERT | TxA27 Design Expo Exhibitor Guide |
| EDITORIAL | April 30, 2027 |
| EST. RELEASE | October 2027 |

**WINTER 2027**

| | |
|---|---|
| FEATURE | Tolerances |
| PRODUCTS | Color |
| EDITORIAL | July 16, 2027 |
| EST. RELEASE | December 2027 |

Have a compelling story or new project that would be a great fit for one of our upcoming issues?

Submit pitches online at:
*magazine.texasarchitects.org/submitting-materials*

## CRAFTING YOUR PITCH

We value diverse perspectives and welcome many content types that support our mission. Project types of any kind may be submitted for consideration.

The theme for each issue is intentionally broad and open to interpretation. We recommend that you consider how your project or article idea might align with an issue when crafting your submission.

Because we receive more submissions than we can publish, we often must decline strong proposals due to space limitations or because they're not distinct enough from other articles. Pitches received earlier in the editorial cycle have a greater likelihood of being accepted. Strong pitches that we receive that we do not have an immediate placement for may be used to inform the development of the editorial calendar the following year. If we don't have an immediate placement for an article, we may in the future.

These are some of the qualities we look for when evaluating what to publish:

**ALIGNMENT** – We seek content that supports each issue theme, TA's mission, and TxA's strategic priorities.

**ORIGINALITY** – We appreciate new perspectives on fresh and historical topics alike.

**RESEARCH** – This may be original academic research, interviews, or secondary references.

**ENGAGING WRITING** – We look for topics that are not only informative but pleasurable to read.

**SPECIFICITY** – Avoid ideas that are too broad. Most professionals will already be knowledgeable about general design and sustainability principles.


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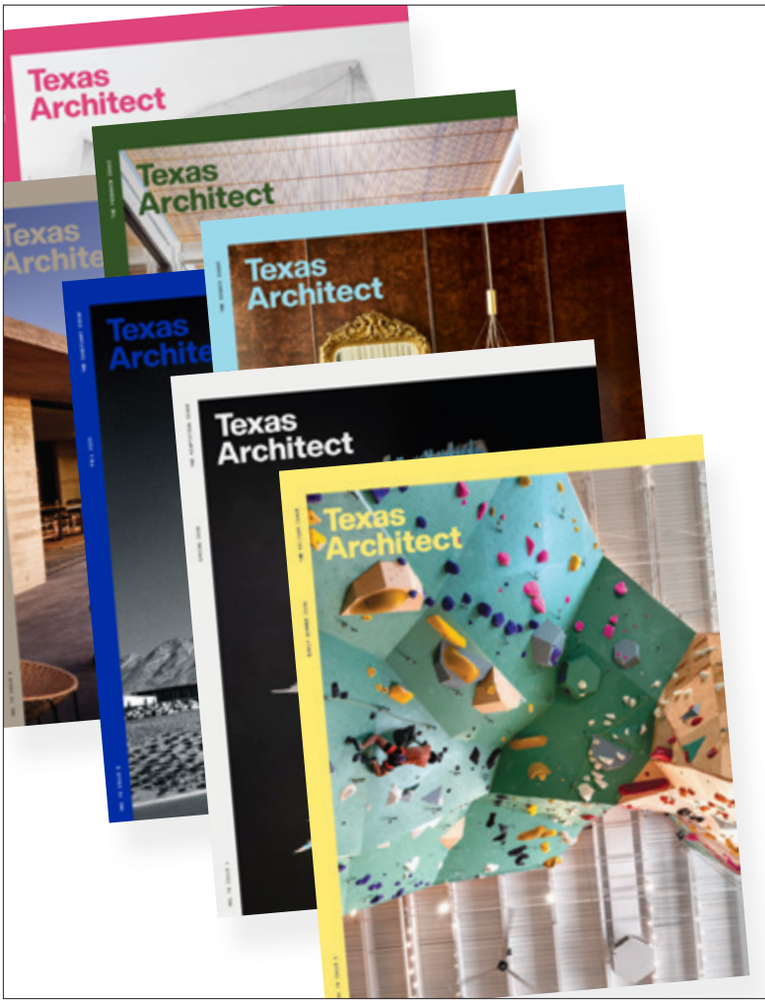
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# A Texas Original

Tucked away in the rocky creek beds and twisting tree canopies of the Edwards Plateau, the Rawhide Residence emerges from the rugged terrain.

The 6,500 square foot luxury project, designed by Dallas-based Wernerfield, sits on 45 acres adjoining the Barton Creek Habitat Preserve. Visitors who approach the long, meandering gravel drive are greeted by an unfolding view of the expansive forest preserve and the not-too-distant Bee Cave area.

Rather than competing with the landscape, the residence is conceived as an understated architectural response — modern, enduring, and carefully embedded in its surroundings. To achieve this, designers chose locally sourced materials including Texas Post Oak — a strong, tough, and durable wood that is highly sought after among Texas designers.

"The site pleaded for building materials that would both compliment and endure its rugged natural surroundings," said Paul Field, Architect at Wernerfield. "Selecting Phillips Forest Products native Texas Post Oak Wood for the project was an appropriate and sensible design solution."

Post Oak, or Quercus stellata, grows throughout the southern United States, extending as far north as Massachusetts. Texas Post Oak, however, is distinctive, growing in the region known as the Texas Post Oak Savannah, where it is shaped by a harsher climate. These conditions produce shorter, more gnarled trees, yielding wood with a more pronounced grain and distinctive knot pattern.

"The Rawhide Residence is a true testament to Wernerfield's honest material usage and reliance on locally sourced materials," said Allen Phillips, whose family owns Phillips Forest Products.

Historically, Post Oak was used primarily for fence posts because of its hardiness and resistance to rot. Today, Texas Post Oak is increasingly valued as a finish material for its natural beauty, durability, and distinctly regional character.

A registered Texas Historic Business and one of the state's oldest family-owned sawmills, Phillips Forest Products milled the wood directly from the log at its historic sawmill in De Kalb, Texas. The lumber was then kiln-dried and milled to pattern at its milling facility. The team did this to provide multiple milled patterns for the Rawhide Residence to add character and beauty to the design.



"Selecting Phillips Forest Products' native Texas post oak wood for the project was an appropriate and sensible design solution."

**Paul Field**

ARCHITECT
WERNERFIELD



Photography: Robert Tsai

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AIA

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# KAHN, UNFILTERED

## *Louis I. Kahn: The Last Notebook*

## Louis I. Kahn, edited by Sue Ann Kahn

## Lars Müller Publishers, 2024

By Lawrence Speck, FAIA






**The great American architect** Louis I. Kahn was remarkable both for how late he started the most productive era of his career and for how much he managed to accomplish in the last few years of his life. Between 1972 and 1974, he completed or was nearing completion of the Kimbell Art Museum in Fort Worth, Exeter Library in New Hampshire, the Arts United Center in Fort Wayne, Indiana, the Korman House north of Philadelphia, and a whole campus for the Indian Institute of Management in Ahmedabad. He was making significant progress on the National Assembly Building in Dhaka, Bangladesh (his magnum opus, begun in 1962), and construction had started on the Yale Center for British Art. He was working on active design projects for the Hurva Synagogue and Government Hill Development in Jerusalem, the Bicentennial Exhibition in Philadelphia, the Graduate Theological Union Library in Berkeley, the Pocono Arts Center in northeastern Pennsylvania, large development projects in Rabat, Morocco, and Tehran, Iran, and both a Holocaust Memorial and the Franklin D. Roosevelt Memorial in New York City.

Kahn was traveling constantly, all over the world, and was frequently separated from his office, his drawing board, and his beloved rolls of Bienfang Canary Tracing Paper that so perfectly accommodated his unique drawing style. The medium for developing his ideas in this phenomenally productive period of his life was often one of the dark red, hardcover Winsor & Newton sketchbooks that became his constant and flexible companion. He used his familiar drawing utensils—graphite pencils, charcoal pencils, and vine charcoal, as well as colored pencils and pens—to render images on the wafer-thin, translucent paper. He often used the sketchbooks not just for drawing but also for developing concepts verbally and taking everyday notes about people and places.

It is such a privilege to now be able to get a very personal glimpse into Kahn's life and design thinking in this critical period of his career through the recent publication of *Louis I. Kahn: The Last Notebook*, edited by Kahn's daughter Sue Ann Kahn. Clearly a labor of love, this little publication consists of two thin volumes. One is a remarkably authentic facsimile of the last of the 18 surviving sketchbooks Kahn used. The other is a tidy paperback companion containing an insightful essay by Michael J. Lewis, along with a series of supplemental illustrations and interpretations that provide clarification, background, and texture to the reading of the facsimile.

The technical reproduction of the facsimile is extraordinarily impressive. Great credit is due to the German firm that produced the book, Lars Müller Publishers, for its meticulousness in creating an authentic reproduction in both materials and detail. Images from one side of the diaphanous paper telegraph through to the other side just as they did in the original book. Smudge marks from the charcoal are faithfully represented on the sketches themselves as well as where they transferred onto opposite sheets. The front cover has some very endearing black ink stains that register the little book clearly as an everyday, utilitarian object—a tool of the trade for its famous owner. The blank pages at the end, which constitute more than half of the volume, document the abruptness of Kahn's unexpected death on March 17, 1974, and the heartbreaking incompleteness of his accelerating career.

There is so much insight to be gained into both Kahn the man and Kahn the designer by a careful investigation of this precious artifact! Though he draws beautifully and prolifically, it is clear that this architect conceives projects primarily in his head, not on paper. As Michael J. Lewis observes of a detail for an outdoor space at the Yale Center for British Art, "He already had completely designed the fountain in his head—in plan, section and construction." He then captured that mature conception in the sketchbook. If one is expecting many "trial-and-error" iterations of each design study, they will not find them here. Most of the sketches are singular representations of a mature design idea. Drawing is a means of holding onto ideas that are already fully baked in Kahn's deep, rich imagination.

It is also impressive how reliant Kahn is on verbal tools, as well as images, in conceiving design. I have seen dozens of architects' sketchbooks, but I do not remember ever seeing one with as many words as this one. Many of the words outline philosophical positions and are meant as notes he would use in giving talks, but words are also used to complete the depiction of the experience of the place he is designing, noting materials, accoutrements, and context.

Kahn's distinctive theories come through loud and clear in the sketchbook. In the lecture he delivered at Wharton School of Business in October 1973, using notes in the book, he describes the "desire to express as being an aura which sits within us, all of us, in some form or another. The farmer has it, the architect has it, the business man has it, the painter has it." This is a profound notion that is certainly poignant in an era of AI. Part of what is so powerful about Kahn's work is

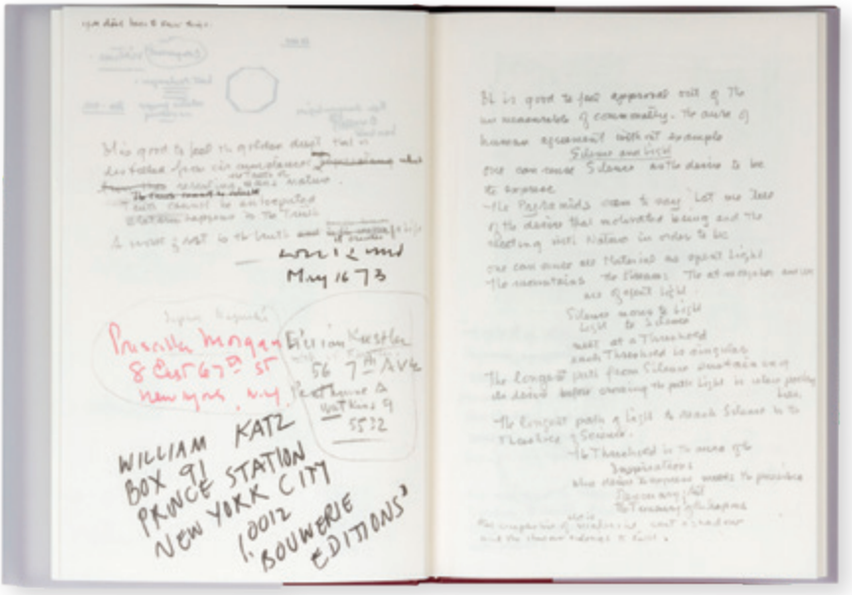
how personal it is—how much it came from deep urges and deep beliefs. He shook the world of late Modernism and established himself as a leading voice in the mid-20th century because he was able to harness his "desire to express" in a powerful and inspiring way.

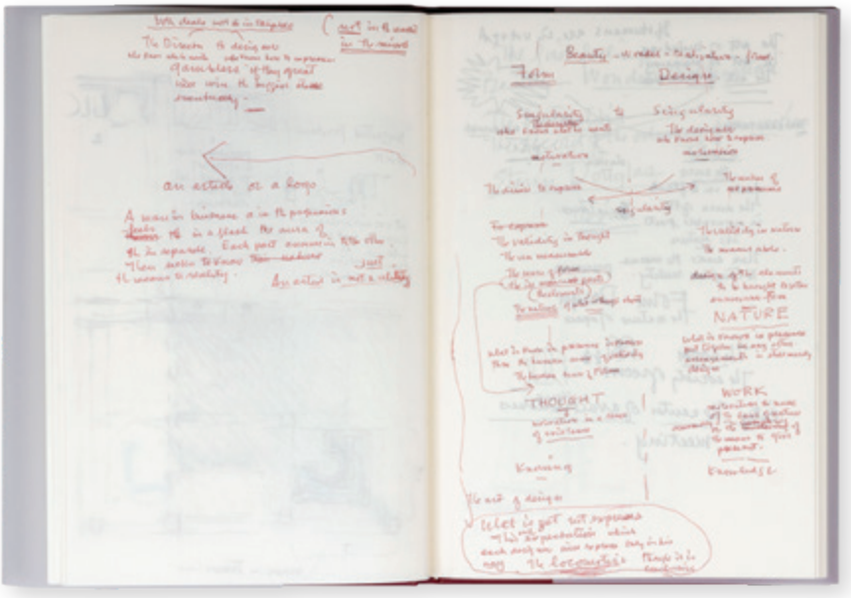
And yet, this is not the sketchbook of an arrogant or self-centered architect. Kahn's graciousness, ease, and humanity are expressed beautifully here. In her editor's note, Sue Ann Kahn highlights a page with comments from a party Kahn attended in New York. She reminisces, "What tickles me about this page is that it captures what a social animal my father was and how he charmed everyone around him…." Humor, irony, delight and pathos fill these pages. There is also very clear evidence of how responsive and collaborative Kahn was. Michael J. Lewis notes that clients "seem to have appreciated his low-key demeanor and humility. Here was an architect who did not dictate but listened." Kahn managed to assert his "desire to express" while also listening to and absorbing the input of other players in the design process.

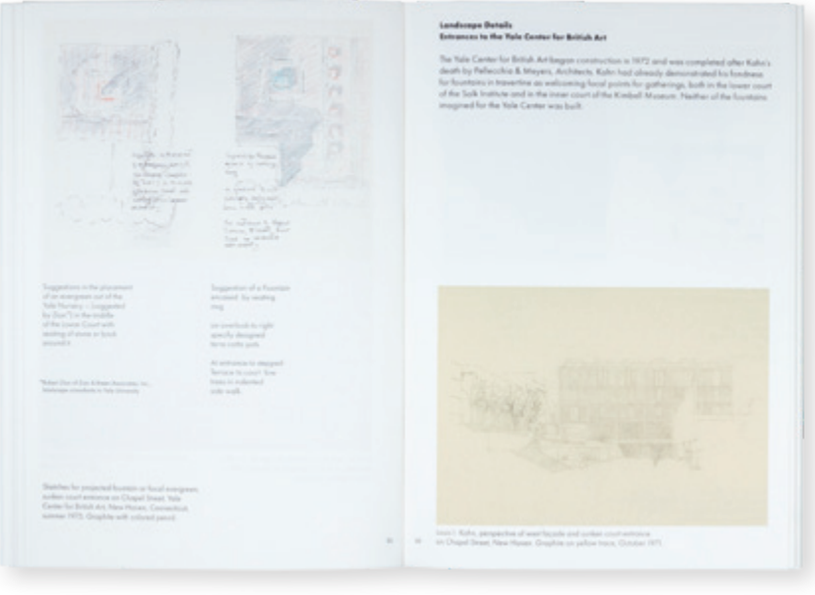
That kind of collaboration, however, was not always a smooth or easy process. The sketchbook is remarkable for its recording of the full cycle of the design for the Roosevelt Memorial—from sketches of its first version to its ultimate form. While one would like to think that such an accomplished architect at the peak of his career might be in full control of the design of a project so personally important to him, that is clearly not the case. Through a long process that was, at some stages, "savage and humiliating," Kahn persisted, going through the "melancholy process of paring down his design" repeatedly. Like any good architect, he struggled to get the very best result out of even very difficult situations.

Go out and buy this book! It is likely to feel both familiar and revelatory. It is, perhaps, the most accurate and authentic representation of the way a great architect works that I have ever come across.

Lawrence Speck, FAIA, is a practicing architect at LPA Design Studios and a professor in the School of Architecture at UT Austin.




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PUBLISHERS AND SUE ANN KAHN

# In this issue we highlight a few of the “Best in Show” products from this year’s trade events, including the Kitchen & Bath Industry Show in Orlando, NeoCon in Chicago, and Clerkenwell Design Week in London.

by Rita Catinella Orrell





**↘ HEM SCREEN**
Isomi
isomi.com

Winner of a Silver Award in the Acoustics & Privacy category at NeoCon, Hem has a softly rounded silhouette and a translucent, lightweight textile construction that filters light and visibility while bringing privacy and spatial definition to contemporary interiors. Designed by British designer Paul Crofts, this freestanding architectural screen system defines space without interrupting the openness of collaborative workplaces, hospitality settings, and lounge spaces.

**↑ SCOOP 33 CHAIR**
Woodbender
woodbender.com

Woodbender, a steam-bent furniture maker from Cape Town, South Africa, won Best of Clerkenwell and Best Craftsmanship for the Scoop 33 Chair during Clerkenwell Design Week. Woodbender’s manufacturing technique allows a single length of timber to be sculpted into refined, dynamic forms. Designed by Jordan Bailiff, this elegant, steam-bent timber chair is formed through 33 carefully executed bends that provide sculptural support and comfort to sitters.

**↑ PATIN CHAIR**
Andreu World | andreuworld.com

Designed by Patricia Urquiola, Patin received a Gold Award for Guest Seating and the People’s Choice Award at NeoCon 2026. A continuous solid wood base, inspired by the profile of a sled, defines the architecture of the chair. An upholstered shell, conceived as a folded cushion, appears to float on this frame. Available as both a chair and an armchair, Patin is suited for residential, hospitality, and contract settings.





**↗ SOUNDFORM**
Arktura
arktura.com

SoundForm won a Gold in Lighting (Sconces) and a Silver in Acoustic Solutions at NeoCon. SoundForm creates a wall that looks custom-made but is an adaptive architectural system built around three sculptural flute profiles: curved, rectangular, and V-shaped. Made from Arktura's Soft Sound material (100% PET felt with up to 60% recycled content), SoundForm delivers dimensional depth thanks to its optional integrated indirect lighting.

**↓ FREEPOWER FOR COUNTERTOP 2**
FreePower
freepower.io

FreePower won a Best of KBIS for the third consecutive year, this time a Gold in Game-Changing Innovation for the FreePower for Countertop 2. Mounted into natural or engineered stone, FreePower's latest generation powers devices faster and more precisely. Users can place multiple devices across the charging zone in any orientation—no precise alignment is required. It is also the first to deliver high power specifically for larger devices like laptops and tablets.



**↘ SMART DOUBLE WALL OVEN WITH LIVE LOOK-IN**
KitchenAid
kitchenaid.com

Winner of Best in Show at this year's KBIS is the Smart Double Wall Oven with Live Look-in from KitchenAid. Smart chefs know that every time the oven is opened, heat escapes, creating an uneven cooking experience. This oven lets you check on food in the oven at any time with an Intelligent Cooking Camera that displays on your oven touchscreen or connected mobile device.



# OCTOBER

**FRIDAY 9**

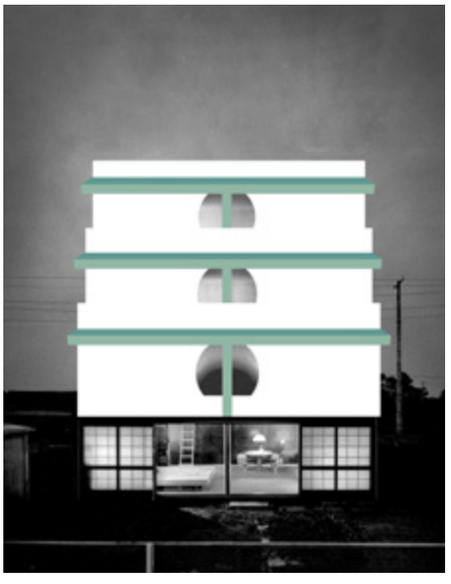
LECTURE
**Rice Architecture Presents Jane Hutton: "Still Here: How to Care for What's Already There"**
Farish Gallery, MD Anderson Hall
Loop Rd.
Houston
arch.rice.edu

**SATURDAY 10**

EXHIBITION OPENING
***Shadows on Stone: Portraits of Colonial Mexican Architecture***
Blanton Museum of Art
200 E. Martin Luther King Jr. Blvd.
Austin
blantonmuseum.org

**MONDAY 12**

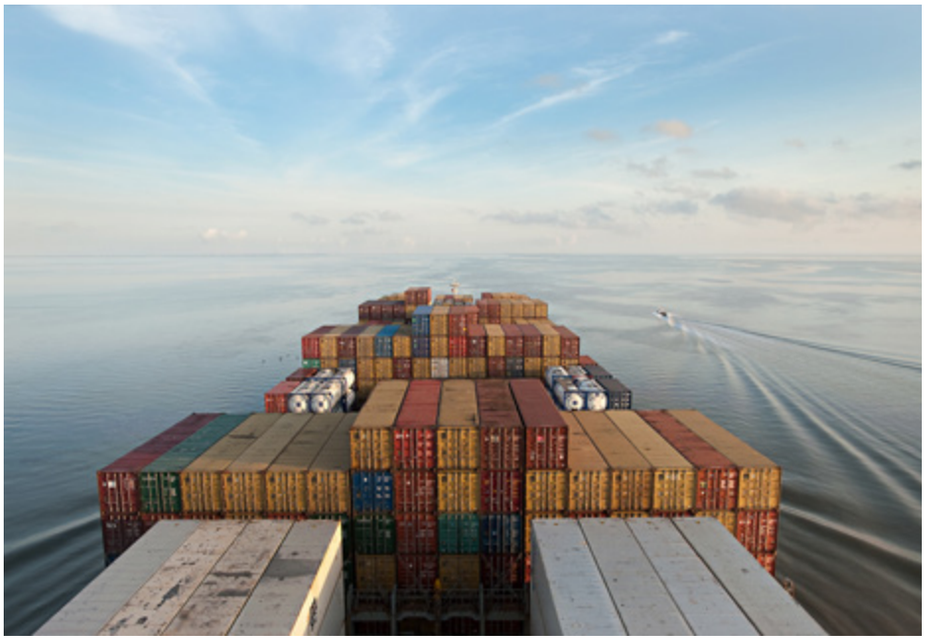
LECTURE ↓
***UTSOA Lecture Series presents Mark Lee***
William C. Powers, Jr. Student Activity Center Auditorium
2201 Speedway
Austin
soa.utexas.edu



A founding partner of Los Angeles–based Johnston Marklee, Mark Lee will present selections of current and past work from the firm's diverse portfolio over 28 years of practice within the context of arts and cultural institutions and their relationship with the fabric of cities.

**FRIDAY 16**

EXHIBITION OPENING
***Adraint Bereal: As It Appears***
UT Visual Arts Center
2301 San Jacinto Blvd.
Austin
utvac.org



**WEDNESDAY 21**

LECTURE
**Rice Architecture Presents Jenny Jones of Terremoto: "Radical Gardens of Love and Interconnectedness"**
Farish Gallery, MD Anderson Hall
Loop Rd.
Houston
arch.rice.edu

**FRIDAY 23**

EVENT
***27th Annual Golf Tournament***
Topgolf El Paso
365 Vin Rambla Dr.
El Paso
aiaelpaso.org

**SATURDAY 24**

EVENT
**Rice Civic Forum: *Gulf Coast Futures: Galena Park***
Convened by Amna Ansari and Albert Pope
Galena Park Resources and Training Center
1721 16th St.
Galena Park
arch.rice.edu

**SATURDAY 24 – SUNDAY 25**

EVENT
***AIA Austin Homes Tour***
Self-Guided, Various Locations
Austin
aiaaustin.org

EVENT
***AIA Dallas Tour of Homes***
Self-Guided, Various Locations
Dallas
aiadallas.org

**SUNDAY 25**

EXHIBITION OPENING
***American Modernism from the Charles Butt Collection***
The Museum of Fine Arts, Houston
5601 Main St.
Houston
mfah.org

**MONDAY 26**

LECTURE
***UTSOA presents Michael Maltzan: "Scales of the City"***
William C. Powers, Jr. Student Activity Center Auditorium
2201 Speedway
Austin
soa.utexas.edu

**SATURDAY 31**

EXHIBITION OPENING
***The Etruscans: From the Heart of Ancient Italy***
San Antonio Museum of Art
200 W. Jones Ave.
San Antonio
samuseum.org

# NOVEMBER

**SUNDAY 1**

EXHIBITION CLOSING ↑
***The Big Picture***
Arlington Museum of Art
1200 Ballpark Way
Arlington
arlingtonmuseum.org

In partnership with the Texas Photographic Society, the Arlington Museum of Art presents a juried exhibition exploring the impact of photography printed on a large scale.

TOP: LOUIS VEST, *WHAT DOES A SHIP SEE?* 9, 2011, COURTESY ARLINGTON MUSEUM OF ART
BOTTOM: JOHNSTON MARKLEE, KYOTO HOUSE COLLAGE, 2019, COURTESY UNIVERSITY OF TEXAS AT AUSTIN SOCHOOL OF ARCHITECTURE

MONDAY 2

LECTURE
**UTSOA presents Christy Ten Eyck**
Harry Ransom Center Prothro Theater
300 W. 21st St.
Austin
soa.utexas.edu

FRIDAY 6

EVENT
**Rice Architecture Symposium: *Swamp Systems***
Convened by Maggie Tsang
Farish Gallery, MD Anderson Hall
Loop Rd.
Houston
arch.rice.edu

SUNDAY 8

EXHIBITION CLOSING ↓
***X Marks the Spot: Contemporary Screenprinting at Brand X Editions***
Dallas Museum of Art
1717 N. Harwood St.
Dallas
dma.org

Experience an avant-garde playground of vibrant, larger-than-life works featuring collaborations between artists such as Tschabalala Self, Helen Frankenthaler, Rashid Johnson, and Deborah Kass and the legendary screenprinting studio Brand X Editions.

EXHIBITION CLOSING
***Art, Place, and Power: Project Row Houses in Houston's Third Ward***
The Museum of Fine Arts, Houston
5601 Main St.
Houston
mfah.org

MONDAY 9

LECTURE
**UTSOA presents Little Wing Lee**
Goldsmith Hall Auditorium
310 Inner Campus Dr.
Austin
soa.utexas.edu

THURSDAY 12

EVENT
***Awards & Honors Breakfast***
AIA Dallas
325 N. St. Paul St., Ste. 150
Dallas
aiadallas.org

SATURDAY 7

EXHIBITION OPENING
**Twisted, Plaited, Sculpted: Collection of the Carl & Marilynn Thoma Foundation**
The Crow Museum
2010 Flora St.
Dallas

SATURDAY 7 – SUNDAY 8

EVENT
**AIA Houston Home Tour**
Self-Guided, Various Locations
Houston
architecturehouston.org

FRIDAY 13

LECTURE
**Rice Architecture Presents Li Hu of OPEN Architecture: "OPEN for a World in Flux"**
Alumni Award and Reception
Farish Gallery, MD Anderson Hall
Loop Rd.
Houston
arch.rice.edu



LEFT: TSCHABALALA SELF, *HOMEBODIES - ALL AMERICAN 1*, 2022, PHILADELPHIA MUSEUM OF ART: GIFT OF BRAND X EDITIONS, NEW YORK, 2023. PHOTO BY SARAH CROOP, COURTESY DALLAS MUSEUM OF ART
RIGHT: DOMINIQUE DE MENIL WITH JERMAYNE MACAGY, CA. 1957. COURTESY OF MENIL ARCHIVES, THE MENIL COLLECTION, HOUSTON. PHOTO: MAURICE MILLER

EVENT & LECTURE
**AIA Fort Worth Design Awards Announcement with Lecture by Juror Reza Azard**
The Modern Art Museum of Fort Worth
3200 Darnell St.
Fort Worth
aiafw.org

WEDNESDAY 18

LECTURE
**UH Hines College of Architecture + Design presents Lea Stewart**
Architecture Bldg., Room 150
4200 Elgin St.
Houston
uh.edu/architecture

## DECEMBER

FRIDAY 11

EXHIBITION OPENING ↓
***How to Make an Exhibition: The Story of Jermayne MacAgy***
The Menil Collection
1533 Sul Ross St.
Houston
menil.org



The Menil honors curator, art historian, and museum director Jermayne MacAgy (1914–1964), whose transformative installations, Dominique de Menil recalled, installations created an "atmospheric miracle, which set the work of art in such a light that it would shine and talk to anyone who would care to listen."

THURSDAY 31

EXHIBITION CLOSING
***Nasher Public: Alicia Eggert***
Nasher Public Commission
2001 Ross Ave.
Dallas
nashersculpturecenter.org

GATHER
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# 2026 DESIGN EXPO
# Exhibitor List

*Exhibitor list current as of August 14, 2026. For the most up-to-date information, visit texasarchitects.org/txa26designexpo*

**A. Bargas & Associates**
Booth 669
San Antonio, TX
abargasco.com

**Acme Brick** SPONSOR
Booth 958
Fort Worth, TX
brick.com

**AIA San Antonio**
Booth 722
San Antonio, TX
aiasa.org

**AIS Architectural Image Systems**
Booth 764
Balch Springs, TX
aisysllc.com

**Allegion Services Group**
Booth 868
Fate, TX
us.allegion.com/en/solutions/our-services.html

**Allied Technical Solutions** NEW
Booth 243
Austin, TX
cms-spectrum.dev.atssoftware.com

**ALPOLIC Materials**
Booth 639
Chesapeake, VA
alpolic-americas.com

**Altro USA**
Booth 533
Wilmington, MA
altro.com

**Alumination Architectural Product**
Booth 532
Fort Worth, TX
arch-fab.com

**Andersen Windows & Doors** SPONSOR
Booth 122
Bayport, MN
andersenwindows.com

**Architectural Buildings - Kaparazon**
Booth 942
El Paso, TX
arch-buildings.com

**Aria Signs & Design**
Booth 364
Houston, TX
ariasigns.com

**Armko Industries**
Booth 563
Flower Mound, TX
armko.com

**ArmorCore**
Booth 730
Waco, TX
armorcore.com

**Ascension Wheelchair Lifts**
Booth 522
Tucson, AZ
ascension-lift.com

**ASTA America**
Booth 525
Cartersville, GA
astaamerica.com

**ATAS International**
Booth 346
Allentown, PA
atas.com

**AVAdek Walkway Systems and Canopies**
Booth 429
Webster, TX
avadek.com

**Baird, Hampton & Brown**
Booth 742
Fort Worth, TX
bhbinc.com

**Bath Fitter**
Booth 668
Arlington, TX
bathfitter.com

**Bell Structural Solutions** NEW
Booth 566
New Brighton, MN
bellstructural.com

**Berridge Manufacturing Company**
Booth 529
San Antonio, TX
berridge.com

**Bespoke Careers**
Booth 826
Austin, TX
bespokecareers.com

**Best Block** SPONSOR
Booth 359
Alleyton, TX
bestblock.com

**Bilco Brick** SPONSOR
Booth 434
Lancaster, TX
bilcobrick.com

**Blackson Brick** SPONSOR
Booth 721
Dallas, TX
blacksonbrick.com

**BQE Software**
Booth 534
West Hollywood, CA
bqe.com

**ByDesign** NEW
Booth 640
New York, NY
bydesign.global

**The Cavallini Co. Stained Glass Studio**
Booth 616
San Antonio, TX
cavallinistudios.com

**CavClear**
Booth 351
Hudson, Wi
cavclear.com

**CENTRIA® a NUCOR company**
Booth 726
Lewisville, TX
centria.com

**CHUTES International**
Booth 827
Waldorf, MD
chutes.com

**CityScapes Architectural Innovations**
Booth 433
Hilliard, OH
cityscapesinc.com

**Coronado Stone Products**
Booth 945
Carrollton, TX
coronado.com

**CRUX Technology & Security Solutions**
Booth 425
Fort Worth, TX
cruxsolutions.com

**Daktronics** NEW
Booth 774
Brookings, SD
daktronics.com

**Datum Storage Solutions**
Booth 355
Emigsville, PA
datumstorage.com

**DBI Consulting**
Booth 623
San Antonio, TX
dbinow.com

**DEA Specialties**
Booth 125
San Antonio, TX
deaspecialties.com

**Dex-O-Tex by Crossfield Products**
Booth 241
Cibolo, TX
dex-o-tex.com

**dormakaba USA**
Booth 227
Indianapolis, IN
dormakaba.com

**Dri-Design**
Booth 464
Fort Worth, TX
dri-design.com

**Dunham Associates** SPONSOR
Booth 245
Minneapolis, MN
dunhameng.com

**Duro-Last**
Booth 244
Saginaw, MO
duro-last.com

**Eldorado Stone**
Booth 127
North Richland Hills, TX
westlakeroyalbuildingproducts.com/stone-solutions

**Element Architectural Products**
Booth 740
Addison, TX
elementpanels.com

**Excel Dryer**
Booth 537
East Longmeadow, MA
go.exceldryer.com/dryers

**Fire Protection Consulting Group** NEW
Booth 254
San Antonio, TX
firepcg.com

**Forbo Flooring Systems** NEW
Booth 578
Hazle Township, PA
forboflooringna.com

**Form Metal Systems**
Booth 247
Irving, TX
formmetal.com

**Fox Blocks ICF - TRUEGRID by Airlite Plastics**
Booth 239
Omaha, NE
foxblocks.com

**Fry Reglet**
Booth 339
Allen, TX
fryreglet.com

**Fundermax**
Booth 342
Charlotte, NC
fundermax.us

**Garver** SPONSOR
Booth 465
Dallas, TX
garverusa.com

**GKD-USA**
Booth 340
Cambridge, MD
gkdmetalfabrics.com

**Global Hi-Tech Films**
Booth 536
Tampa, FL
globalhitechfilms.com

**GMB Architectural Sales**
Booth 625
Tomball, TX
gmbarchsales.com

**Goldstein Insurance Services** NEW
Booth 568
Austin, TX
goldstein-insurance.com

**Hanover Architectural Products**
Booth 628
Hanover, PA
hanoverpavers.com

**Honey Rock Window & Door** NEW
Booth 727
McKinney, TX
honeyrockwd.com

**IB Roofing Systems**
Booth 442
Grapevine, TX
ibroof.com

**IMETCO (Innovative Metals Company)/Merchant & Evans**
Booth 828
Tyler, TX
imetco.com

**JJA**
Booth 157
Dallas, TX
jjainc.com

**Johnson Architectural Systems**
Booths 630, 632
Dallas, TX
johnsonarchitectural.com

**Kingspan Insulated Panels**
Booth 344
DeLand, FL
kingspanpanels.us

**Knotwood US**
Booth 258
Phoenix, AZ
knotwood.com/us

**Kwik-Wall**
Booth 226
Springfield, IL
kwik-wall.com

**L.A. Fuess Partners**
Booth 450
Dallas, TX
lafp.com

**LGBTQIA+ Alliances: AIA Austin, AIA Dallas, AIA Houston**
Booth 473
Austin: aiaaustin.org/committees/lgbtqia-alliance
Dallas: aiadallas.org/network/lgbtqia-alliance/
Houston: architecturehouston.org/committees/lgbtqia-alliance

**Livers Bronze**
Booth 729
Kansas City, MO
liversbronze.com

**Loewen Windows & Doors** NEW
Booth 736
Forney, TX
loewen.com

**Longboard Architectural Products**
Booth 712
Abbotsford, BC Canada
longboardproducts.com

**LP Building Solutions** NEW
Booth 621
San Antonio, TX
lpcorp.com

**Ludowici**
Booth 357
Dallas, TX
ludowici.com

**Marvin** SPONSOR
Booth 439
Warroad, MN
marvin.com

**McElroy Metal**
Booth 571
Bossier City, LA
mcelroymetal.com

**Michael Baker International** NEW
Booth 257
Houston, TX
mbakerintl.com/services/building-and-systems-engineering

**Minick Materials of Texas**
Booth 419
Oklahoma City, OK
minickmaterials.com

**Momentive** SPONSOR
Booth 250
Niskayuna, NY
siliconeforbuilding.com

**Natura** SPONSOR
Booth 746
San Antonio, TX
naturahq.com

**Natural Stone Veneers International/Fond du Lac Stone**
Booth 725
Fond du Lac, WI
fdlnaturalstone.com

**NCARB**
Booth 718
Washington, DC
ncarb.org

**NDG Architectural Products** NEW
Booth 353
Snellville, GA
ndg-ap.com
elzinc-america.com

**New Millennium**
Booth 824
Fort Wayne, IN
newmill.com

**NewTechWood**
Booth 528
Houston, TX
newtechwood.com

**Nice North America** NEW
Booth 242
Carlsbad, CA
hysecurity.com/about

**Nichiha USA**
Booth 356
Johns Creek, GA
nichiha.com

**O'Hagin**
Booth 636
Rohnert Park, CA
ohagin.com

**OBE/CRL** SPONSOR
Booth 471
Dallas, TX
obe.com

**Omega II Fence Systems**
Booth 520
Denver, CO
omegatwo.com

**PAC-CLAD | Petersen**
Booth 120
Caddo Mills, TX
pac-clad.com

**Panel Specialists**
Booths 423, 431
Temple, TX
panelspec.com

**Passerelle Design Group**
Booth 829
Sachse, TX
passerelledesigngroup.com

**Pella Windows & Doors**
Booth 780
San Antonio, TX
pella.com

**The Historic Phillips Forest Products**
Booth 677
De Kalb, TX
phillipsforestproducts.com

**Pirros** SPONSOR
Booth 224
Los Angeles, CA
pirros.com

**Propel Air Fans**
Booth 424
Stafford, TX
propelairfans.com

**PS=Ø** NEW
Booth 469
Saint Paul, MN
pourstrip0.com

**R. M. Rodgers - Structural Wood Systems - Lock-Deck**
Booth 716
Houston, TX
rmrodgers.com

**Ramtech Building Systems**
Booth 530
Mansfield, TX
ramtechmodular.com

**Red Dot Buildings** SPONSOR
Booth 620
Athens, TX
reddotbuildings.com

**Reliable Commercial Construction** SPONSOR
Booth 475
Arlington, TX
reliablecommercial.com

**RLB - Rider Levett Bucknall** NEW
Booth 671
New York, NY
rlb.com/americas

**Rogers-O'Brien Construction**
Booth 366
Dallas, TX
r-o.com

**Ron Blank & Associates**
Booth 444
San Antomio, TX
ronblank.com

**Rulon International**
Booth 564
St. Augustine, FL
rulonco.com

**Rust-Oleum**
Booth 519
Vernon Hills, IL
rustoleum.com

**Salas O'Brien**
Booth 664
Irving, TX
salasobrien.com

**Schluter Systems**
Booth 624
Plattsburgh, NY
schluter.com/schluter-us

**Schuler Shook**
Booth 437
Dallas, TX
schulershook.com

**Scranton Products** NEW
Booth 435
Wylie, TX
scrantonproducts.com

**Sierra Pacific Windows**
Booth 523
Red Bluff, CA
sierrapacificwindows.com

**Smoke Guard** SPONSOR
Booth 477
Boise, ID
smokeguard.com

**SOPREMA**
Booth 341
Wadsworth, OH
soprema.us

**Southwest Solutions Group**
Booth 354
Lewisville, TX
southwestsolutions.com

**Southwest Terrazzo Association**
Booth 463
Fredericksburg, TX
southwestterrazzo.org

**The Sova Company**
Booth 531
Medina, OH
choosesova.com

**SpawGlass** SPONSOR
Booth 670
Selma, TX
spawglass.com

**Specified Water Systems**
Booth 343
Austin, TX
specwater.com

**Speed Fab-Crete**
Booth 565
Kennedale, TX
speedfabcrete.com

**Steel Tech USA**
Booth 418
Lewisville, TX
steeltechusa.com

**Stego Industries**
Booth 720
Fate, TX
stegoindustries.com

**Sterling Creek Homes** NEW
Booth 778
Llano, TX
sterlingcreekhomes.com

**Sto Corp**
Booth 666
Atlanta, GA
stocorp.com

**Subtillis AI** NEW
Booth 776
San Francisco, CA
subtillis.ai

**Sumter Coating**
Booth 641
Sumter, SC
sumtercoatings.com

**SYNLawn** SPONSOR
Booth 842
New Braunfels, TX
synlawnaustin.com

**Tamlyn**
Booth 348
Stafford, TX
tamlyn.com

**Tate Access Floors**
Booth 253
Red Lion, PA
tateglobal.com

**Texas Board of Architectural Examiners**
Booth 618
Austin, TX
tbae.gov

**TJC Products**
Booth 456
Pilot Point, TX
tjcwwllc.com

**Tournesol Siteworks** NEW
Booth 240
Union City, CA
tournesol.com

**Trans Texas Surveying and Mapping** NEW
Booth 946
Cleburne, TX
transtx.com

**TreeStake Solutions**
Booth 637
Rosharon, TX
treestakesolutions.com

**Tremco Construction Products Group**
Booth 517
Beachwood, OH
tremcocpg.com

**Trulite Glass & Aluminum**
Booth 622
Dacula, GA
trulite.com

**TRW Family of Companies**
Booth 321
Houston, TX
trwfamily.com

**TYLin International**
Booth 535
Austin, TX
tylin.com

**U.S. Bullet Proofing | Quikserv**
Booth 518
Houston, TX
usbp.com

**US Lumber Brokers** NEW
Booth 770
Del Valle, TX
uslumberbrokers.com

**USA Shade**
Booth 421
Monett, MO
usa-shade.com

**Visit El Paso** NEW
Booth 672
El Paso, TX
destinationelpaso.com

**Wade Architectural Systems**
Booths 452, 454
Humble, TX
wadearch.com

**Walker Glass** NEW
Booth 467
Huntsville, TX
walkerglass.com

**Wallace Perimeter Security** NEW
Booth 634
Winnipeg, MB Canada
wallaceperimetersecurity.com

**Weather Shield Windows and Doors**
Booth 358
Leander, TX
weathershield.com

**Western Colloid Roofing Systems** NEW
Booth 326
Lake Forest, CA
westerncolloid.com

**The Western Group**
Booth 440
Portland, OR
architecturalwire.com

**Western Red Cedar Lumber Association**
Booth 569
Burnaby, Burnaby Canada
realcedar.com

**Westlake Royal Building Products** NEW
Booth 772
San Antonio, TX
westlakeroyalbuildingproducts.com

**WinterGreen Synthetic Grass**
Booth 139
Fort Worth, TX
wintergreengrass.com/about

**WoodWorks**
Booth 619
Waxahachie, TX
woodworks.org

**Zoche** NEW
Booth 521
Hillsboro, TX
zochellc.net

**ZONA Glass Wall Systems** NEW
Booth 225
Mt. Laurel, NJ
zonaglasswallsystems.com

# DESIGN AWARDS RESOURCES

## ADAGIO

P. 58

**LOCATION**

Carmel-by-the-Sea, California

**CLIENT**

John and Kelly Rainey

**ARCHITECT**

Jobe Corral Architects

**CONTRACTOR**

Stocker & Allaire

**CONSULTANTS**

STRUCTURAL ENGINEER: Strandberg Engineering
CIVIL ENGINEER: Benjamini
MEP AND ENERGY CONSULTANT: Monterey Energy Group
LIGHTING DESIGNER: Studio Lumina
AV CONSULTANT: Relative Home Systems
ART CONSULTANT: Alicia Emr Art Advisory
LANDSCAPE ARCHITECT: JMLA
CERAMIC ART INSTALLATION: J Prichard Design

**RESOURCES**

ROOFING/SOLAR: Coastal Roofing & Solar
CONCRETE FINISHER: RHC
EXTERIOR STEEL FASCIA: Advantage Products
EXTERIOR SIDING: Dolly Varden Red Cedar
INTERIOR STEEL DETAILS & PATINA: Advantage Products
STEEL CABINETS & STAIR COMPONENTS: Coastal Fabrication
CABINETS: Arca Woodworks
CARPENTRY: Stocker & Allaire
INTERIOR DOORS: Sun Mountain Custom Doors
WOOD FLOORS: Masters Hardwood Flooring
INSULATION: Ponzini Insulation
FOUNDATION WATERPROOFING: Renaissance Stone Care & Waterproofing
WINDOW INSTALLER: All Star Windows
WINDOW SUPPLIER: Jada
PLASTER: Lugo's Plastering
FIREPLACE: The Heath Shop

## AUSTIN COMMUNITY COLLEGE HIGHLAND CAMPUS PHASE II

P. 60

**LOCATION**

Austin

**CLIENT**

Austin Community College District

**ARCHITECTS**

BGK Architects + Perkins&Will

**CONTRACTOR**

Flintco

**CONSULTANTS**

LANDSCAPE ARCHITECT: Coleman & Associates
INFORMATION TECHNOLOGY: COMBS Consulting Group
STRUCTURAL ENGINEER: Datum Engineers
CIVIL ENGINEER + PERMITTING: MWM DesignGroup
AV + DIGITAL MEDIA: NV5
MEP ENGINEER: Shah Smith & Associates
FOOD SERVICE CONSULTING: Worrell Design Group

**RESOURCES**

EXTERIOR SHEATHING & GYPSUM BOARD: Gold Bond
ALUMINUM STOREFRONT & CURTAIN WALL: Oldcastle
GLAZING: Guardian
METAL PANELS & ROOFING SYSTEM: Berridge
HOLLOW METAL FRAMES: Daybar
ACCESS DOORS & PANELS: Milcor
METAL CEILING SYSTEM: Durlum
EXPANSION JOINT COVERS: Construction Specialties
WOOD PLANKING AND SUSTAINABLE WOOD PRODUCTS: TerraMai
HARDWOODS: Architectural Arts
PLASTIC LAMINATE: Wilsonart
WOOD DOORS: Eggers Industries
WOOD ACOUSTIC DOORS: AMBICO
CONCRETE SEAL: Glo-Crete
MORTAR: Amermix
ROOFING PRODUCTS: Firestone
ACOUSTIC & SMOKE SEALANT: Hilti
OVERHEAD DOORS: Cornell, Amarr
VINYL TILE FLOORING: Tarkett
CARPET: Mohawk
PAINT: Sherwin-Williams
ACOUSTIC PANELS: Tectum
DANCE FLOORING SYSTEM: Harlequin
DOOR HARDWARE: Falcon
LIGHTING: Finelite, Lithonia, Gotham
DRAIN SYSTEM AND LINEAR DRAINAGE SYSTEM: SlotDrain
AUDITORIUM SEATING: Irwin Seating
ELEVATORS: Otis
CHILLED BEAMS: Price
PRACTICE ROOMS & INSTRUMENT STORAGE: Wenger

## AWTY INTERNATIONAL SCHOOL STUDENT CENTER

P. 62

**LOCATION**

Houston

**CLIENT**

Awty International School

**ARCHITECT**

Lake Flato Architects

**CONTRACTOR**

Harvey Cleary

**CONSULTANTS**

STRUCTURAL ENGINEER: Datum Engineers
MEP ENGINEER: CMTA
CIVIL ENGINEER: Walter P Moore
LAB PLANNING: Research Facilities Design
ACOUSTICS: SLR Consulting
THEATER DESIGN: Idibri (now Salas O'Brien)
FOOD SERVICE: Worrell Design Group
AV/IT/SECURITY: DataVox
GEOTECH/SURVEY: Terracon
SPECIFICATIONS: Long Green Specs
LANDSCAPE ARCHITECT: CARBO

**RESOURCES**

WHITE FORMED METAL PANELS: Centria (Wade Architectural Systems)
FACE BRICK: Endicott (T.E. Reilly)
FIBER CEMENT PANELS: Reider Facades (Baker Drywall)
STRUCTURAL STEEL & METAL RAILINGS: Myrex Industries
COLD-FORMED METAL FRAMING: Baker Drywall
INTERIOR MILLWORK: MGC
VAPOR/MOISTURE BARRIER: Henry (Fireproof Contractors)
TPO ROOFING: GAF (Chamberlin Roofing & Waterproofing)
MINERAL WOOL: Rockwool (Baker Drywall)
ALUMINUM STOREFRONT, CURTAIN WALL, & DOORS: EFCO (Dynamic Glass)
WOOD DOORS: Assa Abloy (Himmel's)
ALUMINUM SKYLIGHTS & SLIDING ALUMINUM DOORS: Skyline Sky-Lites (Griesenbeck)
DOOR HARDWARE: Assa Abloy (Himmel's)
HM DOORS: Ceco Doors (Himmel's)
CARPET: Interface (Architectural Floors)
ACT: USG (Baker Drywall)
GYPSUM BOARD: CertainTeed (Baker Drywall)
WOOD SLAT CEILINGS & WALLS: 9 Wood (Baker Drywall)
PAINT: Sherwin-Williams (Teko)
TERRAZZO: National Terrazzo

## CASA LOTUS

P. 64

**LOCATION**

Austin

**ARCHITECT**

Miró Rivera Architects

**CONTRACTOR**

Tripathi Builder

**CONSULTANTS**

STRUCTURAL ENGINEER: MJ Structures
CIVIL ENGINEER: Thompson Land Engineering
MEP ENGINEER: Bay & Associates
LIGHTING: ArcLight Design
BUILDING ENVELOPE: Acton Partners
ACOUSTIC CONSULTANT: JEAcoustics
A/V CONSULTANT: Macauley Technologies
LANDSCAPE ARCHITECT: Madrone Landscape Architecture
INTERIORS: X+III (Ten Plus Three)

**RESOURCES**

ROMAN BRICK: Cloud Ceramics (Upchurch Kimbrough)
ARCHITECTURAL & STRUCTURAL STEEL: Adrian Herrera Iron Works
WOOD TRUSSES: TrussMate
WALL INSULATION: Rockwool
WATERPROOFING: GCP Applied Technologies
ROOFING: CertainTeed
INTERIOR DOORS: Maverick
DOOR HARDWARE: Hardware Renaissance
WINDOWS AND EXTERIOR DOORS: MHB (Fenestra Concepts)
ATRIUM SKYLIGHT: Solar Innovations (Exclusive Windows & Doors)
TUBULAR SKYLIGHTS: VELUX
GYPSUM WALL BOARD: United States Gypsum
ACOUSTIC WOOD CEILING PANEL: Topakustik
PORCELAIN TILE (RECTIFIED), INTERIOR & EXTERIOR: L'Altra Pietra (Alamo Stone)
OTHER TILE: Ann Sacks, Marazzi, Levantina, Daltile, Clé, Wausau Tile
RUBBER FLOOR: ECOsurfaces (Spartan Surfaces)
PLASTER: BASWA Phon
PAVERS: Belgard (Keystone Hardscapes)
BASEBOARD: Tektrim
FABRIC: Novawall
SOLID SURFACE COUNTERTOP: Cambria
STONE: Architectural Tile & Stone
KITCHEN APPLIANCES: Sub-Zero/Wolf Refrigerator/Freezer & Range, LG Washer & Dryer, Bosch Dishwashers, Gaggenau Microwave & Oven, Miele Cooktop, and Modern Aire Vent Hood (Harway Appliances)
KITCHEN PLUMBING FIXTURES: Dornbracht Faucets, Julien Sinks, Corsano Water Dispensers, JACLO Drains, Bocci Outlets (J&L Hardware)
KITCHEN CABINETS: Eggersmann
WINDOW TREATMENTS: Lutron
THEATER LOUNGE CHAIRS: Collection Alexandra
LAVATORY & BATH PLUMBING FIXTURES: Watermark Collection Faucets & Showers, Lacava Sinks, Americh Wright Bathtub, Kohler Shop Shower Stall & Drain, Rohl Shop Shower Hardware, Thermasol Steam Shower, Infinity Linear Shower Drain, Elkay Utility Sinks, TOTO Toilets (J&L Hardware)
LIGHT FIXTURES: Deltalight, Lucifer Lighting, Achille Salvagni (Avitech)
LIGHTING CONTROLS: Lutron (Avitech)
CUSTOM BAR: Amuneal
STAIRS: Brochsteins
SAUNA: Spa Expo
SPA: Diamond Spas
ELEVATOR: Savaria
CAR LIFT: Harding Steel
GEOTHERMAL ENERGY HEAT PUMP: Southwest Mechanical

## CAYUCOS RIDGE BARN

P. 66

**LOCATION**

Cayucos, California

**CLIENT**

Saxum Vineyards

**ARCHITECT**

Clayton Korte

**CONTRACTOR**

Woulbroun Construction

**CONSULTANTS**

STRUCTURAL ENGINEER: Buehler
CIVIL ENGINEER: Walsh Engineering
PLANNING: Kirk Consulting

**RESOURCES**

CORRUGATED CLADDING/ROOFING: Cor-Ten (Western States Metal Roofing)
FLAT CLADDING: Cor-Ten (Woulbroun Construction)
RAINSCREEN: Sturdi Battens (Cor-A-Vent)
STRUCTURAL STEEL AND GUTTER: Fusion Fabricators
TRUSSES: RedBuilt Red-W
WEATHER BARRIER: Ultra HT Ice & Water Shield (GCP Applied Technologies)
VAPOR BARRIER: Stego Wrap
OVERHEAD DOORS: AlumaView (Raynor)
CUSTOM SLIDING BARN DOORS: Woulbroun Construction
SLIDING DOOR HARDWARE: Flat Track (Crown Industrial)
WOOD SHEATHING: Douglas Fir
LIGHTING: Bock Lighting
SOLAR PHOTOVOLTAICS: Mission Solar

## CLARKSVILLE RESIDENCE

P.68

**LOCATION**

Austin

**ARCHITECT**

Michael Hsu Office of Architecture

**CONTRACTOR**

Arrowhead

**CONSULTANTS**

STRUCTURAL ENGINEER: FORT Structures
MEP ENGINEER: Positive Energy
CARPENTER + CEILING MILLWORK: Vision Woodworks
MILLWORKER: Sawdust Studio
PLASTER: Sloan Montgomery
CUSTOM PIVOTING WINDOW SYSTEM: Drophouse Design
CUSTOM EXTERIOR WINDOWS: Santiago Iron Works
A/V CONSULTANT: HAAS Home Technologies
APPLIANCES: Harway
ART CURATION: SBH ART
LANDSCAPE ARCHITECT: Shademaker Studio
ARBORIST: Heritage Tree Care

**RESOURCES**

FACADE MATERIALS: Petersen Tegl Kolumba Brick, Smooth Stucco, Reclaimed White Oak Soffits, Thermally Broken Aluminum Windows, Reinforced Concrete Foundation Walls, Engineered Lumber Roof Framing, Standing Seam Metal Roof
METALS: Concrete Bell Piers, Structural Steel Beam, Steel Connectors + Ridge Beam
WOOD: Reclaimed White Oak Soffits
TILE: Fireclay, Alkusari, Terrazzo, Nasco, Agglo Rosa Garda, ATS
SLAB STONE: Calacatta Viola Marble, Vagli Marble
TILE AND STONE INSTALLER: CF Stoneworks
PLUMBING FIXTURES: Alexander Merchant
LIGHTING: Delta, USAI, Kooji, Helm
SCONCES: Reduxr (Stahl + Band), Entler, Henry Wilson, Sophie Lou Jacobsen for In Common With
OFFICE LIGHT: Vintage French Nickel

## DIFFUSE DOCK

P. 70

**LOCATION**

Austin

**ARCHITECT**

Miró Rivera Architects

**CONTRACTOR**

Tripathi Builder

**CONSULTANTS**

STRUCTURAL ENGINEER: MJ Structures
CIVIL ENGINEER: Janis Smith Consulting
ARCHITECTURAL STEEL: Drophouse Design
LIGHTING: ArcLight Design

**RESOURCES**

STEEL PILES: A-Tex Boat Docks
ARCHITECTURAL STEEL & PERFORATED METAL PANELS: Drophouse Design
WOOD DECKING: Accoya
LIGHTING FIXTURES: GVA Lighting
BOAT LIFTS: Reimann & Georger

## GREENHILL SCHOOL ROSA O. VALDES STEM + INNOVATION CENTER

P. 72

**LOCATION**

Addison

**CLIENT**

Greenhill School

**ARCHITECT**

Bohlin Cywinski Jackson

**CONTRACTOR**

Scott + Reid

**CONSULTANTS**

STRUCTURAL ENGINEER: Walter P Moore
MECHANICAL & ELECTRICAL ENGINEER: DBR Engineering Consultants
LANDSCAPE ARCHITECT: OJB Studios
ACOUSTIC SPECIALIST: Metropolitan Acoustics
CIVIL ENGINEER: Westwood
CODE CONSULTANT: Holmes Keogh Associates

**RESOURCES**

EXTERIOR CLADDING - MASONRY: Acme Brick
EXTERIOR CLADDING - WOOD: Nakamoto Forestry
METAL/GLASS CURTAIN WALL & ENTRANCES: Oldcastle Building Envelope
GLAZING: Guardian Glass
BIRD FRIT FILM: NGS Films and Graphics
SKYLIGHTS: H&H Skylight Fabricators
STANDING SEAM ROOF: Berridge
MASS TIMBER: SmartLam, Western Archrib
MOISTURE BARRIER: Tremco
METAL DOORS: Allegion Republic
SLIDING DOORS: NanaWall
FIRE-CONTROL DOORS: Cookson Overhead Doors, TGP
WOOD DOORS: VT Industries
ACOUSTICAL CEILING: Cardinal Acoustics
DEMOUNTABLE PARTITIONS: Modernfold
CABINETWORK AND CUSTOM WOODWORK, PLASTIC LAMINATE, & SOLID SURFACING - RESTROOMS, CAFE: Wilsonart
STAINS: Sansin
PAINTS: Sherwin Williams
WALL COVERINGS: Armstrong InvisAcoustics, Cardinal Acoustics
PANELING: Marlite FRP
LAB COUNTERTOPS: Durcon
RAISED FLOORING & ACCESS FLOOR PORCELAIN: Tate
OTHER FLOOR AND WALL TILE - RESTROOMS: Mosa
LOCKSETS: Schlage
CLOSERS: LCN Closers
EXIT DEVICES: Von Duprin
PULLS: Ives
INTERIOR AMBIENT LIGHTING: Precision Architectural Lighting
DOWNLIGHTS: Lightolier, Solera
EXTERIOR LIGHTING: Hadco, NLS Lighting
DIMMING SYSTEM: Ecoflex
OFFICE FURNITURE: Herman Miller, Rockwell
OFFICE CHAIRS & UPHOLSTERY: Knoll (WRG)
RECEPTION FURNITURE: NaughtOne
GATHERING HI-TOP CAFE TABLES & FACULTY LOUNGE SEATING: Herman Miller (WRG)
GATHERING LOFT BAR STOOLS: Muuto (WRG)
CHAIRS: Muuto (WRG), Paragon
FACULTY RECEPTION CHAIRS & COFFEE TABLE: Ginkgo (WRG)
COMMONS TABLES & SEATING: Eames (WRG)
OUTDOOR CHAIRS: Fermob, Landscape Forms (WRG)
SCIENCE LAB & MATH CLASSROOM CHAIRS: Paragon Emoji (Paragon)
TABLES: NaughtOne (WRG)
FAUCETS: T&S Brass and Bronze Works (Chicago Faucets)
WATER HEATER: AO Smith
WATER CLOSETS: Sloan
LAVATORIES: Sloan, American Standard, Elkay
SPECIAL SINKS: Advance, Tabco, Elkay
WATER FOUNTAIN: Halsey Taylor
SIPHONIC ROOF DRAINS: Mifab
EYEWASH STATIONS: Haws
ENERGY MANAGEMENT SYSTEM: Trane
ICE TANKS: Calmac

## HOTEL SAINT AUGUSTINE

P. 74

**LOCATION**

Houston

**CLIENT**

The Marchbanks Company/Loretto Projects

**ARCHITECT**

Lake Flato Architects

**CONTRACTOR**

Forney Construction

**CONSULTANTS**

INTERIOR DESIGN: Post Company
HOTEL OPERATOR: Bunkhouse Group
LANDSCAPE ARCHITECT: Ten Eyck Landscape Architects
STRUCTURAL ENGINEER: TYLin
BUILDING ENCLOSURE: Acton Partner
LIFE SAFETY & FIRE SUPPRESSION: Jensen Hughes
REGISTERED ACCESSIBILITY SPECIALIST: David Demings
ACOUSTICS: EEA Consulting Engineers
FOOD SERVICE: Melbil
LIGHTING DESIGNER: Within Light Studio
PERMIT EXPEDITOR: Texas Permit

**RESOURCES**

MASONRY: Summit Brick Company
RAINSCREEN: James Hardie
WOOD CLADDING: Thermowood Ash Comb Siding
MOISTURE BARRIER: WR Meadows
BUILT-UP ROOFING: Versico TPO Membrane
NORTHWEST ROOF TILE AND METAL: McElroy Metal
METAL AND WOOD DOORS: Ceco Door
GLULAM: Rosboro
WINDOW WOOD FRAMES & SLIDING DOORS: Pella
GLASS: Vitro
ENTRANCES: Grand Door Company
ACOUSTICAL CEILINGS: Armstrong
CABINETWORK AND CUSTOM WOODWORK: American Woodworking, Montague
PAINTS & STAINS: Benjamin Moore, Sherwin Williams
WALL COVERINGS: Élitis
SOLID SURFACING: BAS Stone
SPECIAL SURFACING: StarSilent
FLOOR & WALL TILE: Fireclay, Design and Direct Source
CARPET: Blended LA
LOCKSETS: ASSA ABLOY, Yale
LEVER: Frascio
CLOSERS: ASSA ABLOY, Norton
EXIT DEVICES: Yale
SECURITY DEVICES: ASSA ABLOY
INTERIOR AMBIENT LIGHTING: Vintage, Roll & Hill, Chapman Lighting, Better Designed Lighting, Blue Green Works
DOWNLIGHTS: Integer Lights, Eurofase
TASK LIGHTING: LEDI
EXTERIOR LIGHTING: Hevi Lite
DIMMING SYSTEM: Lutron

## OAK LAWN PLACE

P. 76

**LOCATION**

Dallas

**CLIENT**

Matthews Southwest

**ARCHITECT**

Perkins&Will

**CONTRACTOR**

Spring Valley Construction Company

**CONSULTANTS**

STRUCTURAL ENGINEER: Click Engineering
MEP ENGINEER: Schmidt & Stacy Consulting Engineers
CIVIL ENGINEER: Westwood Professional Services
LANDSCAPE ARCHITECT: Studio Outside

**RESOURCES**

MASONRY FACADE: Cloud Ceramics / Blackson Brick (Galindo & Boyd)
ACM PANELS, TYPICAL: Alpolic (Proline Panels)
ACM PANELS, CUSTOM PAINTABLE SURFACES: Proline Panels
CURTAINWALL SYSTEM: Kawneer (Grizzly Glass & Mirror)
GLASS: Guardian (Grizzly Glass & Mirror)
STRUCTURAL STEEL & METAL PAN STAIRS: Summit Steel
WOOD DECKING AND TOP RAIL - OUTDOOR AMENITY AREA: Kebony (Jones & Sons Framing)
RESIDENTIAL UNIT CABINETRY: Leedo Cabinetry
AMENITY AREA CABINETRY: Nevamar, Pionite, Dakota Malamine (Lutz Woodworks)
QUARTZ COUNTERTOPS: Golden Stones (McMahans Flooring)
THERMAL INSULATION: Johns Manville, Knauf Insulation, CertainTeed (DD Insulation)
SPRAY APPLIED INSULATION: Huntsman Building Solutions (Fire Blockers)
TPO ROOFING AND POLYISO INSULATION: GAF (Corey Construction)
METAL COPING: Quality Metals (Corey Construction)
INTUMESCENT FIRE PROTECTION: Carboline (LCR Contractors)
JOINT PENETRATION FIRESTOPPING: Specified Technologies (Fire Blockers)
STOREFRONT JOINT SEALANTS: Tremco (Grizzly Glass & Mirror)
BUILDING JOINT SEALANTS: Sika (CHM Weatherguard)
FLUID APPLIED AIR BARRIER: Dupont/Tyvek (CHM Weatherguard)
WINDOW WALL SYSTEM - RESIDENTIAL UNITS & ALUMINUM FRAMED ENTRANCES + STOREFRONTS: Kawneer (Grizzly Glass & Mirror)
HOLLOW METAL & FLUSH WOOD DOORS & FRAMES: Builders First Source
MIRRORS - COMMON AREA: R.E. Watson & Associates
EXTERIOR LOUVERS: Greenheck (Longhorn Mechanical)
EXTERIOR VENT CAPS: M&M Manufacturing (Longhorn Mechanical)
INTERIOR PAINT, TYPICAL: PPG (R & S Commercial Services)
FITNESS CENTER CUSTOM CONCRETE TEXTURE PAINT FINISH: Southwest Progressive Enterprises
CERAMIC TILING: Tilebar, Daltile (McMahan's Flooring)
SHEET CARPETING - RESIDENTIAL UNITS: Shaw (McMahan's Flooring)
CARPET TILE - LOBBY: Mohawk (McMahan's Flooring)

RESILIENT ATHLETIC FLOORING - FITNESS CENTER: Allstate (McMahan's Flooring)
LUXURY VINYL TILE FLOORING, TYPICAL: Tuffplank (McMahan's Flooring)
RESILIENT RUBBER WALL BASE & TRANSITIONS: Johnsonite (McMahan's Flooring)
METAL TRANSITIONS: Schluter (McMahan's Flooring)
VINYL WALL COVERINGS - TYPICAL OFFICE: AINO (R & S Commercial Services)
VINYL WALL COVERING - COMMUNITY ROOM: Astek Wallcoverings (R & S Commercial Services)
LIGHT FIXTURES - LOBBY/DECORATIVE: KUZCO (LFP Lighting)
WATER CLOSETS, FAUCETS, SINKS - AMENITY AREAS: Kohler (Power Plumbing)
DRINKING FOUNTAIN/BOTTLE FILLING STATION: Elkay (Power Plumbing)
WATER CLOSETS - UNITS: Western Pottery (Power Plumbing)
SHOWER EQUIPMENT, FAUCETS AND SINKS - UNITS: Olympia (Power Plumbing)
SHOWER BASE - UNITS: Sterling (Power Plumbing)
FURNITURE - AMENITY AND COMMON AREAS: Senior By Design
APPLIANCES: Whirlpool
ELEVATORS: Schindler Elevator
FACILITY WASTE COMPACTORS: Chute Source (Blue Sky's Sales)
MURALS/ARTWORK: Sunshine Creatives
DYNAMIC VIDEO SCREENS - LOBBY & RESIDENTIAL CORRIDORS: Anderson+Kincaid
EXTERIOR ACCENT PAINTS: Sherwin Williams (Proline Panels/Ace Décor and Finishes)
INTERIOR STAIRWELL WALL & RAILING PAINT: Sherwin Williams (R & S Commercial Painting)

## THE PAVILION AT ST. JOHN ENCAMPMENT COMMONS

P. 78

**LOCATION**
Austin

**CLIENT**
Austin Community College

**ARCHITECT**
Agenda Architecture

**CONTRACTOR**
Harvey Cleary

**CONSULTANTS**
STRUCTURAL ENGINEER: Leap!Structures
MEP ENGINEER: Bay & Associates
CIVIL ENGINEER: Stantec/WGI
LANDSCAPE ARCHITECT: dwg.
LANDSCAPE CONTRACTOR: Strata Landscape
STEEL FABRICATOR: Renfrow+Co

**RESOURCES**
PAINT: Sherwin Williams
IN-GRADE LIGHT FIXTURES: Targetti (Spectrum Lighting)

## PAVILIONS FOR THE COMMONS AT HERMANN PARK

P. 80

**LOCATION**
Houston

**CLIENT**
Hermann Park Conservancy

**ARCHITECT**
Marlon Blackwell Architects

**CONTRACTOR**
Forney Construction

**CONSULTANTS**
CONSULTING ARCHITECT: House & Robertson Architects
MEP ENGINEER: Collaborative Engineering Group
STRUCTURAL ENGINEER: Fractal Structural
CIVIL ENGINEER: Walter P Moore
LANDSCAPE ARCHITECT: Michael Van Valkenburgh Associates
LIGHTING CONSULTANT: TM Light
ENVELOPE CONSULTANT: Studio NYL
SPECIFICATIONS: Amy Baker Architect

**RESOURCES**
GLAZED BRICKS - HISTORIC PAVILION: Belden Brick
SOLID BRICKS - RESTROOM PAVILION: Endicott Brick
BURNISHED BLOCK: Best Block
STEEL STRUCTURE: Myrex Industries
MCM WALL PANELS: Reynobond (Universal Sheet Metal)
STEEL RAILINGS + GUARDS: Iron Access
CUSTOM CURVED WOODEN DOORS - RESTROOM PAVILION & CUSTOM WOOD WINDOWS - HISTORIC PAVILION: Impressions Architectural Millwork
EVERGUARD TPO ROOFING: GAF
STANDING SEAM ROOFING: Berridge
STEEL SLIDING DOOR: Iron Access
SOLARBAN 70 IGU - GLAZING IN CUSTOM STEEL AND WOOD WINDOWS: Oldcastle Building Envelope (Christian Glass + Mirror)
CORNELL ESG12C - VISIONAIRE MICROCOILD ROLLING GRILLE DOORS AT CAROUSEL: Cornell (W&W Overhead Door)
STEEL WINDOWS - HISTORIC PAVILION: Humphreys Ironworks (Texas Rover)
STOREFRONT SYSTEM - PLAY AREA RESTROOMS: Tubelite
PIVOT HINGES: FritsJurgens (Coastal Supplies & Services)
MORTISE LOCKS: Schlage (Coastal Supplies & Services)
DOOR PULLS: Rockwood (Coastal Supplies & Services)
EXIT DEVICES: Von Duprin
DOOR CLOSERS: LCN (Coastal Supplies & Services)
POBLANO WALL TILE - RESTROOM PAVILION: Trinity Tile (The Tread Collective)
HIGH PERFORMANCE PAINTS: Tnemec (Greenway Services Group)
PPG PROLUXE STAINS - HISTORIC PAVILION: PPG (Forney Construction)
WOODSCAPES STAIN - RESTROOM PAVILION: Sherwin Williams (Drake Interiors)
LAVATORY SINKS: Elkay
AFWALL TOILETS: American Standard
THE PINT URINAL: Zurn
FANS: Big Ass Fans
RECESSED ADJUSTABLE PINHOLE DOWNLIGHT: Lucifer Lighting
SURFACE MOUNTED DOWNLIGHT: BK Lighting
SURFACE MOUNTED FRAMING PROJECTOR: LF Illumination
RECESSED PINHOLE DOWNLIGHT: APURE
RECESSED ADJUSTABLE PINHOLE DOWNLIGHT: Lucifer
SURFACE MOUNTED CEILING/WALL LIGHT: ANP Lighting
SPOTLIGHT: BK Lighting
EXTERIOR TILE LIGHT: UL/Cooledge LED
LED LIGHTING: X Valent, Blaze Neon
EXTERIOR UPLIGHT: Scott
WALL LIGHT: ANP Lighting

## ROAM RANCH

P.82

**LOCATION**
Fredericksburg

**ARCHITECT**
Baldridge Architects

**CONTRACTOR**
Duecker Construction

**CONSULTANTS**
Structural Engineer: Duffy Engineering

**RESOURCES**
Decorative Lighting: BluDot
Fans: Minka, Big Ass Fans
Plumbing Fixtures: Toto, Kohler, Living Roc
Refrigerator: Subzero
Windows: Windsor
Preexisting Windows + Sliders: Marvin
Sliders: Weathershield
Corrugated Cor-Ten: Western States Metal Roofing
Concrete Countertops: Newbold Concrete
Others: Natural Basaltina
Tile: Cle Tile
Paint: Benjamin Moore

## SUMMIT CENTER

P. 84

**LOCATION**
Midland

**CLIENT**
Summit Center

**ARCHITECT**
RWA

**CONTRACTOR**
Teinert Construction

**CONSULTANTS**
STRUCTURAL ENGINEER: TYLin
MEP ENGINEER: Worth Engineering
CIVIL ENGINEER & LANDSCAPE ARCHITECT: Dunaway
OWNER'S REP/DESIGN CONSULTANT: Kristina Johnson

**RESOURCES**
ACM PANELS: Alucobond
MASONRY: Acme
THERMAL & MOISTURE PROTECTION: Carlisle
CURTAIN WALL & STOREFRONT: Kawneer
LOBBY CEILING: Arktura
OTHER FINISHES: Shinnoki
PLUMBING FIXTURES: Toto
DECORATIVE LIGHTING: iGuzzini
LINEAR LED LIGHTING: Luminii
DECORATIVE STEEL: Owner-Supplied Recycled Industry Steel
STONE GABION WALL: Owner-Supplied Recycled Stone
CEDAR STAVES: Owner-Supplied Recycled Material

## TERRACE MOUNTAIN RESIDENCE

P. 86

**LOCATION**
West Lake Hills

**ARCHITECT**
A Parallel Architecture

**CONTRACTOR**
Arrowhead Construction

**CONSULTANTS**
STRUCTURAL ENGINEER: FORT Structures
GEOTECHNICAL ENGINEER: ECS Southwest
MEP ENGINEER: Fresh Air
INTERIOR DESIGNER: Allison Burke Interior Design
LANDSCAPE DESIGNER: A Parallel Architecture, The Austin Groundskeeper

**RESOURCES**
WOOD SIDING - WESTERN RED CEDAR - ATLAS: Delta Millworks
WOOD SOFFIT - CVG HEMLOCK - MILESI CLEAR COAT: Timbertown
STONE - MEZZO TAUPE -DIAMOND FINISH: Alkusari
WOOD DECK - IPE: Timbertown
WINDOWS - CLAD SERIES, DOORS - HINGED SERIES, ENTRY DOOR - PIVOT SERIES: Quantum
GARAGE DOOR - METAL CLAD: Cowart Doors
PAINT - URBANE BRONZE, ORIGAMI WHITE: Sherman Williams
LIGHTING - RECESSED - WOOD SOFFIT: Visual Comfort
LIGHTING - RECESSED - DRYWALL: Nora
LIGHTING - TRACK: Pure Edge Lighting
LIVING SOFA: Arflex
LIVING RUG: Black Sheep Unique
LIVING SCONCE: Ladies and Gentlemen Studio
DINING BALCONY CHAIRS: Holly Hunt
DINING TABLE: DK3
DINING CHAIR: MDF Italia
KITCHEN STOOL: Mattiazzi
CONVERSATION PIT SOFA: Roche Bobois
CONVERSATION PIT COFFEE TABLE: B&B Italia
CONVERSATION PIT LOUNGE CHAIR: Tacchini
OUTDOOR LOUNGE FURNITURE: Restoration Hardware
POWDER SINK: Antoniolupi
PRIMARY BATH: Arno Declercq
PRIMARY BED RUG: Black Sheep Unique
PRIMARY BED PENDANT: Sergey Mahkno
PRIMARY BED SOFA: Moroso

## THOMAS G. HARRIS ELEMENTARY SCHOOL

P. 88

**LOCATION**
Austin

**CLIENT**
Austin Independent School District

**ARCHITECT**
LPA Design Studios

**CONTRACTOR**
Joeris

**CONSULTANTS**
STRUCTURAL ENGINEER: Encotech
MEP ENGINEER: Waterloo|MEP
LANDSCAPE ARCHITECT: Coleman & Associates
CIVIL ENGINEER: Dunaway
ACOUSTIC/AV: BAi
FIRE PROTECTION: Sheenko Engineering
FOODSERVICE: Cosper & Associates
PROJECT MANAGER: AECOM, Spire

**RESOURCES**
THERMORY WOOD WITH POWDER COATED FRY REGLETS: Thermory (Foresite Contruction)
MASONRY: Interstate Brick (Upchurch Kimbrough)

## TRINITY UNIVERSITY BUSINESS & HUMANITIES DISTRICT

P. 90

**LOCATION**
San Antonio

**CLIENT**
Trinity University

**ARCHITECT**
Lake Flato Architects

**CONTRACTOR**
Turner

**CONSULTANTS**
STRUCTURAL ENGINEER: Datum Engineers
CIVIL ENGINEER: Intelligent Engineering Services
MEP ENGINEER: Introba
COST ESTIMATING: Vermeulens
LIGHTING DESIGN: Studio Lumina
AV/IT/SEC: Datacom
CODE CONSULTANT: Fire Protection Consulting Group
LANDSCAPE ARCHITECT: Rialto Studio

**RESOURCES**
BRICK: Acme Brick
METAL/GLASS CURTAIN WALL: Kawneer
WOOD SIDING: Cypress Shiplap
SUN CONTROL DEVICES: Construction Specialties
ROOF: Metacrylics
MASS TIMBER: Structurlam
TIMBER ERECTOR: Timberlyne
METAL FRAME & ENTRANCES: Kawneer
GLASS: Viracon
SKYLIGHTS: Velux
WOOD DOORS: VT Industries
SLIDING DOORS: Assa Abloy
FIRE CONTROL DOORS/SECURITY GRILLS: TGP Fire Rated Doors
METAL DOORS: Ceco Door
LOCKSETS: Falcon
CLOSERS: FCN
EXIT DEVICES: Von Duprin
PULLS: Ives
SECURITY DEVICES: HID
INTERIOR AMBIENT LIGHTING: Acuity Brand Lighting, Organic Lighting LiniLED Handrail
DOWNLIGHTS: LF Illumination
TASKLIGHTING: Vibia
EXTERIOR LIGHTS: Bega, Two Hills Studio
SINKS/TOILETS/URINALS: American Standard
FAUCET: Moen
WATER FOUNTAIN: Elkay
ACOUSTICAL CEILINGS: Armstrong, 9Wood
SUSPENSION GRID: Armstrong
DEMOUNTABLE PARTITIONS: Bobrick
CUSTOM WOODWORK: Dovetail Millwork
PAINTS AND STAINS: Sherwin Williams
PANELING: 9Wood Acoustic Wall Paneling, Filzfelt Acoustic Felt, Sky Acoustic Wall Panels
PLASTIC LAMINATE: Wilsonart
SOLID SURFACING: LG Hausys Hi-Macs
SPECIAL SURFACING: Andreola Terrazzo Floor Finish
TILE: Design & Direct Source
RESILIENT FLOORING: Mats Inc.
CARPET: Milliken
RAISED FLOORING: Tate

## UNIVERSITY OF HOUSTON RAD CENTER

P. 92

**LOCATION**
Houston

**CLIENT**
University of Houston

**ARCHITECT**
Perkins&Will

**CONTRACTOR**
Turner Construction

**CONSULTANTS**
STRUCTURAL & CIVIL ENGINEER: Martinez Moore Engineers
MEP ENGINEER: Henderson Engineers
CODE CONSULTANT: Jensen Hughes
ACOUSTICAL CONSULTANT: Jaffe Holden
TECHNOLOGY CONSULTANT: DataCom Design Group
FOOD SERVICE CONSULTANT: Ricca Design Studios
COST CONSULTANT: Project Cost Resources
LEED CONSULTANT: GreenNexus Consulting
LIGHTING CONSULTANT: G2LD
MASS TIMBER FABRICATOR: Timberlyne
LANDSCAPE ARCHITECT: Clark Condon

**RESOURCES**
ALUMINUM COMPOSITE MATERIAL: Alucobond (07 Specialties)
GLAZING: Viracon
CURTAINWALL: Kawneer (Spring Glass & Mirror)
COMPOSITE SOFFIT: WoodN
METAL PAN STAIR: Lapeyre Stair
DECORATIVE METAL WALL PANELS: Roomi Group
MASS TIMBER: SmartLam
ROOFING: Soprema
SOUND ABSORBING WALL UNITS: Acoufelt (Clunn Acoustical)
WOOD FLOORING: Prime Productions
VERGE™ DECK-MOUNTED SOAP DISPENSER, 346: Bradley (Fast Track Specialties)
HAND DRYER: XLERATOR (Fast Track Specialties)
RESTROOM MIRRORS: Spring Glass & Mirror
GLASS MARKERBOARD: Claridge Products (Fast Track Specialties)
WOK RANGE-D72: Jade Range (TriMark)
HAND SINKS: TriMark
CUSTOM STAINLESS MILLWORK: Stainless Fixtures (TriMark)

## UT SOUTHWESTERN MEDICAL CENTER AT REDBIRD

P. 94

**LOCATION**
Dallas

**CLIENT**
The Shops at RedBird and UT Southwestern

**ARCHITECT**
Perkins&Will

**CONTRACTOR**
Whiting-Turner

**CONSULTANTS**
MEP ENGINEER: KAI Enterprises
LANDSCAPE ARCHITECT: Hocker
STRUCTURAL ENGINEER: Click Engineering
ENVELOPE CONSULTANT: Wiss, Janney, Elstner Associates
CIVIL ENGINEER: Kimley-Horn

**RESOURCES**
ALUMINUM COMPOSITE MATERIAL WALL PANELS: Alucobond (Source Building Group)
GLASS AND STEEL CANOPY: Novum (Novum)
METALS - INTERIOR: SS Trim
METALS – INFUSION GARDEN: Perforated Screen Wall, Steel Bamboo Trellis Supports
WOOD VENEER - STAIRS: Bohlke Veneer
CURTAINWALL EXTERIOR: Kawneer
FRAMELESS OFFICE DOORS/WINDOWS: Falkbuilt
SLIDING EXAM ROOM DOORS: AD System
CUSTOM GLAZED FILM: Dynamic Reprographics
LARGE-SCALE ACOUSTIC CEILING PANELS: Sound Concepts
WOOD VENEER: Bohlke Veneer
FINS: Hardwood
SOLID SURFACE INTEGRAL SINKS: Corian

## VINE STREET TESTING CENTER

P. 96

**LOCATION**
Dallas

**ARCHITECT**
Beck Architecture

**CONTRACTOR**
J.E. Dunn

**CONSULTANTS**
STRUCTURAL ENGINEER: L.A. Fuess Partners
MEP ENGINEER: Purdy-McGuire
CIVIL ENGINEER: Kimley-Horn
LANDSCAPE DESIGN: Hocker Design
LIGHTING DESIGN: Essential Light Design Studio
ACOUSTICIAN/LOW VOLTAGE: Salas O'Brien
FOOD SERVICE: TriMark
PROGRAMMING: Goodall Planning

**RESOURCES**
STRUCTURAL CONCRETE: Martin Marietta (CapForm)
FORMED METAL PANELS: McElroy Metal (Baker Drywall)
CURTAIN WALL: Momentum Glass
PORCELAIN TILE WALL PANELS: Terracore Panels (Momentum Glass)
MISC. STEEL: Texas Misc. Iron (SteelFab)
COLD FORMED METAL FRAMING: Clark Dietrich (Baker Drywall)
WOOD VENEER/MILLWORK: Signature Millwork
ROLLED INSULATION: CertainTeed (Baker Drywall)
SPRAYED INSULATION: Monoglass/ Sonaspray (Baker Drywall)
WATERPROOFING: TremCo (Chamberlain Dallas)
ROOFING: Carlisle (KPost)
WOOD DOORS: VT Industries (Performance Door and Hardware)
GLASS DOORS: Assa Abloy (B&B Glass)
DOOR HARDWARE: Assa Abloy (Performance Door and Hardware)
CERAMIC TILE: Concept Surfaces, Walker Zanger, INAX, Garden State Tile, Tilebar (Exposed Design Group)
ACOUSTIC PANEL CEILINGS: USG, Sky Acoustics (Baker Drywall)
METAL CEILINGS: CertainTeed (Baker Drywall)
CARPET/RESILIENT FLOORING: Mohawk, Bentley, Chilewich, Nora (Exposed Design Group)
EPOXY TERRAZZO: Terroxy (Sigma Terrazzo)
SOLID SURFACE COUNTERTOPS: Corian (Signature Millwork)
PLUMBING FIXTURES: Zurn, Kohler (Way Mechanical)
DUCTWORK: McCorvey Sheet Metal (Way Mechanical)
LIGHTING: ALA, Hossley, LightSpek, PLG (JMEG)
MONUMENTAL STAIRCASE: CM Steel Specialty Metals (SteelFab)
HARDSCAPE CONCRETE: Redden Concrete

## VINEYARD RESIDENCE

P. 98

**LOCATION**
Buellton, California

**CLIENT**
Ranch de Zo

**ARCHITECT**
Clayton Korte

**CONTRACTOR**
Specialty Construction

**CONSULTANTS**
STRUCTURAL ENGINEER: Buehler
MECHANICAL ENGINEER: TEP Engineering
CIVIL ENGINEER: Coast Engineering & Design
LIGHTING DESIGNER: FMS Partners in Architectural Lighting
ENERGY COMPLIANCE: In Balance Green Consulting
LANDSCAPE ARCHITECT: Arcadia Studio
PLANNING: Jones Land Use Planning
DELIVERY & INSTALL: Bright Delivery

**RESOURCES**
CORRUGATED & FLAT COR-TEN CLADDING: Western States Metal Roofing
RAINSCREEN - STURDI BATTENS: Cor-A-Vent
STUCCO - BASE 200: LaHabra
STRUCTURAL STEEL, GUTTERS, FIREPLACE: Central Coast Welding
WALL PANELING - DOMESTIC RIFT WHITE OAK: Pacific Millworks
CABINETRY - EUROPEAN OVERLAY STYLE, WALNUT AND PAINTED: Santori Woodworking
SHARKSKIN ULTRA SA AIR AND VAPOR BARRIER: Kirsch Building Products
STANDING SEAM METAL ROOFING - CORRUGATED CORTEN: Western States Metal Roofing
OPEN CELL THERMAL INSULATION - NATURAL THERM LIGHT SPRAY FOAM: Natural Polymers
CLOSED CELL THERMAL INSULATION - HEATLOK HFO HIGH LIFT SPRAY FOAM INSULATION: Huntsman Building Solutions
SAFE'N'SOUND FIRE AND SOUNDPROOFING INSULATION: Rockwool
STEGOWRAP VAPOR BARRIER: Stego
EXTERIOR DOORS AND WINDOWS - ALUMINUM CLAD ALDER: Sierra Pacific
INTERIOR DOORS - CUSTOM DOMESTIC RIFT WHITE OAK: Pacific Millworks
DOOR HARDWARE: Formani, Simonswerk, Ghost Stop
VENEER PLASTER: Marmorino (Vasari)
EXTERIOR PAINT: Procryl PR Satin (Sherwin Williams)
INTERIOR PAINT: Pro Mar 200 Zero VOC Latex (Sherwin Williams)
SHOWER TILE: Villa Porcini Polished Porcelain Tile, Festival Industrial Matte Ceramic Mosaic (American Ceramic Tile)
KITCHEN COUNTERTOP - PRECAST CONCRETE: Concast Studios
ISLAND COUNTERTOP - QUARTZITE 2CM, INFINITY WHITE: Elements Room
LIGHTING: Tech Lighting, Lucifer, Luminii, Cooper, Focus
DECORATIVE LIGHTING: Foscarini, Cerno, Visual Comfort & Co.
PLUMBING: TOTO, Kohler, Graff, Wet Style
APPLIANCES: Miele, GE Monogram, Ventahood, Whirlpool, Scotsman, InSinkErator, WhisperKool
BATH HARDWARE: Rejuvenation Hardware
CUSTOM WALNUT KING BED FRAME: John Woulbroun
FLOOR COVERINGS: Armadillo
FURNITURE: BluDot, Four Hands, Southerland, Denver Modern, Stahl + Band, Crofthouse LA, Sarza, Williams Sonoma, Harbour
SOLAR PHOTOVOLTAICS - M-SERIES AC MODULE: SunPower
WINE RACKS: Stact Wine Racks
FIREPLACE - 110H TUNNEL INDOOR-OUTDOOR: Ortal

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# POSTAL STATEMENT



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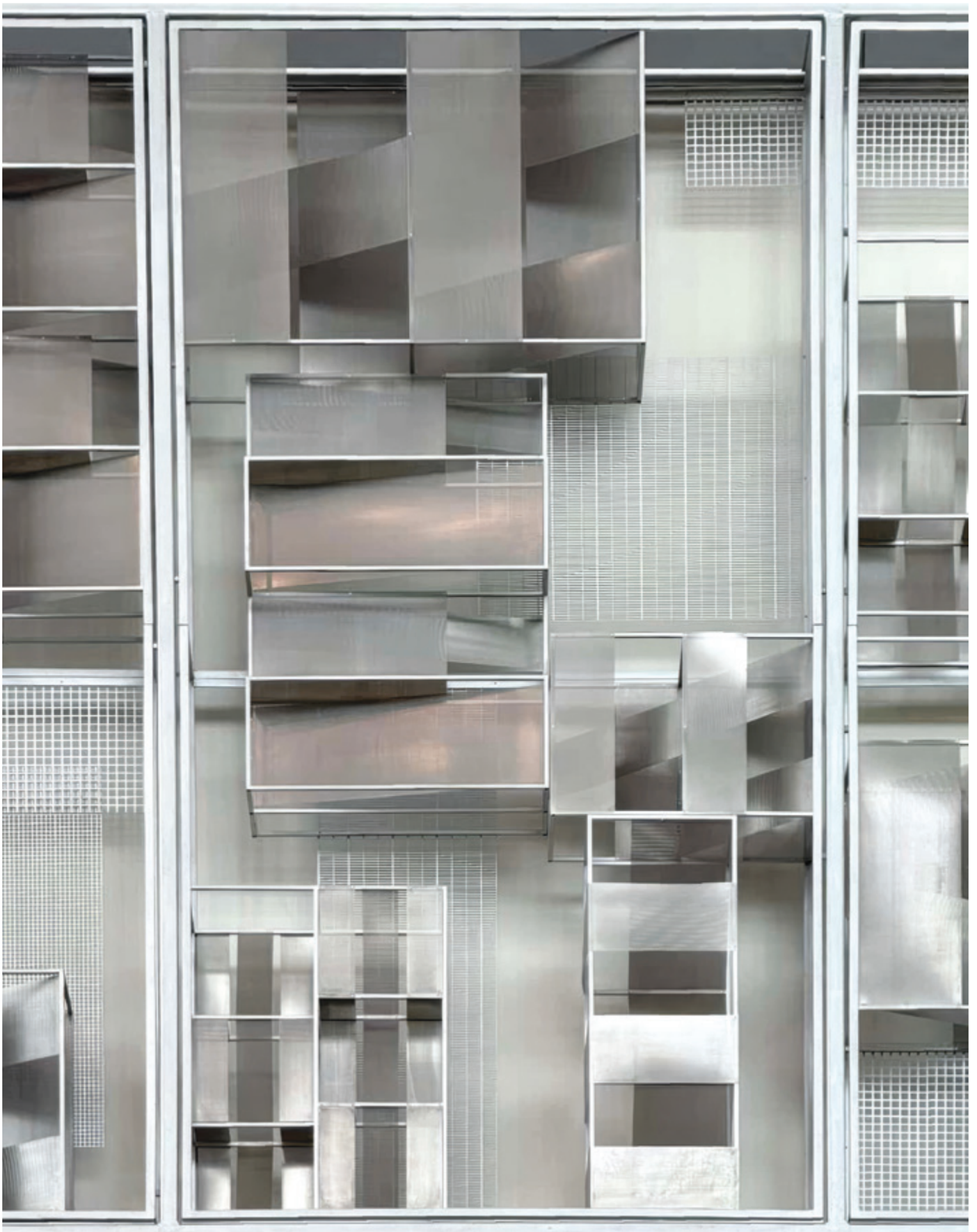
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Artist Kat Quay's *Spatial Weaving*, a new permanent installation at Austin-Bergstrom International Airport, layers perforated metal, steel framing, and semi-translucent dimensional forms to create a moiré effect as travelers pass by. Drawing on Quay's background in technology and Big Data, the work uses the binary logic of weaving to bridge analog and digital systems. Quay's first permanent public artwork, *Spatial Weaving* reflects Austin's evolving identity at the intersection of technology and creative culture. The work was commissioned by Austin Arts, Culture, Music, and Entertainment's Art in Public Places program in collaboration with Austin-Bergstrom International Airport.

CREDIT: KAT QUAY, *SPATIAL WEAVING*, INSTALLED AT AUSTIN-BERGSTROM INTERNATIONAL AIRPORT. PHOTO BY ADAM SMITH OF SYNECDOCHE DESIGN, DETROIT, MI.



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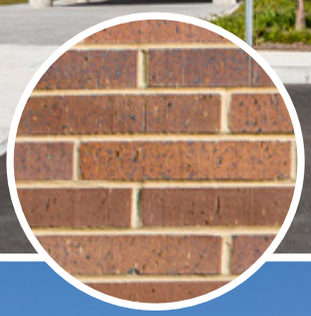
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