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*– Lowell Taylor, AIA, Associate Principal,
Huckabee*

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Benbrook, Texas

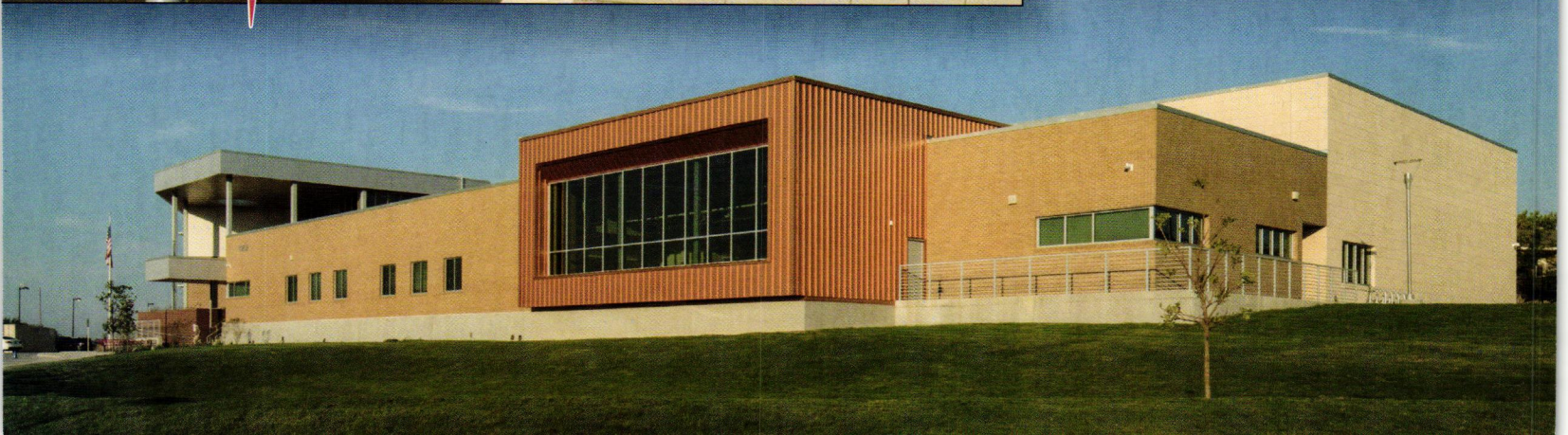
architect Huckabee, Fort Worth

general contractor Reeder General, Fort Worth

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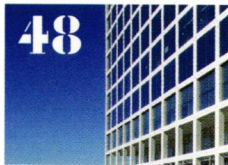
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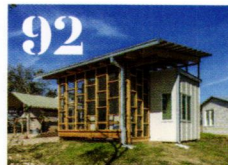
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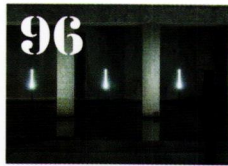
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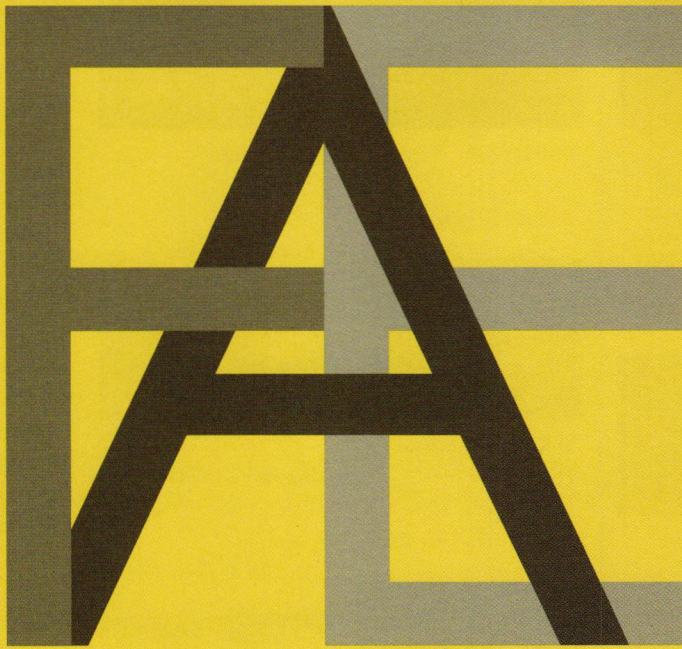
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Examine all six designs for Uber's Skyport concept (p. 19). Look at exclusive photographs of another perforated house by Havel Ruck Projects currently on view in downtown Houston. Learn about an expansion master plan for the Museum of Texas Tech University by Morphosis.



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Art, Or Something Resembling Art

by Aaron Seward

My first job after college was as a book editor at Edizioni Press, a boutique publishing house in Manhattan that specialized in architectural monographs. I had no background in architecture, aside from a few art history electives, so there was a lot to learn. One early lesson was that there is more than one kind of architect. My boss put it to me this way: "In Europe," he said, "architects are more like artists. Here, they're more like businessmen." He told me that just after we'd met Patrick Blanc, a French botanist who was making a name for himself designing vegetated walls. Blanc wasn't an architect, but close enough. His hair was died green and his fingernails were long. When asked if he wanted something to drink, he requested a beer, even though it was before noon. He didn't come off like the people I'd met from the big corporate architecture firms, who were difficult to distinguish from stockbrokers or lawyers. This architecture thing is interesting, I thought, lots of different types of people.

Artist/businessman, to that point, is too reductive. As my familiarity with the profession increased, I came to understand that there are many more facets of architectural personhood: the riled-up, screaming from the rooftop, speaking truth to power, social justice architect, for example; or the butch, tectonically oriented, DIY builder-craftsperson architect; not to mention the tech-geek, parametrically enabled, CNC robot manipulating architect of the machinic domains. There are so many types, in fact, and hybrids of multiple types piled together in strange assemblies, one has to conclude that the role of an architect isn't a simple one, or easy to define. A year ago in the pages of this magazine, Andy Tinucci, AIA, wrote that architects make images, yet we all know that there are some architects who rarely put pencil to paper, or finger to mouse, but instead ply their trade shepherding clients and, hopefully, steering them toward decisions that will prove beneficial to the built environment: the silver-tongued, dream weaving, natural-born wheeler dealer schmoozechitect.

This peculiar and appealing heterogeneity of the profession was on my mind again while I was in New York City in June for the AIA national conference. Two experiences in

particular brought the artist/businessperson dichotomy into focus: attending the 24x24x24 event at the Storefront for Art and Architecture, and observing the ongoing construction of the massive Hudson Yards development next door to the Javits Center.

The 24-hour marathon event at Storefront, which took place on the summer solstice, invited 24 architects to create 24 stools that "provide an antidote to over polished, hyper refined, hyperbolic, and expensive design," and to present these stools with an hour of programming. One standout was GRT Architects, who made a fluted ceramic stool that was presented with a slideshow of fluted architecture throughout history, sparkling wine served in champagne flutes, and a live flute performance by Andrew Rehrig. The aesthetic inquisitiveness of the visuals, the effervescence of the libations, and the lilting notes of the music ("Syrinx," among other tunes by Claude Debussy) did much to restore a mind made dull by a day spent entertaining the patter of product reps and breathing carpet fumes in the convention's expo hall. In a music/image/booze-induced reverie, I found myself standing

Continued on page 107



Andrew Rehrig performs Claude Debussy's "Syrinx" as part of GRT Architects' presentation of fluted architecture at the Storefront for Art and Architecture (left). Local #46 protests unfair wages and conditions at the Hudson Yards development (right).

Contributors



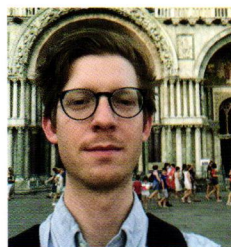
Mark Lamster is the architecture critic of the Dallas Morning News and a professor in the architecture school at The University of Texas at Arlington. His biography of Philip Johnson, “The Man in the Glass House,” will be published this fall by Little, Brown and Company. Read his review of Ben Koush’s new book on the Houston modern architect Arthur Evan Jones on page 9.



Audrey Maxwell, AIA, is a principal at Malone Maxwell Borson Architects in Dallas. She is currently serving as secretary of the Texas Society of Architects, was previously chair of TxA’s Publications Committee, and is a regular contributor to *Texas Architect*. In this issue, Maxwell reported on the new Dallas Center for Architecture, which is now known as AD EX (p. 18).

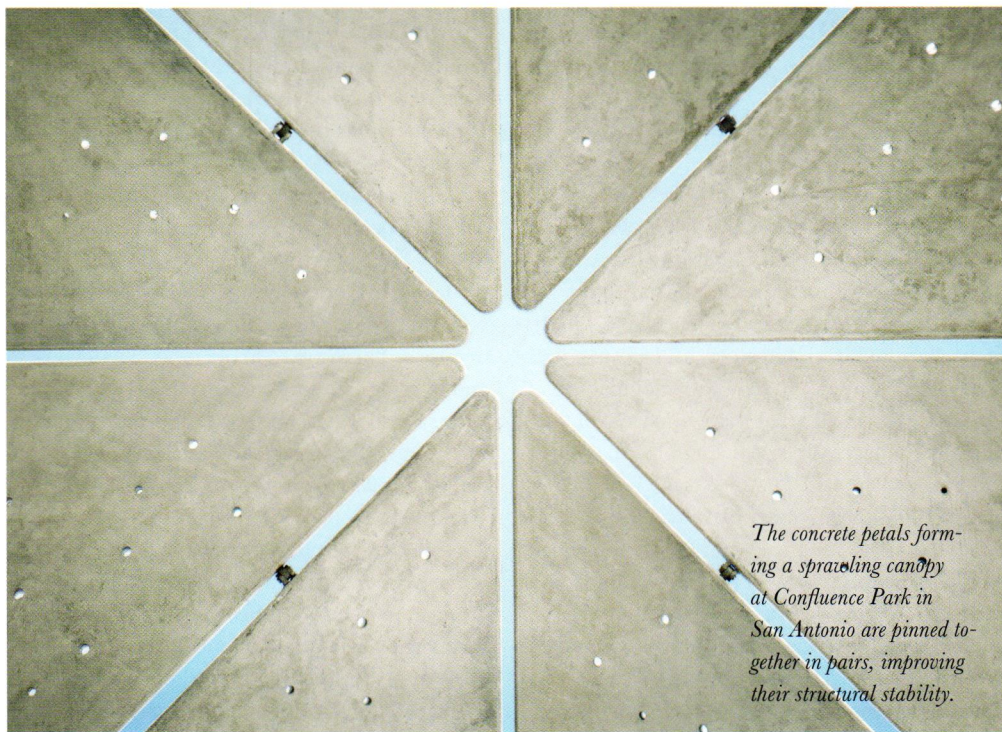


Jessica Deaver, Assoc. AIA, is a design associate at Nick Deaver Architect and an avid naturalist interested in connecting people with the environment. She has an M.Arch. from the University of Houston’s College of Architecture and Design and a bachelor of science in Radio-TV-Film from The University of Texas at Austin. An excerpt from her novel “Zero:Emancipation” is on page 33.



Jack Murphy, Assoc. AIA, is a master of architecture candidate at Rice University and a regular contributor to *Texas Architect*. Previously he worked at Baldrige Architects and Dyal and Partners in Austin and was an intern at the Chinati Foundation in Marfa. He earned his bachelor’s degree in architecture from MIT. See what he found out from Marc Fornes about TheVeryMany’s new canopy in El Paso on page 128.

Letters



The concrete petals forming a sprawling canopy at Confluence Park in San Antonio are pinned together in pairs, improving their structural stability.

The following comment was left on txamagazine.org in response to “Wall Wasteland,” about the effects an expanded border wall would have on significant architectural sites in Texas, which appeared in the July/August 2018 issue of TA.

Very true, Jesse, as you point out using the point-less, costly, and dehumanizing border wall as example. America, a multi-ethnic nation with a Constitutional foundation of ideals, aspirations, and hope, seems — blindly — to disregard past lessons of history. War not peace; separation not integration. Hopefully this drought of logic and humanity will one day be overcome. Thanks for your touching narrative.

J. Tom Ashley III, FAIA
McAllen

The following comment was left on txamagazine.org in response to “Petal Power,” about San Antonio’s new Confluence Park, which first appeared in the July/August 2018 issue of TA.

Thank you for your commentary on the project. You have beautifully captured the essence of Confluence. And yes, the structure is determinant, part of the structural logic for the design. As a determinant structure, the forces and moments within the petals can be understood with greater certainty.

Charles “Chuck” Naeve, P.E.
Architectural Engineers Collaborative
Austin

The following comment was left on txamagazine.org in response to the obituary of Richard Payne, FAIA.

I just finished looking at Mr. Payne’s book, “Towns & the Art of Architecture.” I decided to visit the courthouses of Texas and picked up this book at my local library. I loved the book and the *pasión* he shown throughout. I then proceeded to look him up to let him know how much I enjoyed the book, and found out that I am a little late. Rest in Peace, Richard Payne.

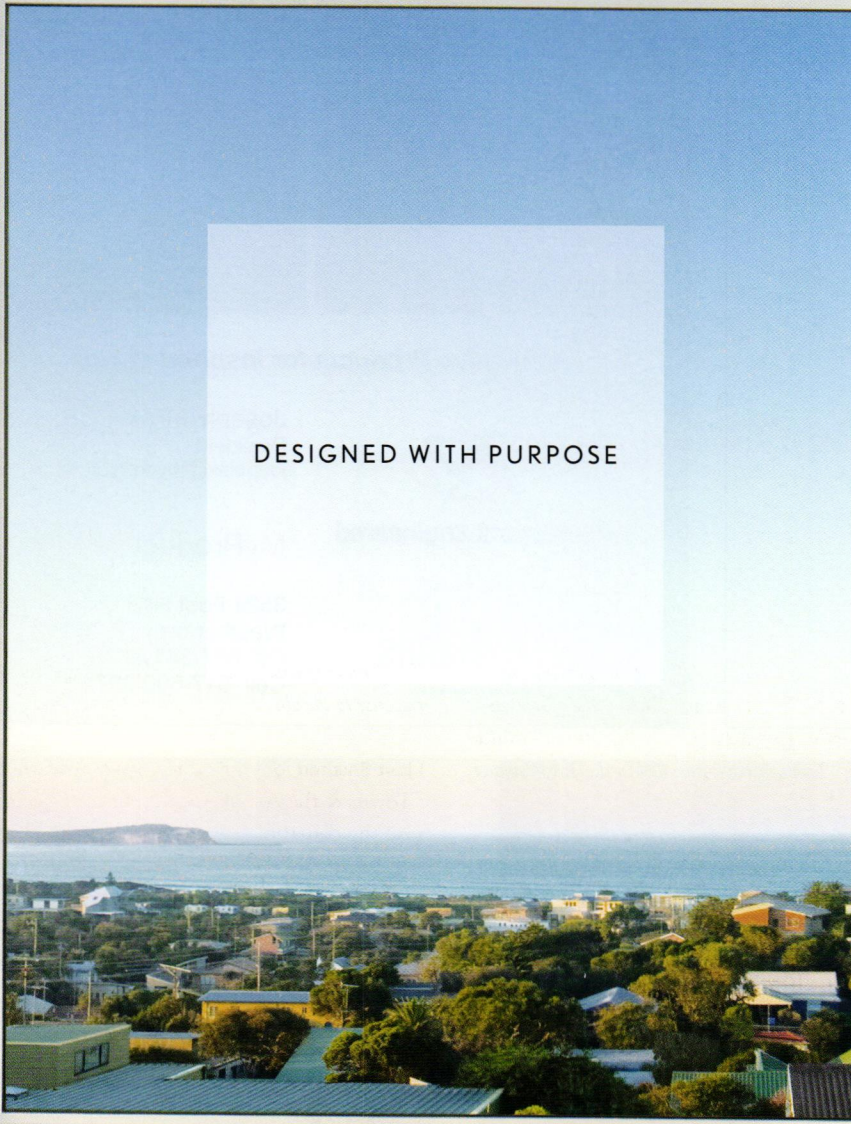
Rosalinda Reyes
Freeport

Corrections

In “Public-Private Power” (*TA* May/June 2018), the client was listed as Southwest Strategies Group. In fact, Southwest Strategies Group was the managing partner of a larger collaboration organized under the name Seaholm Power Development. That organization also included State Street Partners, La Corsha Hospital-ity, Capital Project Management, and Centro Development.

In “It Takes A Village” and “A View to a Tree” (*TA* July/August 2018), the credits incorrectly included associate architects. In fact, there was no associate architect on either project. The first was the work of Page, and the second, that of Buchanan Architecture.

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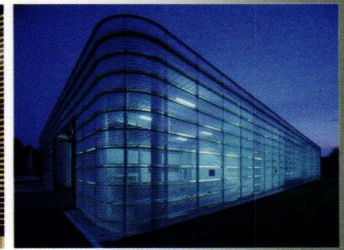
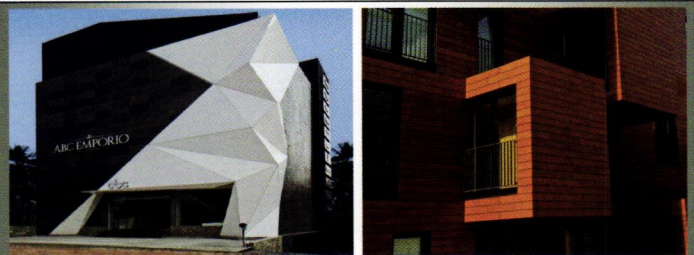
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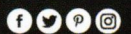


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Book Review

A Distinct Place

Constructing Houston's Future: The Architecture of Arthur Evan Jones and Lloyd Morgan Jones

By Ben Koush, AIA

Houston Mod, \$30.00

It is one of those strange ironies that, while Houston is considered the archetype of the modern city, its construction barely a faded memory, a good many individuals who actually built it remain anonymous. Oh yes, there are the famous buildings by imported stars like Philip Johnson and I. M. Pei, but it has been locals who have truly defined the place, and none more than Arthur Evan Jones, a Houston native whose work is a good deal more distinctive than his rather forgettable name.

A new monograph on Jones and Lloyd Morgan Jones, the firm he led for much of the second half of the 20th century, should go some way toward elevating his profile. Written by the Houston architect and critic Ben Koush, AIA, it is part of a series produced by the nonprofit Houston Mod that has shed light on underappreciated local architects, including Donald Barthelme, Hugo V. Neuhaus Jr., and William R. Jenkins.

As Koush writes, "The work of Lloyd Morgan Jones stands out for its continuing commitment to architectural quality and large-scale commercial projects and its ability to compete locally and regionally with the work of nationally recognized architectural firms."

Jones was a developer's architect, and here Koush perceptively speculates that one reason for his relative anonymity could be the fact that his principal clients were Jewish in an anti-Semitic age.

Among those patrons was Melvin A. Silverman, who, with partner Bennett Rose, commissioned Jones to design Houston's first modern office tower. The Melrose Building (a portmanteau of the developers' names) was completed in 1952, and established what would become a standard Houston typology: a tower marked by projecting sun shades that both shielded the interior from the blazing Texas sun and gave aesthetic definition to the exterior.

But it was another Jewish developer, Kenneth Schnitzer, who would become the firm's most prolific client, through his Century development firm. The relationship began with several smaller projects, and then in 1967, Schnitzer



The 25-story American General Building (1965) was the eighth tallest building in Houston when it was completed, but it stood out as a landmark due to its location two miles west of downtown among low-lying residential buildings.

Of Note

commissioned the 28-story Houston Natural Gas Building. A series of additional towers followed.

Exactly which ones is a bit confusing, and here we get to one of the hiccups of this book. Essays at the beginning are dedicated to individual developers and typologies, which means there's a lot of skipping around between names and buildings that have a tendency to blend together. And, while Koush can be an elegant writer and flat-out brilliant critic, the text here has a tendency to be burdened with leaden detail about Houston development. Indeed, the essay sections of the book seem undecided as to whether the focus should be on Jones or on a more general contextual examination of Houston's growth. Not helping matters is the small type, which makes concentration even more difficult.

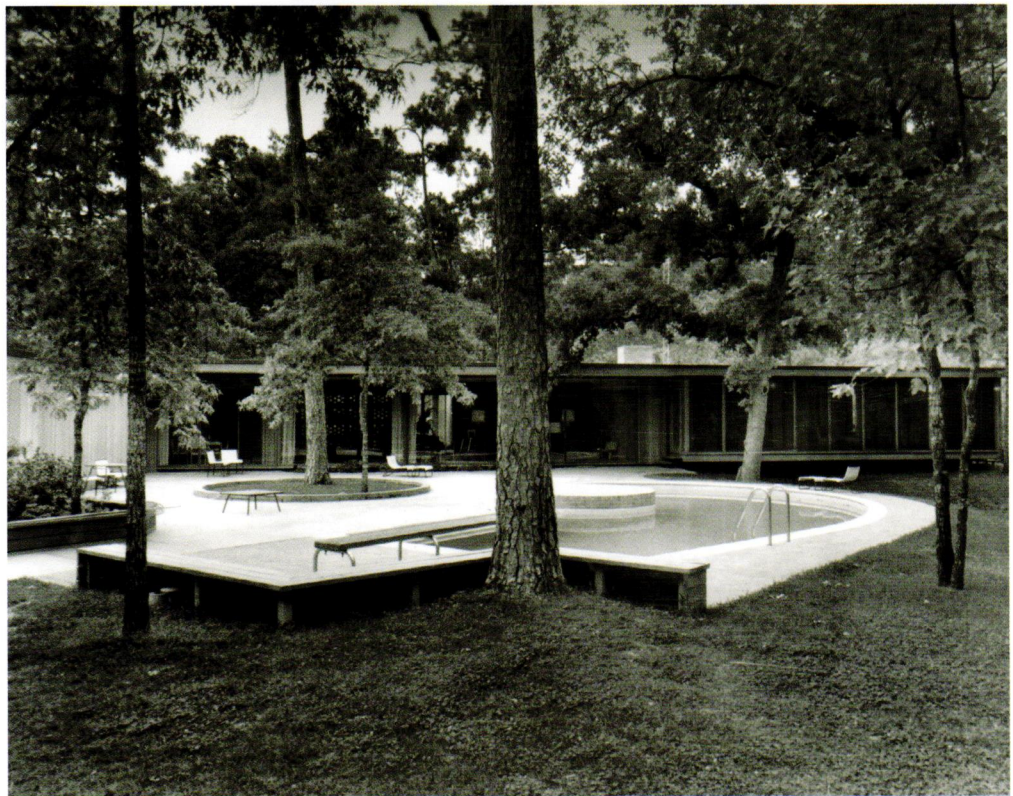
Overlooking these missteps — and they are faults of admirable ambition as opposed to laziness — what emerges is the story of a designer and firm of prodigious ability and output. Under Jones' direction, the company designed something on the order of 2,000 projects, across many scales and types: In addition to skyscrapers, projects include office parks, sports facilities, private homes, apartment buildings, master plans, and more.

As Koush writes, the firm's work is "intriguing for the dialectical way it not only reinforces the idea of Houston's built form as the logical result of economic calculations and programmatic requirements but also often poetically encourages consideration of Houston as a distinct place."

This idea is most effectively conveyed in the book's projects section, set off handsomely on coated paper stock to better display an extensive collection of drawings and photographs. Here, we see the diversity of Jones' work, as well as Koush's deep knowledge and critical acumen.

The great irony of Jones is that the project that will always be his most iconic is one for which he evinced little enthusiasm: the Astrodome. Though it is considered a programmatic victory, the architects of the so-called Eighth Wonder of the World did not consider it an aesthetic success. As Koush notes, when asked by a reporter to discuss it for a 1978 profile, Jones declined, saying it "wasn't a particular favorite."

Jones had a very different attitude when it came to the American General Building, the 25-story tower composition along Allen Parkway with a gridded sunshade of precast concrete — a sharp-edged testament to commercial modernism. Reflecting on it years after its 1965 completion, Jones said, "Oh, it was perfect. They just don't make them like that anymore."



Above *The Liese House (1954) in the Bayou Woods subdivision west of Memorial Park featured an L-shaped plan and a patio and swimming pool designed by San Francisco landscape designer Thomas Church.*



Left *About Greenway Plaza (1969–75), Paul Goldberger wrote, "Not only are there not streets in the traditional sense... there are not really any plazas, the visitor is expected to drive his car off the freeway into an underground garage, and from there step into a tower."*



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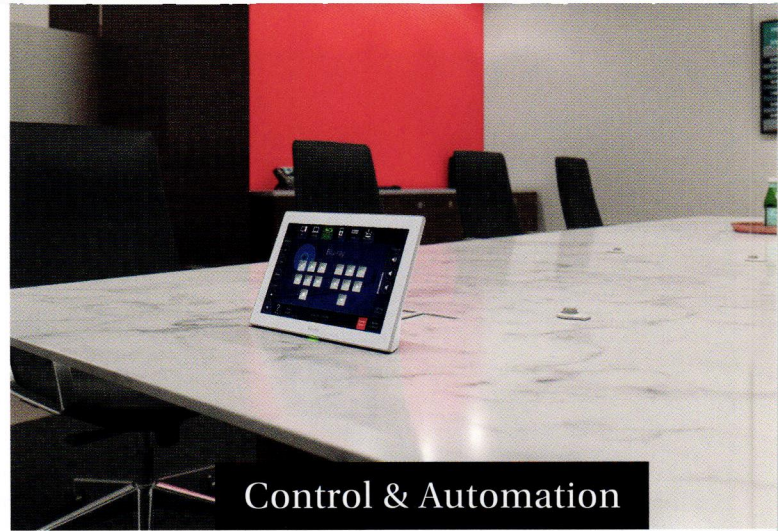
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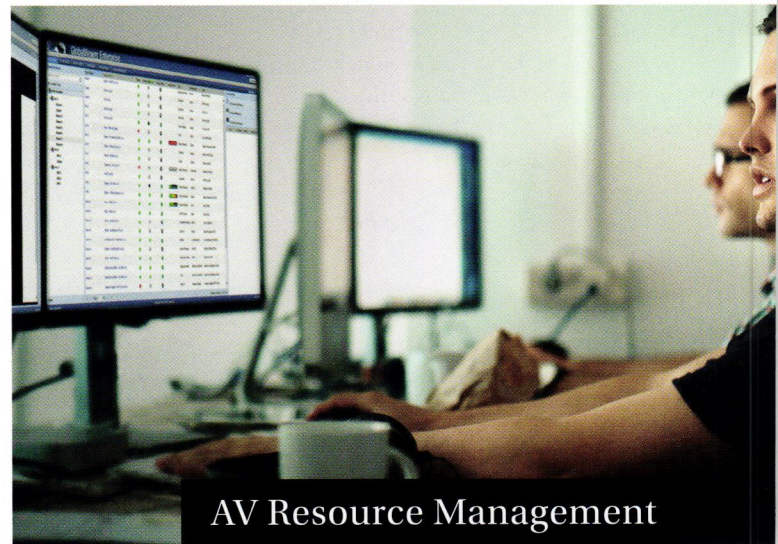
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Less successful, at least urbanistically, was the firm's Greenway Plaza development, a self-contained complex of gridded towers that exemplified Houston's development into a multi-nodal city defined by automotive transit.

As Koush would have it, Jones' masterpiece is the 50-story Four Allen Center of 1984, a lozenge-shaped tower with a pristine wrap-around facade of reflective glass offset by bands of white aluminum. No less an eminence than Arthur Drexler, then the chief architecture curator at New York's Museum of Modern Art, called it "the most beautiful mirrored-glass building I have ever seen — absolutely staggering." At the time, he had never even heard of Jones. With the publication of Koush's book, one can only hope that this lack of recognition will be less of a problem.

Mark Lamster is the architecture critic of the Dallas Morning News.

Trinity Campus Placed on National Register of Historic Places and Receives a New Master Plan by Page

Trinity University had been located on three different sites already when, in 1945, the school found and bought its promised land: an abandoned limestone quarry four miles north of downtown San Antonio.

The quarry's uneven topography and littered condition made it an unlikely site for a university campus. Economy trumped ease, however, for the board of trustees, and then-President James W. Laurie bought the site with high hopes of it becoming the university's permanent campus. They hired Bartlett Cocke and Harvey P. Smith to design a campus that would solidify Trinity's status in San Antonio, but once again the more conventional path forward was the more expensive one. When the architects proposed a plan in the traditional Georgian style and called for leveling the quarry, the board found it too costly. They recommended a more functional style that utilized nearby resources.

It was at this point that the man who would become the standard bearer of Texas regional modernism stepped in: O'Neil Ford.

Ford had already made a name for himself with projects such as the Little Chapel-in-the-Woods in Denton and the restoration of

La Villita in San Antonio when he joined the architectural team for the Trinity project in 1948. With his experience, Ford brought an immaculate vision for architectural and spatial potential. Where the other architects saw a decrepit and troublesome site, Ford saw an organic and intimate campus sprawling across a rocky hillside like a low-lying Italian village, offering some of the greatest vistas of downtown San Antonio in the area.

Over the next three decades, that vision would be realized under Ford's careful and considerate eye.

Now, 70 years since Ford came to Trinity, his campus has received a national historic designation with the help of Page. The architecture firm has been working closely with Trinity alumni, faculty, students, and staff since 2015 to create an architectural master plan that will honor the legacy of Ford's design while planning for future innovation and development.

"We always wanted to strike the correct balance between recognizing that an institution providing a 21st-century liberal arts education needs to advance — needs to have current technology, current learning spaces — while preserving its past," says Page's project manager for the master plan, Ryan Losch, AIA. "That's always a delicate balance to strike."

In working with the Trinity community on the master plan, Page saw an opportunity for the school to decisively preserve Ford's innovative and integrated architecture on campus by seeking out a national historic designation.

"The fact that you have this collection of midcentury modern buildings that is so cohesive — and the fact you have it done by one architect, and you get to witness one architect's career trajectory over the course of three decades in one location — is fairly significant," Losch says.

Page got in contact with Stan Graves, FAIA, of Architexas to walk the master plan committee



Above Ford's 1950s buildings emphasize horizontality with a uniformity of material and scale.

Left A network of meandering, oak-lined pathways connects upper and lower campuses.

Of Note

Right *The new master plan seeks to honor the historical legacy of Ford while providing modern facilities.*

Below *While underscoring the historically designated area of campus designed by Ford, the master plan makes changes to improve mobility and create a more integrated campus.*



and the university board of trustees through the historical designation process, and after obtaining their approval, he began to draft the nomination.

The process of seeking designation went hand in hand with the design of the master plan and testifies to the university's and the architects' dedication to transparent and collaborative decision-making. The common theme of the discussion was the tug-of-war between preservation and innovation.

"There's always a segment of people who want to freeze everything exactly as it is or was," Trinity's university librarian emerita, Diane Graves, says. However, there was also a group who wanted to be sure there would be flexibility for change when necessary.

Stan Graves explained how national historic designation could appease both groups by protecting the essential Ford-designed aspects of buildings while allowing nonessential aspects — such as certain interiors — to be modernized when necessary.

Additionally, Graves said the primary merits of designation are that it opens the university to state tax credits, which could fund future projects and improvements, not to mention "the honorific potential behind the designation," since Trinity is now one of only three campuses from the 1950s with a historic designation.

Perhaps the greatest benefit of the designation and the master plan is that they bring a new philosophy for navigating the future of Trinity to the university's leadership. "The approach to problem-solving and space challenges and maintenance was reactive," Diane Graves says. "There wasn't good consideration of what would happen in the long haul." She says the goal of the master plan was "to bring the process of thought back to what we do from now on."

Walking around the Trinity campus, one clearly sees how the university leadership's dedication to careful architectural consideration, preservation, and innovation is an extension of Ford's vision. The architect thoroughly considered all aspects of design — site, scale, materiality, relationships — to create a coherent, intimate, and welcoming campus. Rather than leveling the quarry before building, Ford deftly crafted low, horizontal buildings to be situated onto and into the quarry escarpment, producing an organic flow of movement between what would later be called upper and lower campus.

"The buildings on this beautiful ex-dumpheap are ranged above and below the rock quarry bluff with enough ease and order and interrelation to make them relevant to each

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other,” Ford said of the campus in 1967. “This has resulted from a determination to put things where they logically belonged, rather than setting them in some prescribed monumental or geometrical pattern.”

The buildings maintain uniformity of scale and materiality — two- to three-story buildings and “Bridgeport pink” brick — that make the campus cohesive rather than monotonous. Ford’s ability to leverage the site so that each building and pathway provides a distinct view of campus also wonderfully juxtaposes the uniformity of the facades and creates additional dynamism.

Ford intentionally oriented the buildings east-west to afford sweeping vistas of the San Antonio skyline, and he placed buildings just close enough together that fluid pathways could construct a meandering network across campus, producing intimate spaces of interaction fit for a small liberal arts university.

Other aspects of the master plan include improvements such as developing a more streamlined corridor through the core of the campus, establishing a clearer university entrance, and rehabilitating the interiors of the oldest buildings.

“It’s rehabilitation which we really zeroed in on, rather than restoration,” Losch says. “Because restoration has more of a connotation of restoring back to a certain point in time, versus rehabilitation, which acknowledges the

overall aesthetic, the significant features, but allows you to change use if you need to change use. It allows you to change the organization of the less significant spaces as you need to.”

As Diane Graves says, “The master plan ultimately will force generations to come to ask: What is the right way to do this so Trinity still feels like Trinity?”

Christiana Sullivan is a journalism student at UT Austin and a summer editorial intern at *TA*.

Dallas Center for Architecture Moves Downtown and Rebrands as “AD EX”

In 2009, the newly established Dallas Center for Architecture was featured in *Architectural Record*. The article, by former *TA* editor Stephen Sharpe, Hon. AIA, discussed the challenge of attracting people to the space. The solution was a faceted glass wall facing the storefront and lit by an “enigmatic sequence of intense colored light.” The center was located north of downtown, and one of its aims was to command the attention of motorists driving by on the adjacent highway. When it opened, Dallas was in the midst of a recession and downtown development

Located on the ground floor of Republic Center, AD EX expects to attract more members of the public in the growing pedestrian domain of downtown Dallas. The plaza will be programmed in collaboration with Better Block and other organizations.





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— Product Innovation Awards Judge



The open interior will be activated by architectural exhibits, a video of Dallas' design history, and art installations. The space will also host Downtown Dallas, Inc.'s neighborhood information center, which will create more of a draw.



was focused on the Arts District, a 19-block district of starchitect-designed buildings. Woodall Rodgers Freeway divided the new center from downtown, but plans for an urban park (Klyde Warren) spanning the freeway were in the works. The center was banking on the new park to bridge the gap to downtown and draw the public off the street.

Fast forward nearly 10 years: Klyde Warren Park has become a major destination, drawing nearly one million visitors in its first year. Development in downtown is booming, and the downtown core finally crossed the magic 10,000-resident threshold. In June of this year, a press release announced that the DCFA would be moving downtown to Republic Center and changing its name to the AD EX, the Architecture and Design Exchange. The new facility will still house the foundation and AIA Dallas, along with other allied partners. Version 2.0 — as it has been dubbed internally — shares many of the same goals as its predecessor. It aims to better engage the public and expand member services, relying on its new location to boost those efforts. The press release lauds the location in Dallas' "dense" urban core, its street presence, and its proximity to a new park.

Omniplan, the architect of record, warned against the aspirational "build it and they will come" mentality, encouraging leadership to rely

on quality programming. To support their multifaceted approach, they brought along a lengthy list of team members: lauckgroup (now operating as Perkins+Will) (interiors); Aurora (creative arts consultant); Better Block (activation consultant); RSM Design (branding); LDWW (rebranding); Studio Outside (landscape); and LUM Architectural Lighting Design and Telios (MEP engineering). James R. Thompson is serving as general contractor of the Phase One interior finish-out. The as-yet-unfunded Phase Two will address desired improvements to the outdoor terrace, and street engagement.

As for the rebrand, AIA Dallas President Mike Arbour, AIA, and Architecture and Design Foundation President Emily Henry say it was a matter of relevancy. The previous name was stodgy and stiff. AD EX (pronounced as two words) was deemed hipper and more accessible to younger members, whose numbers have been declining in recent years. Whether the younger generation will appreciate the change remains to be seen, but texting their BFF will definitely be simplified by the acronym: *SCNR. CU @ ADEX*.

AD EX will open its doors to members and the public in October 2018.

Audrey Maxwell, AIA, is a partner at Malone Maxwell Borson Architects in Dallas.

Six Skyport Designs Unveiled at Uber Elevate Summit, Four by Texas Firms

At Uber's 2nd Annual Elevate Summit, which took place this past May in Los Angeles, over 700 industry leaders in aviation and transportation came together to discuss the future of urban air transport. Conference-goers witnessed the unveiling of airport concepts designed by the six finalists in Uber's invited airport design competition. These airports, dubbed "skyports," will serve as the main transportation hubs in Uber's proposed electric VTOL (vertical take-off and landing) aircraft network. By utilizing three-dimensional airspace, Uber's plans for on-demand aviation are intended to alleviate ground transportation congestion in major cities around the world.

Uber's brief for the competition called on submissions to accommodate 4,000 passengers per hour within a three-acre footprint. Each skyport must meet the noise and environmental standards of the city in which it is located, with as little intrusion as possible on nearby communities. Because the aircrafts themselves are electric, charging ports are required in the design plan. Uber is working with aviation firms and graduate students from ArtCenter College of Design and Savannah College of Art and Design to create the electric VTOL aircraft.



Ballet Memphis, Memphis, TN Architect: archimania General contractor: Grinder, Taber & Grinder, Inc. Installing contractor: Ralph Jones Sheet Metal
Profile : Snap-Clad, perforated Snap-Clad, perforated Corrugated Color: Zinc, natural copper material Photo: courtesy of archimania

Perfect Performance



"We wanted to make the project dynamic and energized. The copper screen looks more solid during the day and perforated at night when lights are on behind it—enhancing the urban experience within the entertainment district."

-Todd Walker, FAIA, Principal, archimania

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BOKA Powell's entry to the Uber Elevate Summit is a multi-story, open-air structure with vegetated walls. Microturbines in the building skin and photovoltaic sun shades provide power for the electric VTOL aircraft, which come and go from cantilevered landing pads.

Four Texas-based firms revealed their designs at the summit: BOKA Powell, Corgan, Beck, and Humphreys & Partners. Pickard Chilton, based in Connecticut, and Gannett Fleming from Pennsylvania made up the remainder of the six finalists. While most of the plans are radically unique, many share some of the same characteristics, like considerations for sustainability and an emphasis on scalability.

Since Uber's Skyports are intended to be situated in busy metropolitan areas, spatial considerations were incorporated into several firms' designs. Beck, Corgan, Humphreys & Partners, and Pickard Chilton created raised structures that sit over existing highways and parking lots, aiming to "repurpose existing and familiar infrastructure." A modular design was another common adaptation to the spatial requirements: Gannett Fleming, Corgan, and Pickard Chilton designed Skyport plans based on modular components that can be replicated and stacked as necessary to scale up or down.

Several firms took inspiration from organic sources. Beck and Humphreys & Partners created designs inspired by bee colonies; Beck's "Hive" incorporates the hexagonal shape of honeycomb cells, while Humphreys & Partners' Skyport mimics the cylindrical shape of the

beehive itself. Both firms used bee colonies as a metaphor for the busy activity of a transportation hub. Living walls were another organic element that appeared in multiple designs, including the plans of Humphreys & Partners, BOKA Powell, and Gannett Fleming.

Given that Uber Elevate aims to implement a new mass-scale form of urban transportation, environmental concerns were central to many Skyport plans. Gannett Fleming, BOKA Powell, and Humphreys & Partners emphasized sustainability in their designs. All three firms highlighted the use of photovoltaic receptors for solar energy, daylighting techniques to reduce the need for artificial lighting, and naturally ventilated, open-air spaces that minimize energy consumption. Humphreys & Partners discussed a two-layer wall in its beehive-shaped Skyport design: an outer green wall and an inner wall made of Bio-Concrete (concrete mixed with calcium carbonate-producing bacteria that heals cracks) to aid in noise reduction, air filtration, and CO₂ absorption.

See all the designs at txamagazine.org.

Mackie Kellen is a rhetoric student at UT Austin and an editorial intern at TA.



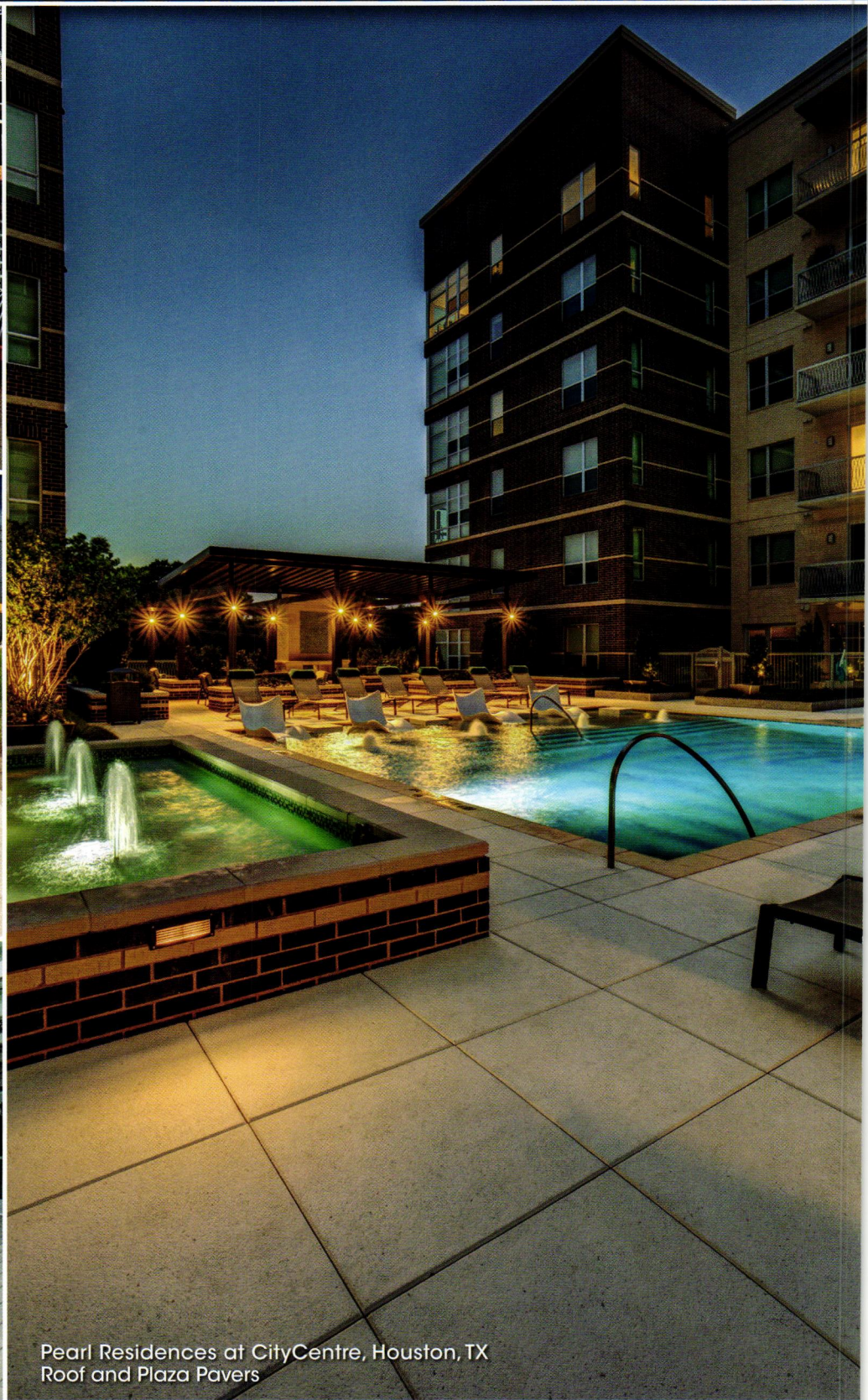
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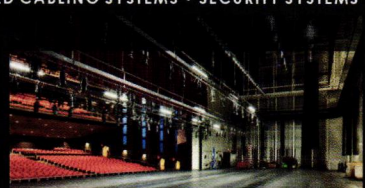




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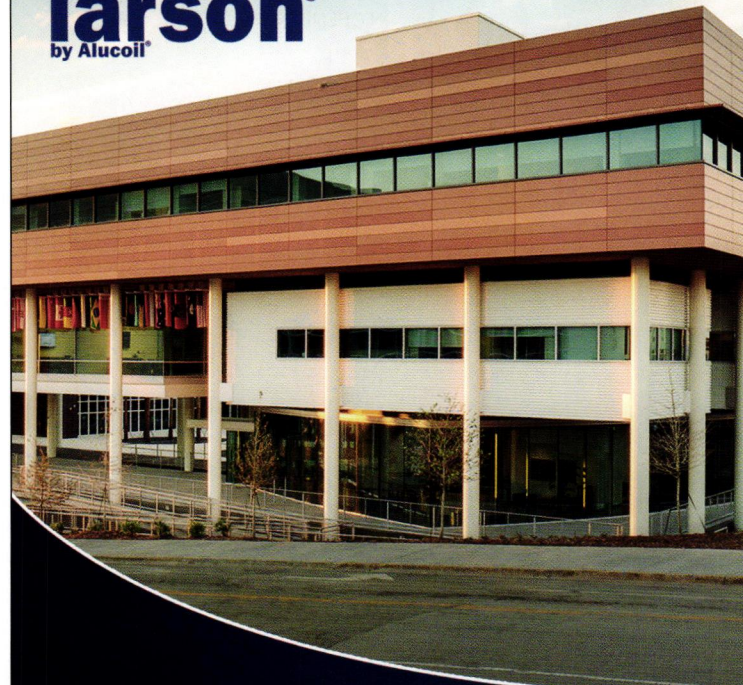
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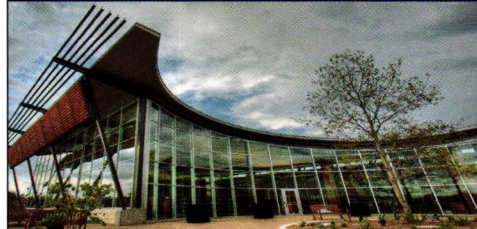


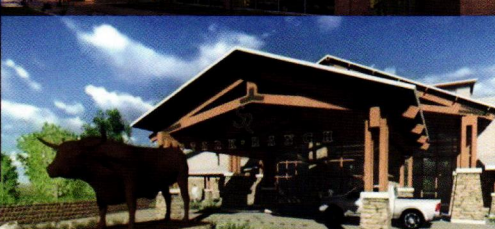
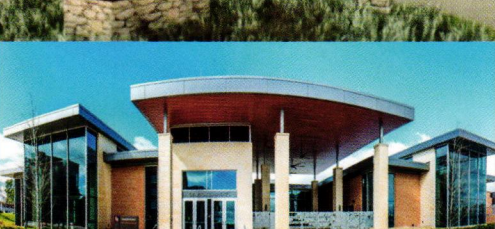
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SEPTEMBER

Saturday 8

EXHIBITION OPENING

Framing Eugène Atget: Photography and Print Culture in Nineteenth-Century Paris

Blanton Museum of Art
200 E. Martin Luther King Jr. Blvd.

[Austin](#)

[blantonmuseum.org](#)

Sunday 9

EXHIBITIONS CLOSING

Body Ego

Dallas Museum of Art
1717 N. Harwood St.

[Dallas](#)

[dma.org](#)

Soft Focus

Dallas Museum of Art
1717 N. Harwood St.

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[dma.org](#)

The Guerrilla Girls

Dallas Museum of Art
1717 N. Harwood St.

[Dallas](#)

[dma.org](#)

Wednesday 12

EVENT

Emerging Professionals Meeting

AIA Austin
801 W. 12th St.

[Austin](#)

[aiaaustin.org](#)

Thursday 13

EVENT

Crew Austin + AIA Austin Boat Tour

[Austin](#)

[aiaaustin.org](#)

Saturday 15

EXHIBITION OPENING

The Nature of Arp
Nasher Sculpture Center
2001 Flora St.

[Dallas](#)

[nashersculpturecenter.org](#)

Friday 21

EVENT

Late Night Talk: Deco Cool

Dallas Museum of Art
1717 N. Harwood St.

[Dallas](#)

[dma.org](#)

Tuesday 25

TALK

Nasher Prize Laureate Reveal
Nasher Sculpture Center
2001 Flora St.

[Dallas](#)

[nashersculpturecenter.org](#)

Thursday 27

EVENT

Martino Stierli
Futures of the Architectural Exhibition Lecture Series
Glassel School of Art
5101 Montrose Blvd.

[Houston](#)

[uh.edu/architecture](#)

Sunday 30

EXHIBITION OPENING

Concentrations 61: Runo Lagomarsino
Dallas Museum of Art
1717 N. Harwood St.

[Dallas](#)

[dma.org](#)

OCTOBER

Thursday 4

EVENT

Giovanna Borasi
Futures of the Architectural Exhibition Lecture Series
Rice School of Architecture
6100 Main St.

[Houston](#)

[arch.rice.edu](#)

Friday 5

EVENT

Chinati Weekend

[Marfa](#)

[chinati.org](#)

Monday 8

EXHIBITION CLOSING

Digital Worlds: New Media from the Museum's Collection
Museum of Fine Arts, Houston
1001 Bissonnet St.

[Houston](#)

[mfah.org](#)

Sunday 14

EXHIBITION OPENING

Laurie Simmons: Big Camera/Little Camera
Modern Art Museum of Fort Worth
3200 Darnell St.

[Fort Worth](#)

[themodern.org](#)

Saturday 20

EVENT

AIA Houston Home Tour
[Houston](#)
[aiahouston.org](#)

Sunday 21

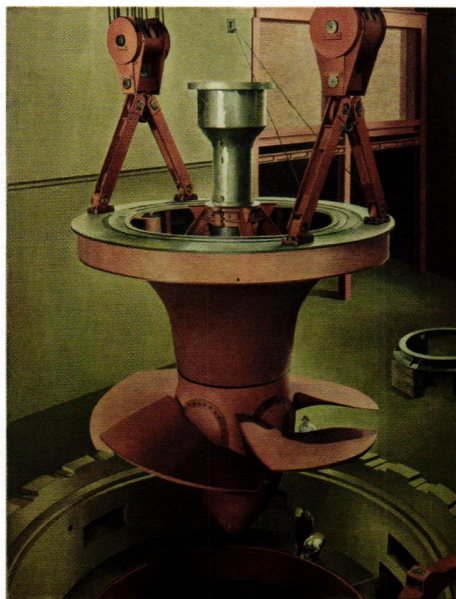
EXHIBITION OPENING

Günther Förg: A Fragile Beauty
Dallas Museum of Art
1717 N. Harwood St.

[Dallas](#)

[dma.org](#)

SPOTLIGHT



Cult of the Machine: Precisionism and American Art
Dallas Museum of Art

SEPTEMBER 16 THROUGH JANUARY 6

"Cult of the Machine" examines American culture from the 1910s to the Second World War and reveals how the American love affair with new technology and mechanization shaped architecture, design, and the visual culture of the United States. The presentation includes key paintings by American Precisionists such as Charles Sheeler, Georgia O'Keeffe, and Charles Demuth, and iconic works by the masters of straight photography such as Paul Strand, Berenice Abbott, and Edward Steichen.



Making Africa: A Continent of Contemporary Design

Blanton Museum of Art

OCTOBER 14 THROUGH JANUARY 6

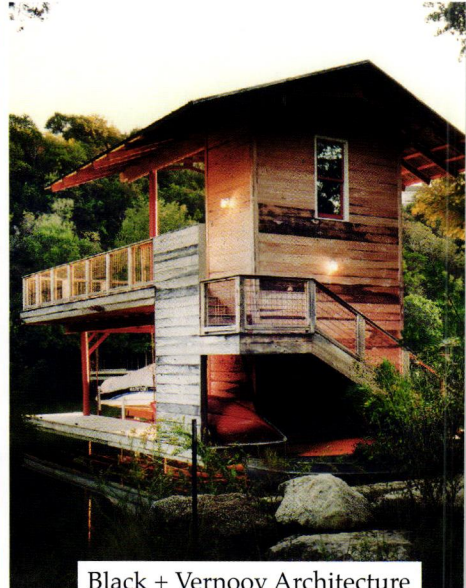
"Making Africa" showcases the work of over 120 artists and designers and illustrates how African design accompanies and fuels economic, social, and political change in the continent. Through sculpture, prints, fashion, furniture, film, photography, apps, maps, digital comics, and more, the exhibition presents Africa as a hub of experimentation that generates innovative design approaches and solutions with worldwide relevance. The exhibition was organized by the Vitra Design Museum and the Guggenheim Museum Bilbao. ■



Malone Maxwell Borson Architects



Michael G. Imber Architects



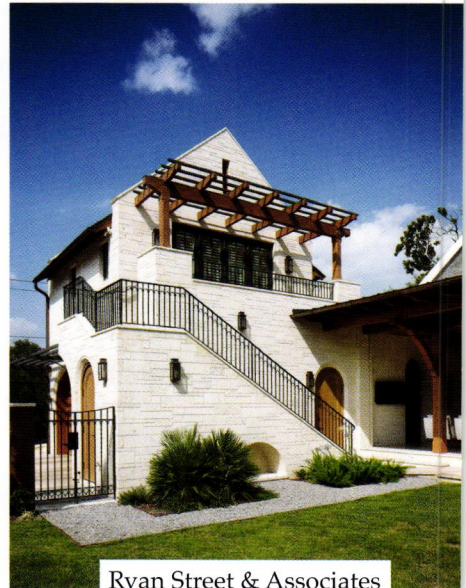
Black + Vernooy Architecture



Furman + Keil Architects



Jessica Stewart Lendvay Architects



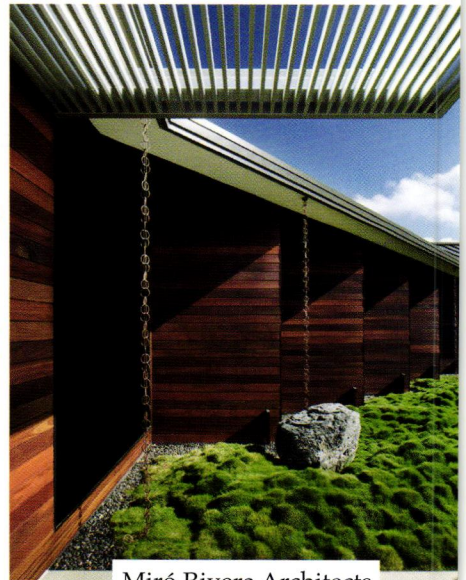
Ryan Street & Associates



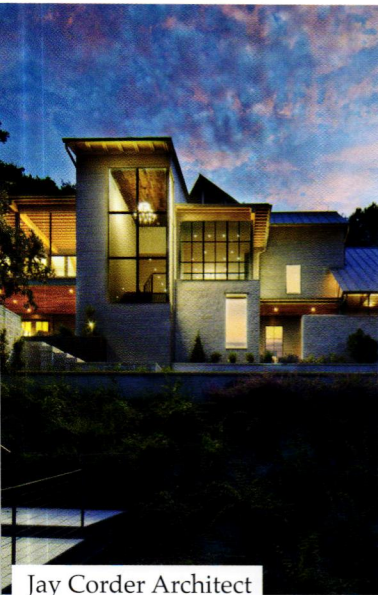
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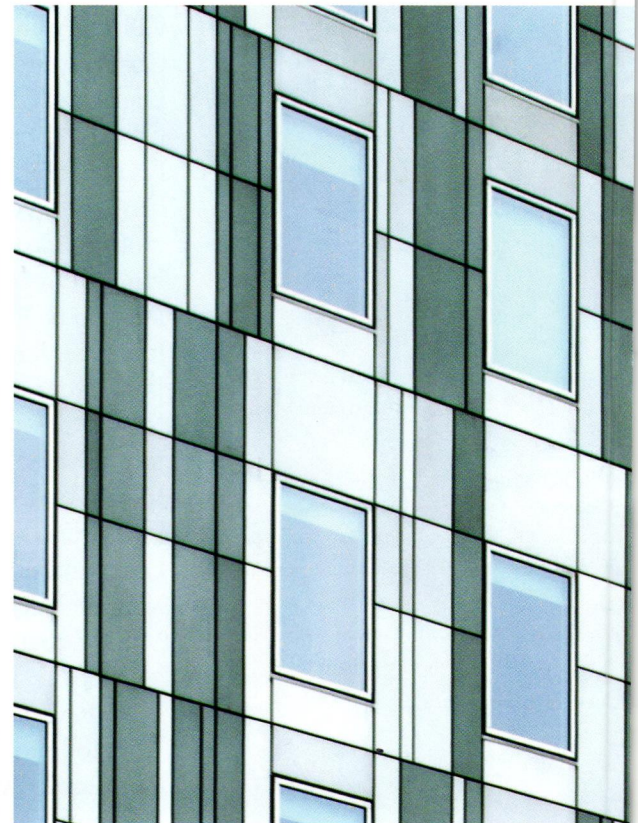
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- Mark Eubank, Architect
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- Nic Holland Architects
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Aloft/Element Hotel – Austin, TX
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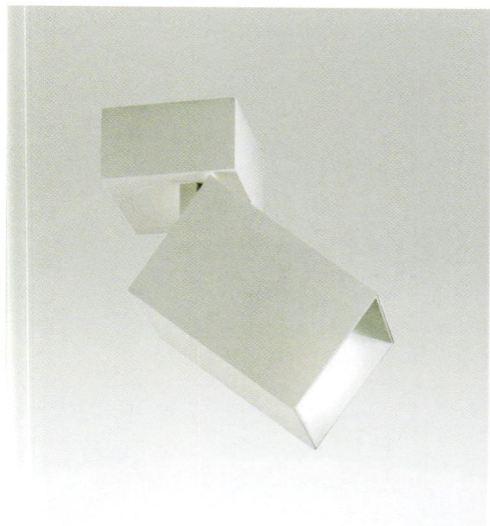
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loftwall.com

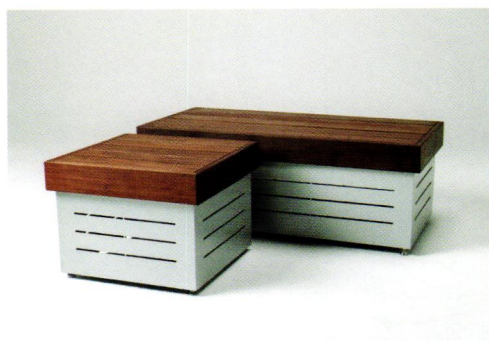
Dallas-based menswear brand Mizzen + Main turned to Loftwall to develop a fashion-forward custom wall panel design for workstations in their open office space to foster both collaboration and privacy. The Loftwall workstation panels use a mix of cedar wood slats sourced from a local hardware store, dry erase boards, and soundboard felt panels covered with performance fabric from Mizzen + Main's own design department. The system was made in Texas with the exception of the soundboard felt panels.



Texture Intrigue

Wilsonart
wilsonart.com

Wilsonart has added 12 new abstract and woodgrain custom laminate designs to the company's Virtual Design Library. Called Texture Intrigue, the collection comes in shades of grey, blue, green, brown, and taupe, and works in residential and retail settings. The designs range from rustic looks with nail holes, paint splatters, and saw marks, to distressed, charred, and bleached-out wood patterns. Shown here is Taupe Geo, a medium-scale taupe-colored wood design with planking and an overlaid geometric pattern.



Echo Bench Series

Form and Fiber
formandfiber.com

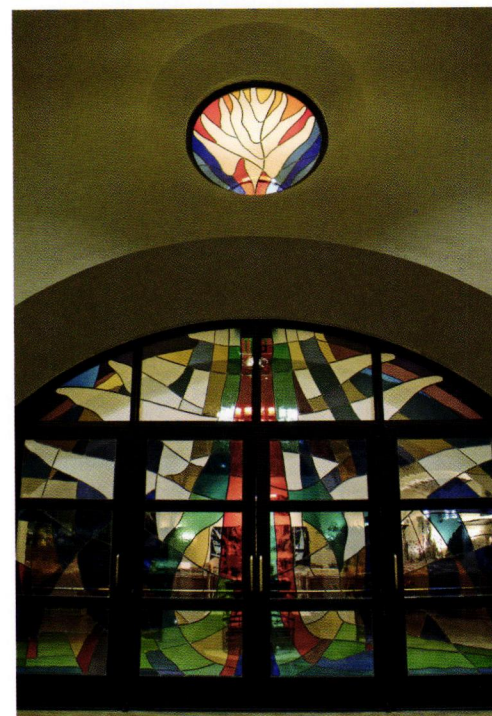
In 2018, Form and Fiber expanded its commercial furnishings to include powder-coated aluminum and steel options for many of their standard designs, as well as custom products. The Echo Bench Series features an Ipe wood plank seat paired with a powder-coated steel base in both stock color options and RAL colors. The base has a slatted pattern and comes with stainless steel leveling feet for adjustment. Measuring 18-in tall, the Echo Bench is available in 18-in and 24-in widths and can be specified in 2-ft, 4-ft, 6-ft, and 8-ft lengths and two cube sizes.



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Cordillera Stone combines the look and character of natural stone with the price and consistency of concrete masonry. The aggregate of each formed Cordillera unit is precisely mixed, split, and then pitched along its edges, giving each piece a unique look. Designers can create patterns and bands and make use of a range of solid colors and blends. Shown here on the exterior of Goldthwaite Elementary School is Cordillera Stone in Hill Country White, Carbon, and Buckskin color options.



Baptistry Doors

Architectural Stained Glass
archstglassinc.com

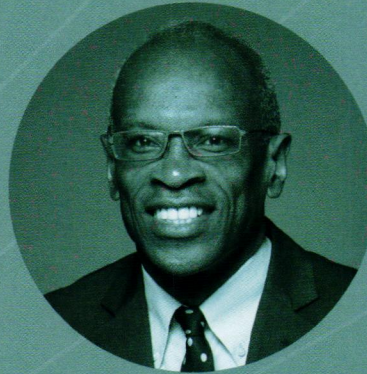
Architectural Stained Glass designed, fabricated, and installed the massive oak main entry doors of the baptistry at St. Frances Xavier Cabrini Catholic Church in El Paso. Designed by Dennis Hyndman, of Hyndman & Hyndman Architecture, the new Spanish Mission Revival Style-inspired church greets parishioners with a “Descending Dove” design made of mouth blown glass, lead, and solder. The doors measure 23-ft-wide-by-9.5-ft-high, while a round window above measures 5-ft in diameter. The company collaborated with Supreme Glass Company, who had the door lights encapsulated in IGUs by Glaz-Tech Industries and then installed the IGUs in the doors.

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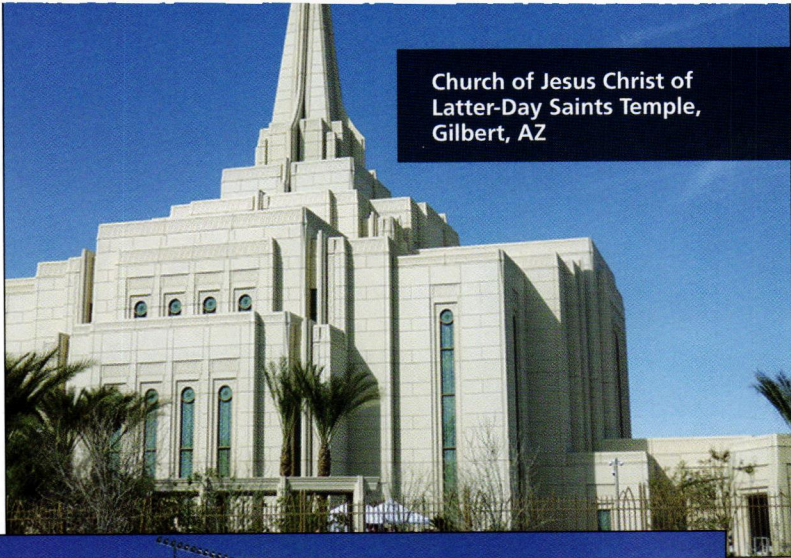
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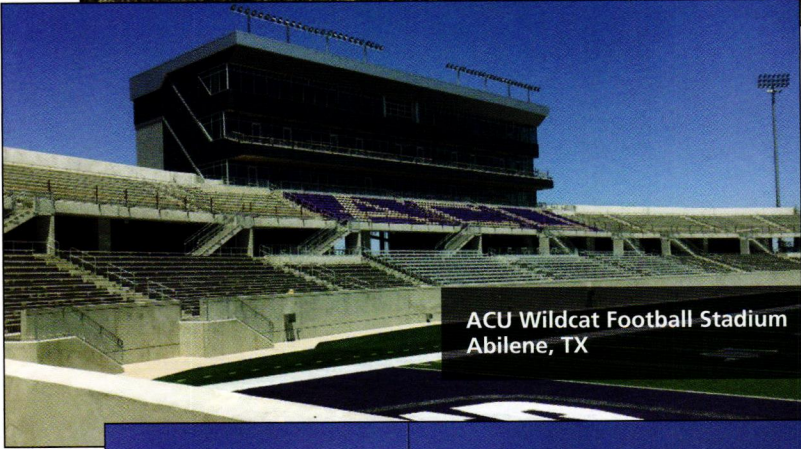
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Church of Jesus Christ of Latter-Day Saints Temple, Gilbert, AZ



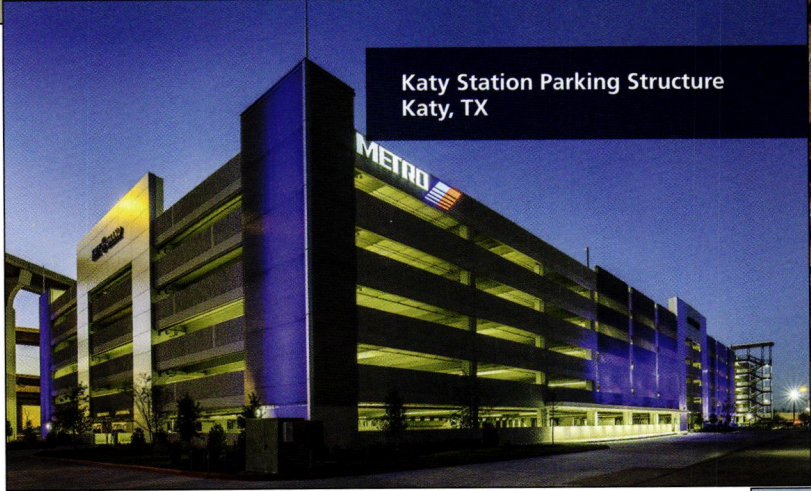
University of Texas at Dallas Bioengineering and Sciences Building, Dallas, TX



ACU Wildcat Football Stadium, Abilene, TX



Kyle Field Football Stadium, College Station, TX



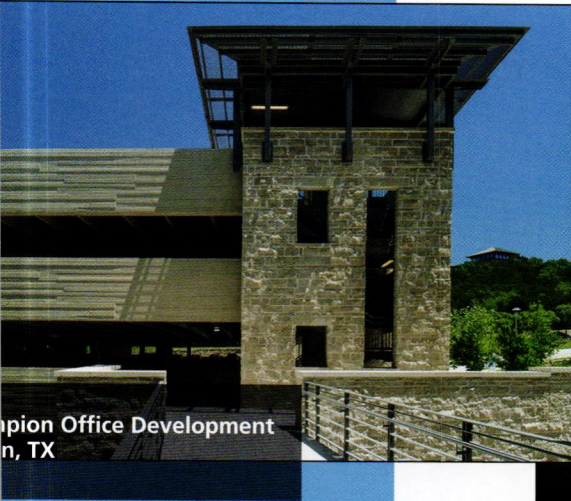
Katy Station Parking Structure, Katy, TX



Methodist Hospital - Parking Garage, San Antonio, TX



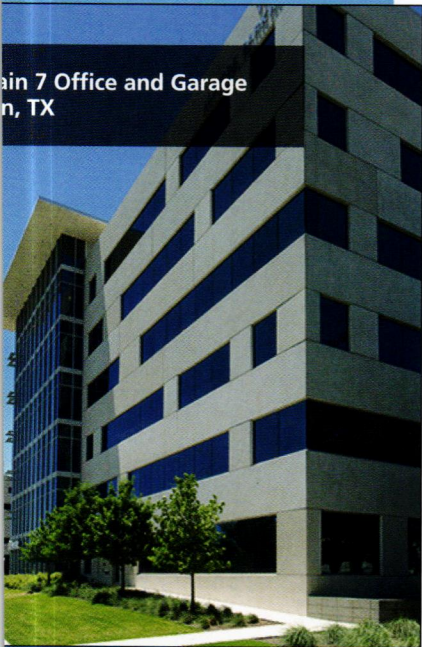
Baylor Health Care - Mary Shields, Katy, TX



Champion Office Development
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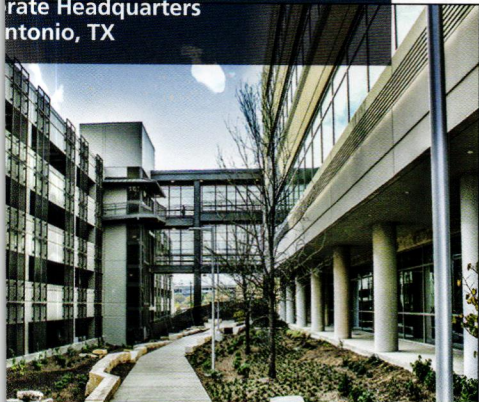


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Zero:Emancipation

The following is an excerpt from a currently in-progress novel that imagines a near-future Houston in which natural disaster and economic disparity have gone to new heights.

Story and collages by Jessica Deaver, Assoc. AIA

In the shadow of Upper Houston, Bayou City gurgled in a permanent dusk. The Sun, a star of habit, dipped 18 degrees below the horizon, signaling astronomical twilight. Night was settling in, awakening the wetlands. South Texas enjoyed both the allure and the reality of its reputation; harsh, unforgiving, and wild. Everyone that didn't drown in Lower City knew just how thin the line was between God's country and the Devil's yard. Few remembered it from before. They announced in zero-30 the dawn of ascension, where select communities could elevate citizens 15,000 feet above sea level on giant platforms held up by a grid of piers similar to wind towers. Grounded below the platforms of the upper cities, the earthbound became prisoners of rapidly diminishing resources. Drinkable water became a game of hide-and-seek, with most left thirsty. It was now zero-59. Bayou water ebbed and flowed through Lower Houston, becoming the bond that held those left below together.

Lower Houstonians lived in a constantly shifting state of pre- and post-flood. Each neighborhood responded according to the solutions of their means, leaving a visible timeline of housing typologies. Older areas with elevated homes built on three- to four-foot concrete piles were rare but historically significant in the once-prosperous areas on the west side, their skirting coated slick with fishbowl-like residue. Some of the luckier institutions like the Menil, Museum of Fine Arts, and Chapel of St. Basil were elevated to Upper City, leaving holes in the urban landscape that quickly became skiff towns for the homeless. To the south, long, wide ranch style homes floated on platforms of buoyant columns and pontoons. These semi-submersible residences gave the owners a certain amount of freedom to move from place to place, and could be ballasted up or down by altering the levels of their buoyancy tanks. Long chain and wire ropes anchored them in place. Architectural engineering firms eked

Fiction

out a living doing underwater maintenance. Entire streets, unable to afford elevation or flotation infrastructure, were peeled into segments and rotted half below sea level. Cheap townhomes throughout the sprawling city shed building materials and chemicals into the floodwaters. Taller buildings in the Med Center, Downtown, and the Galleria opted for a method of containment, sealing off lower floors and creating new entry points. The once-modern principle of connecting inhabitants to nature was no longer viable. Everything was already too close and too raw. Most desired a pristine view of the sky, but it meant moving far from a city center to get it. Out there, it was still the Wild West.

Historically speaking, there were numerous outlier events, each marking a step closer to the end of sustainable life on earth. The heat of zero-31 scorched the ground, drying up lakes and tributaries. Fires on the west coast of the United States charred cities and rural zones alike, pushing predator species into backyards. Wildlife everywhere was thirsty. By the mid zero-40s, the public was desperate to find answers in space technology, but the increased pressure only heightened the frequency of explosions and accidents among private sector programs. No one expected Orbital Sciences to succeed, but after quietly joining with the National Aeronautics and Space Administration they left Houston for a facility two clicks off the shore of New Caracas. They needed it. Humans needed space. The wealthy were nervous. Everyone hoped there was a better life somewhere off the planet. Houston lost a primary benefactor when the space program left, but Rice University was prepared. Johnson Space Center, with its miles of asphalt, warehouses, and machinery, became home to the International Earth Venture. Universities from all over the world partnered to research agrobiological, life, ecological and environmental science, engineering, extreme habitat design, and sustainability. Acceptance to the program was restricted to the elite, meaning few participated that weren't arriving from ascended communities. For many scientists arriving at the storied gates of the IEV campus, it was their first experience on the ground.

Not far from the edge of the old highways were the gates to a very different kind of complex: Valero Park. The one-time petrochemical complex was transformed on the notion of rewilding that was popularized by Harvard zoologist Edward O. Wilson and various environmental

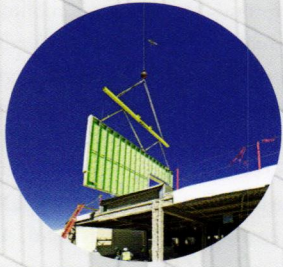
groups that found their voice in the zero-20s. Principally, rewilded zones were separated from human interaction to allow biological life to regenerate, but that limited human observation of the process. Valero's parent group, engaged in the rewilding project at its start, tucked tail and finally turned to interplanetary power, leaving room for long-term research into bio-remediation alongside rewilding. One good thing that came out of the second civil uprising in zero-25 was the resurgence of interest in redeveloping abandoned industrial sites into places where rain could be gathered through pockets in the infrastructure. Before the rebellion, codes didn't regulate how much rain and sunlight could be blocked by the expanding infrastructure in the sky. Companies quickly swooped in to purchase air rights above old factories and complexes, leasing them back to Lower Houston for tax breaks.

Each structure in Valero Park was evacuated of its residual chemical compounds. Over the course of nearly five years, trained environmental teams documented, cleaned, and stabilized the area. Former cafeterias that once fed the complex's workers became studios for onsite engineers and designers. Bio-remediating plants were spliced with engineered rapid growth genetic doppelgängers cultivated by the IEV. Their success at quickly cleaning Valero Park was widely chronicled and became a standard for regenerative landscape design. "We are now at the leading edge of response to calls for

resilience in our grounded communities," the Houston Chronicle reported. Since the site was located directly adjacent to the ship channel, city mandates asked for proposals that would be flexible for future development. Many of the submissions were for permanent housing for the skiff communities, but Upper City wasn't interested in bringing those kinds of people any closer to their platforms. Lower Houstonians were just different, the board stated. Aside from housing, the most successful civic designs sought to clean and reuse the site for public good. The most ambitious scheme finally won the commission, resulting in a bio park that began to thrive faster than even the scientists expected. Unbeknownst to the public, the most interesting discovery was a new fungus. News of the finding was buried by media sites more interested in scaring people away from hope. Fear would always sell faster. Two strains of fungus, when introduced to bacteria at the site, colonized polyester polyurethane plastic, causing the material to eventually degrade. IEV was especially interested in developing super varieties that could eat waste plastic humans were bringing to the space stations.

In order to protect the research and the public, a thick mesh of braided galvanized steel wire was anchored to the bottom of the ship channel and stretched like a porous skin over the cleaned infrastructure. The web was large enough for water, insects, and small animals to pass through, but theoretically narrow enough





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that humans couldn't enter. Electronic sensors were placed along the perimeter to shock anyone curious enough to try to break in. The skies above Houston remained a superhighway, with thousands of birds migrating south across the Gulf of Mexico each year. As humans adapted to environmental changes, so did other animal species. Avian architecture began showing up in new and surprising spaces, including woven into the web of Valero Park. Thick nests dimpled parts of the structural skin, pushing the exo-layer deeper into the protected zone. Valero Park became a beautiful ruin of Earth's most recent geologic time period, the Anthropocene era. It was a term proposed by Nobel Prize-winning atmospheric chemist Paul Crutzen at the turn of the new century to signify what the Encyclopedia of the Earth described as "overwhelming global evidence that atmospheric, geologic, hydrologic, biospheric, and other Earth system processes are now altered by humans."

Visitors to the park accessed long, metal walkways that laced over and across the high mesh, forming a linear park reminiscent of the Highline in what used to be New York City. The climb up and around the park was arduous, with elevators arriving at designated ramp stations. One reporter called it "an elaborate game of chutes and ladders," while others saw it for what it was — a giant maze with views across Lower City and out to the grid. The experience of height was still able to capture the hearts of the public in a way that immersive images

couldn't. Novelty was one aspect of climbing through the labyrinth of walkways, but it paled in comparison to the real reason people visited the park. A lily pad-shaped water catchment system delivered rainwater to collectors outside of the mesh. Families gathered in long lines that wound through the wet streets of lower Houston's East End. They shuffled along in line for hours a day to receive the legal minimum of two liters of drinkable water. The public water infrastructure was privatized to bolster the South Texas economy in the wake of the oil collapse. It left the poor grasping for ways to stay alive, since Houston's natural precipitation required costly water treatment. The water industry evolved into joint utilities and private securities. Armchair naturalists and students of ecology speculated that the universities and research groups from the IEV maintained hidden entries to Valero Park, which were off limits to the public. "Those entries would have to be underground, and anything below the surface is too unstable to permit construction of passageways," the IEV operations director argued. "The park," he continued, "was designed as a time capsule waiting to be opened once the site was ecologically viable." As each year passed, the dehydrated public lost interest in the park, and the wild grew wilder.

Inside, the enclosed park was dank and thick with a briny scent. Sounds creaked and croaked, intermingling with wind pushing through the steel mesh and accompanied by a steady beating. Rhythmic as a heartbeat and more insistent

than the heat, something slid its way through the tall grasses. A unique microclimate developed, in which various species thrived. Several years into the Valero Park project, a group of scientists entered the compound to take readings and collect samples. Their trip, scheduled to last only a few hours, dragged into night. Radio communications were cut off by a rapidly approaching tropical storm and flash flood. After three days with no word from the scientists, rescue operations were discussed. Before the rescuers could be deployed, however, two of the scientists returned. Reports of a rash and infected insect bites were released and ignored. One of the surviving scientists didn't live long, and the other never spoke publicly about the ordeal. IEV and local authorities investigated, but decided not to enter the park in search of the others. It was a "closed loop," they argued. Around that time, another off-planet explosion was verified, and many were reluctant to revisit the strange, unknown world inside Valero Park.

Despite the shadow of the platforms above, the rain seemed to fall sideways, leaving Lower City one step closer to vanishing into the bayou. Plastic snakes of debris lined the slippery, cracked roads, where blocks of houses, their roofs crushed under the weight of time, were reclaimed by unidentifiable species of vine. Vacant lots and abandoned buildings marked the least successful revitalization efforts and became havens for black market activities. Streets were lined with electronic billboards, creating a forest of digital haze selling a way of life that remained foreign to most of the world. One billboard stood above the rest, projecting a real-time Doppler weather radar map alongside flood warnings. For people living grounded, each flood event eroded the edge of their lives inch by inch.

Life felt tenuous in the astronomical darkness 18 degrees below the horizon. For decades, upper cities justified their existence, while lower cities decayed. Only a few media sites tried to remain objective, searching for ways to unify the growing policy divide. This was not a story of cities, but of how nature could take as much as she gave. The struggle felt by every resident above and below was more than a fight for resources or human rights; it was a grenade, waiting for the right amount of pressure to go off. In the final days before the end of cities, the journey begins.

Jessica Deaver, Assoc. AIA, is a design associate at Nick Deaver Architect. She lives in Austin and Houston.

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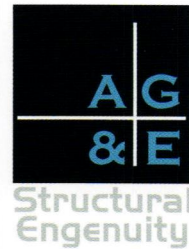
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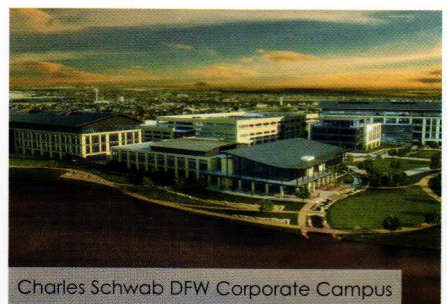


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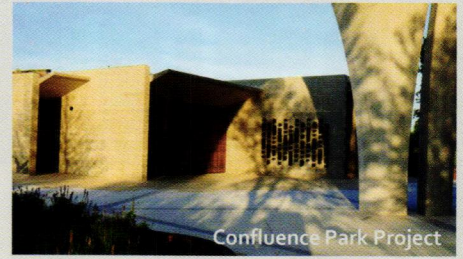
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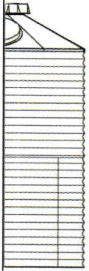
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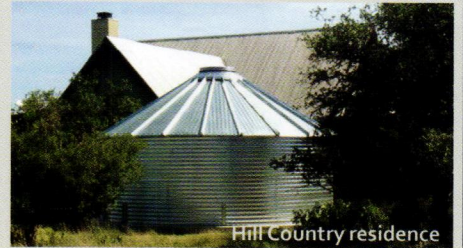


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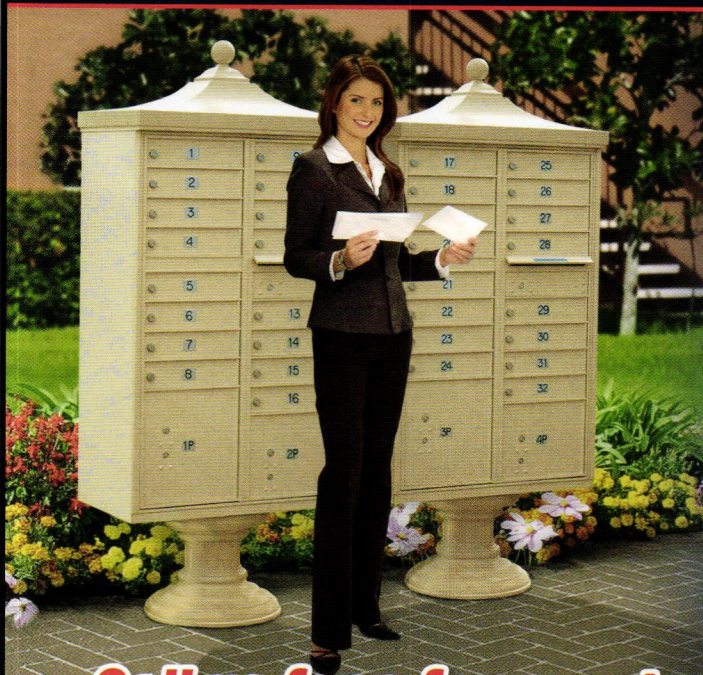
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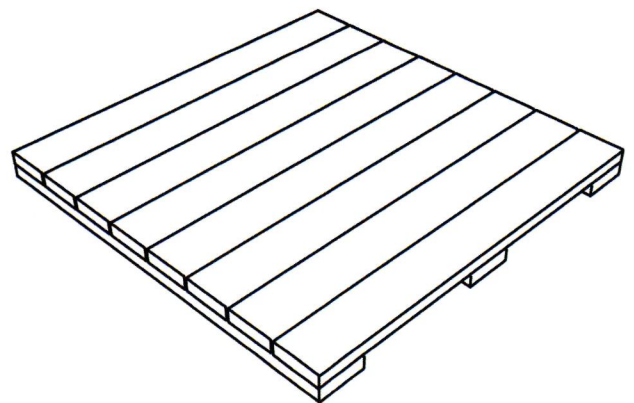
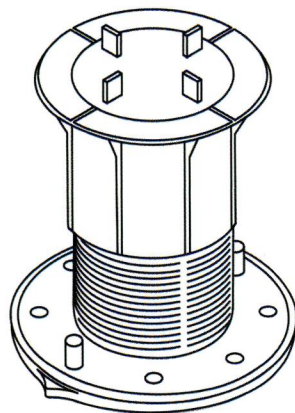
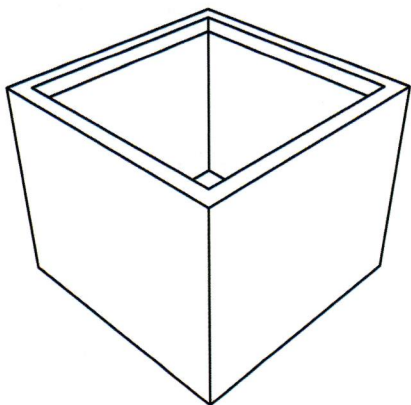
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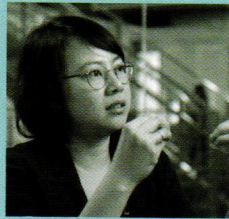


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2018 Design Awards

The Texas Society of Architects 2018 Design Awards jury met on May 10 and 11 in Austin to review 259 entries from across the state. After a thorough deliberation process, the jury, which did not know the identities of the submitting architects, selected 14 winners that represent a wide array of project scales and types, ranging from large mixed-use urban developments to temporary installations.

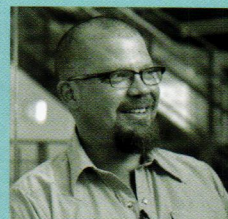
The Jury



“I think what’s really interesting about the entries we saw were that a good amount of the larger entries or more public entries were actually sometimes private entities sponsoring public space. I thought that was a really welcoming sight here in Texas. On the housing front, there are a significant amount of mid-century modern houses that seem to be prevalent or on trend right now, and we worked through each one and enjoyed seeing the array of them.”
– Vivian Lee, LAMAS, Toronto



“What I observed was there is no ‘Texas’ architecture. In fact, it’s as varied and big as the state is, and we saw projects from huge large scales to the most intimate and the smallest. There was no defining style or even attitude about architecture. We saw a great deal of skill of craft and sensitivity to materiality at the highest level, and a burgeoning awareness of performance characteristics, both for energy sensitivity to landscape environment and just general sustainable principles.”
– Anne Schopf, FAIA, Mahlum Architects, Seattle



“I thought that the projects I saw from Texas this year raised a lot of interesting questions about the future direction of architecture, and the role and agency of architects in confronting some of the challenges that humanity is facing.”
– Eric Cesal, Assoc. AIA, Curry Stone Foundation, Berkeley



“There was a breadth of projects of various scales and typologies. The attention to design and thinking about the building relationship to the context and to the urban environment was quite evident in the work that we saw. Also, I would observe that modernism is alive, and architects in Texas are developing and mastering the modern Texas vernacular language.”
– Mehrdad Yazdani, AIA, Yazdani Studio, Los Angeles

2018
Design
Awards

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by Christopher Ferguson, AIA

Location Austin

Client Greystar

Architect BOKA Powell with Michael Hsu Office of Architecture

Design Team John Orfield; Eric Van Hyfte, AIA; Michael Hsu, AIA; Majja

Kreishman, AIA; Michael W. Smith, AIA; Nathan Wilcox; Kyn Sledge, AIA;

Allison Moore; Nicole Joslin, AIA; Tracie Gesch; Micah Land; Bryan Campbell;

Sarah Simpson; Rommel Sult; Nic Jung, AIA

Photographers Erika Brown Edwards

Long-exposure photographs emphasize the site's relationship to a steady stream of vehicular traffic.





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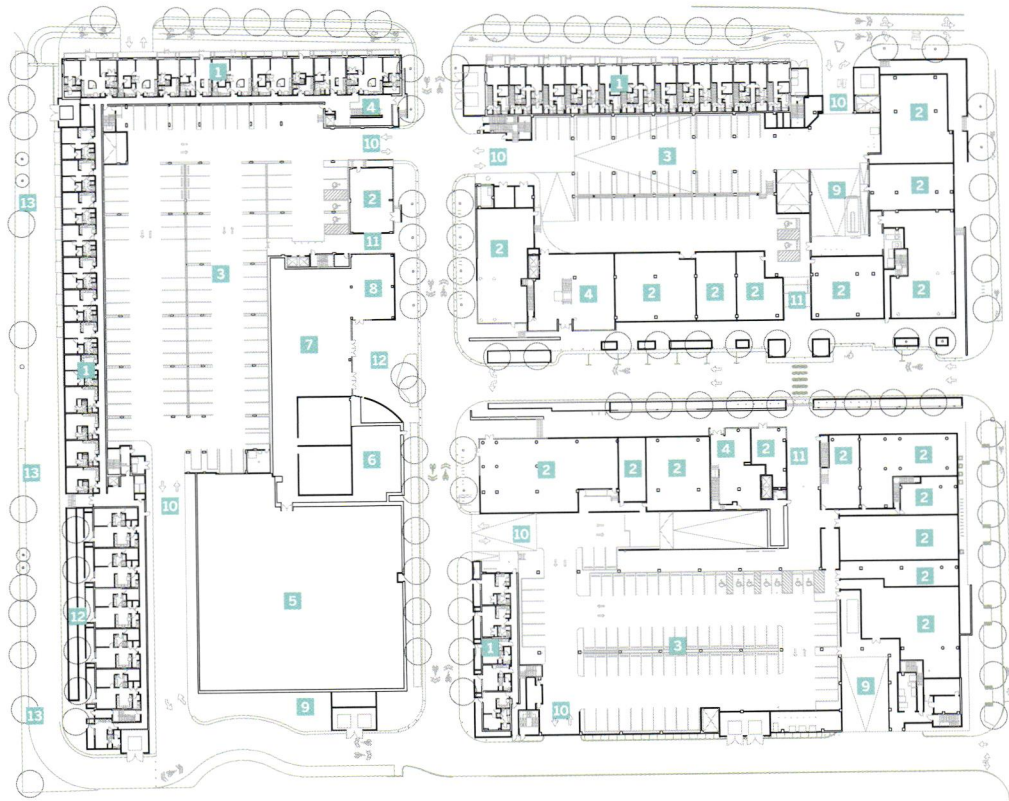
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SITE PLAN AND GROUND LEVEL

- 1 APARTMENTS
- 2 RETAIL/RESTAURANT
- 3 PARKING GARAGE
- 4 RESIDENTIAL LOBBY
- 5 EXISTING ALAMO DRAFTHOUSE
- 6 NEW THEATERS
- 7 NEW THEATER LOBBY
- 8 HIGHBALL LOUNGE
- 9 LOADING DOCK
- 10 GARAGE ENTRANCE
- 11 PEDESTRIAN BREEZEWAY
- 12 RAIN GARDEN
- 13 GRASS PAVE FIRE LANE





Facing Austin's beloved Alamo Drafthouse anchors the southwest corner of the development, inviting visitors to circulate deep into the block.

Above Sensitive massing and material cues provide a rich and retail-oriented pedestrian experience.

Below Generously sized planters with mature trees remove pedestrians from the narrow flow of traffic.



As urban centers throughout Texas continue to be affected by the ever-evolving role of the automobile, jurors gravitated toward Lamar Union as an example of responsible redevelopment — a model that shifts focus from environments that cater to cars to those designed for density and an elevated pedestrian experience.

Boasting nearly 450,000 sf of program, exclusive of parking, the nine-acre site, originally developed in the 1950s as a car-centric shopping center, was transformed into a colorful and economical mixed-use development through a collaboration between BOKA Powell and Austin-based Michael Hsu Office of Architecture.

“We were fascinated by how it transformed a car-oriented retail center to something that was more pedestrian-oriented: Relating to the sidewalk — creating spaces where pedestrians can engage with the retail — the treatment of the massing and the delineation of the material and the use of color was quite admirable,” says Mehrdad Yazdani, AIA.

Indeed, the team’s submission documents deftly underscore these particular moments. Most slides feature unpopulated, wide-angle, and richly saturated photography that would just as easily feel at home in a

The presentation insists that these are dynamic environments that speak to crafting a walkable, 24/7 urban zone, a place that at once identifies as quintessentially Austin, while also keeping the city at a comfortable arm’s length, when desired.

leasing brochure. Photographs of the residential terrace at dusk, taken poolside while looking out over the Austin skyline, are married with adjacent slides of ground-floor storefronts along Lamar Boulevard at daybreak. The photography as presented is strategic: The presentation insists that these are dynamic environments that speak to crafting a walkable, 24/7 urban zone, a place that at once identifies as quintessentially Austin, while also keeping the city at a comfortable arm’s length, when desired.

“I am quite familiar with Lamar Boulevard,” Yazdani says. “It’s a vehicular thoroughfare. The street is populated by a collection of different-scale commercial buildings with large signage and buildings surrounded by parking lots.”

It’s a description that any Austinite would consider apropos, and an urban condition that the project team emphasized throughout the award submission. Long-exposure imagery with trails of headlights streaking across the foreground lends the colorful development a poise and sense of place. By later introducing imagery featuring softer, more intimate pedestrian moments, the project clearly reads as a refuge from the boisterous thoroughfare often lamented by locals.

“Many of the attempts at doing this [type of development] are really superficial and cheesy,” says Eric Cesal, Assoc. AIA. “We thought that this project actually did an effective job of bringing safe spaces away from the road and creating moments of interaction between different populations of people.”

Christopher Ferguson, AIA, is an architect at Clickspring Design and co-founder of DO.GROUP.



2018
Design
Awards

One Legacy West

"IT LOOKED LIKE IT COULD BE A VERY FUNCTIONAL COMMERCIAL OFFICE BUILDING, AND WE WERE CONVINCED IT WOULD BE A TIMELESS STRUCTURE THAT WOULD SURPASS ALL THE FASHIONABLE EXPRESSIONS THAT COME THROUGH THE LANGUAGE OF ARCHITECTURE."

– MEHRDAD YAZDANI, AIA

by Michael Friebele, Assoc. AIA

Location Plano

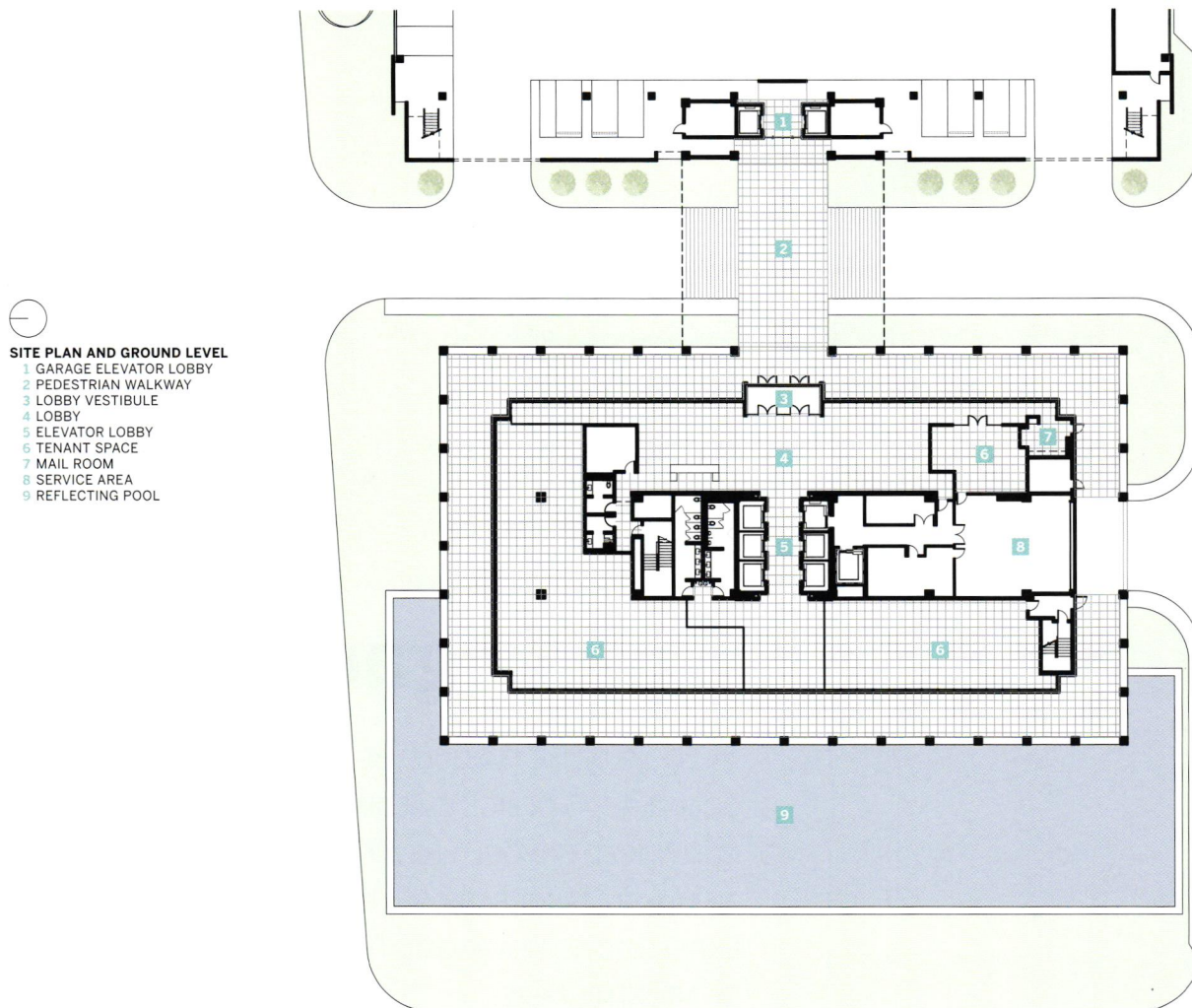
Client Gaedeke Group

Architect Morrison Dilworth + Walls

Design Team Mark Dilworth, AIA; Lionel Morrison, FAIA; Joanna L Hampton, AIA; Brett Milkovich

Photographers Charles Davis Smith, FAIA; Wesley Tunnell, AIA

Designed as an understated expression of the structural system and used as a multi-tenant office space, the 300,000-sf project stands out among its North Dallas surrounds, a key component of the real estate strategy.



The line between Plano and Frisco today is a developed blur of projects referencing the history and context of the past: corporate campuses influenced by the rolling terrain of the Hill Country, copious amounts of limestone, and numerous allusions to the Shawnee Trail. Point, and you will find one. One Legacy West, on the other hand, is a white box, referencing nothing and responding to very little. It's an anomaly of sorts.

It was clear the jury expected an outcome quite different from a speculative office building. "There was quite a bit of debate among us about the project," says Mehrdad Yazdani, AIA. "As we know, commercial office buildings have gone through transformations over the years. More and more, they are becoming buildings that are highly sculpted and highly articulated to attract tenants." One Legacy's neighbors, like the new Toyota headquarters and J.C. Penney's complex, are good examples of what Yazdani is talking about. They explore a narrative driven by context, and too often their intent is rendered vapid in built form, hollow in meaning as the diagram breaks down to parking and functional demands.

One Legacy West, on the other hand, is an act of restraint and clarity — a clean form that thinks of itself as nothing more than a functional

object that gives tenants exactly what they need. "It was a brave and refreshing thing to see the designer retreat towards a more logical and expressionist history where the logic and the structure can be read easily from the outside," Eric Cesal, Assoc. AIA, says. "The detailing was meticulous and was done in the right spirit."

The composition of One Legacy West is not without fault. It's another instance where you wish parking was nonexistent. However, the bridge that connects the garage and the tower is as spatially simple and finely detailed as any part of the building, extending the experience of the building beyond the envelope.

The clarity of the building diagram, from form to detail, was matched by the clarity of the presentation put before the jury. In 12 slides, the architects described the building through a site plan, a ground level plan, and photography that showed its refined interior and exterior details, the qualities of space it creates, and its expansive, suburban context. It conveyed One Legacy's unique distinction as a refreshingly different place in Dallas' northern suburbs.

Michael Friebele, Assoc. AIA, is a project designer at Perkins+Will Dallas.



Above left *The dedication to the grid was carried through the bridge that links the building to its parking garage.*

Above right *The lobby is as spare and refined as the facade.*

Left *It's an object in the landscape par excellence, but it also achieved a high level of sustainability, earning a LEED Gold certification.*



ACC HIGHLAND

COFFEE



Facing Airport Boulevard, the western facade serves as the primary entry to the adapted structure and larger campus.

© 2018 by Casey Dunn

2018
Design
Awards

Highland Campus

“THE HIGHLAND CAMPUS IS INCREDIBLE BECAUSE IT TAKES A TYPOLOGY THAT ALL CITIES HAVE — ESPECIALLY NORTH AMERICAN CITIES, WHICH IS THIS MALL — AND, INSTEAD OF LEAVING IT AS A DERELICT BUILDING THAT POTENTIALLY HAS TO BE DEMOLISHED, THEY’RE TAKING THAT INFRASTRUCTURE AND USING IT AS A COLLEGE CAMPUS.”

– VIVIAN LEE

by Sarah Gamble, AIA

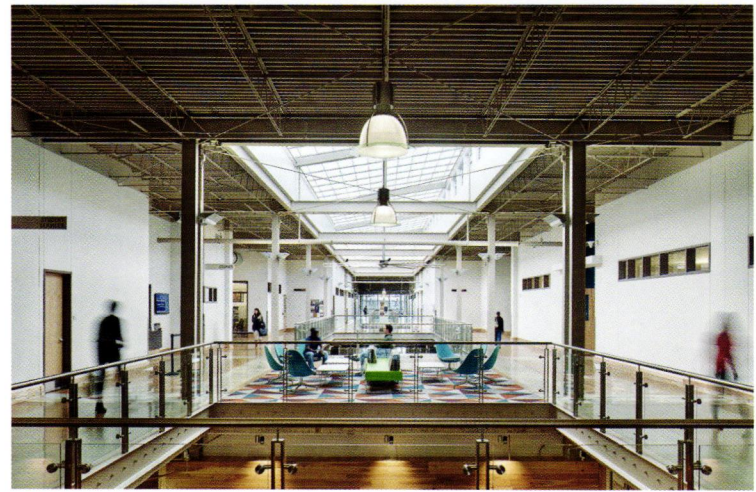
Location Austin

Client Austin Community College

Architect Barnes Gromatzky Kosarek Architects (BGKA)

Design Team Jay W. Barnes III, FAIA; Lauren Goldberg, AIA; N. Thomas Kosarek, AIA; Rick Moore, AIA; Ray Vela

Photographer Casey Dunn



Highland Mall is in the process of being transformed into a mixed-use neighborhood at the heart of which is Austin Community College's (ACC's) new Highland Campus. As part of Phase One, BGKA was hired to redesign the 207,000-sf former J.C. Penney store into an academic hub for North Central Austin. Described as "a brilliant adaptive reuse project" by Vivian Lee, this dead retail eyesore has been transformed into a welcoming, public amenity for student learning.

At the time of its completion in 1971, Highland Mall was the third largest shopping center in Texas, with 80 retail spaces and more than 750,000 air-conditioned square feet. Through a private-public partnership between Redleaf Properties and ACC, the mall structure and its parking lots are being redeveloped into multifamily housing, retail, office, and educational space, totaling over three million square feet that will be accessible by Capital Metro's light rail and bus lines. Over the coming years, ACC will transform the entire mall structure and construct several buildings within the new Highland neighborhood to create its largest campus to date.

Designers have transformed the exterior from monolithic to engaging, using texture, pattern, and volumetric modulations to break down previously impenetrable facades. The western face, oriented to Airport Boulevard and the terminus of Denson Drive, was a straightforward choice for the primary entry and campus signage. The school's star logo is stamped in repetition beneath a new two-story porch structure with rhythmic columns, creating a dynamic screen that shields the expansive glass from the western

sun. Along the northern face, a significant re-grading reveals more of the envelope, channeling natural light to the ground floor through a series of vertical windows.

Inside, a two-level "Academic Street" became the primary organizing device running east-west from the main entry. This internal backbone is activated by a 170-ft-long linear skylight, which illuminates the ground floor by means of cuts in the heavy floor plates. The original concrete structure is exposed throughout, and complemented by the brightly colored furnishings, streamlined finishes, and diverse lighting. At the center, a social stair facilitates circulation and interaction, while the café beneath promotes gathering for extended periods. Upstairs, classrooms, laboratories, and office spaces line the Academic Street and secondary corridors. Downstairs, students access classroom learning spaces, a media center, and the ACCelerator — an open work environment designed for self-paced learning and collaboration, with 604 computer stations and small study spaces.

BGKA has captured ACC's vision and set a new precedent for sustainable adaptation of this familiar American typology. "What do we do with these buildings?" Mehrdad Yazdani, AIA, asks. "Do we erase them? Do we reposition them?" The success of ACC presents a strong case for repositioning and calls communities to consider a range of unlikely inhabitants for these vacant retail giants.

Sarah Gamble, AIA, is an architect in Austin.



- LOWER AND UPPER LEVEL**
- 1 LOBBY
 - 2 ACADEMIC MAIN STREET
 - 3 SOCIAL STAIR
 - 4 FOOD SERVICE
 - 5 ACCELERATOR
 - 6 STUDY
 - 7 CLASSROOM
 - 8 COMMONS
 - 9 EXTERIOR SOCIAL STAIR
 - 10 LIBRARY / MEDIA ROOM
 - 11 STUDENT SERVICE
 - 12 FACULTY OFFICES
 - 13 LAB
 - 14 TESTING LAB
 - 15 SUPPORT

LOWER LEVEL



UPPER LEVEL

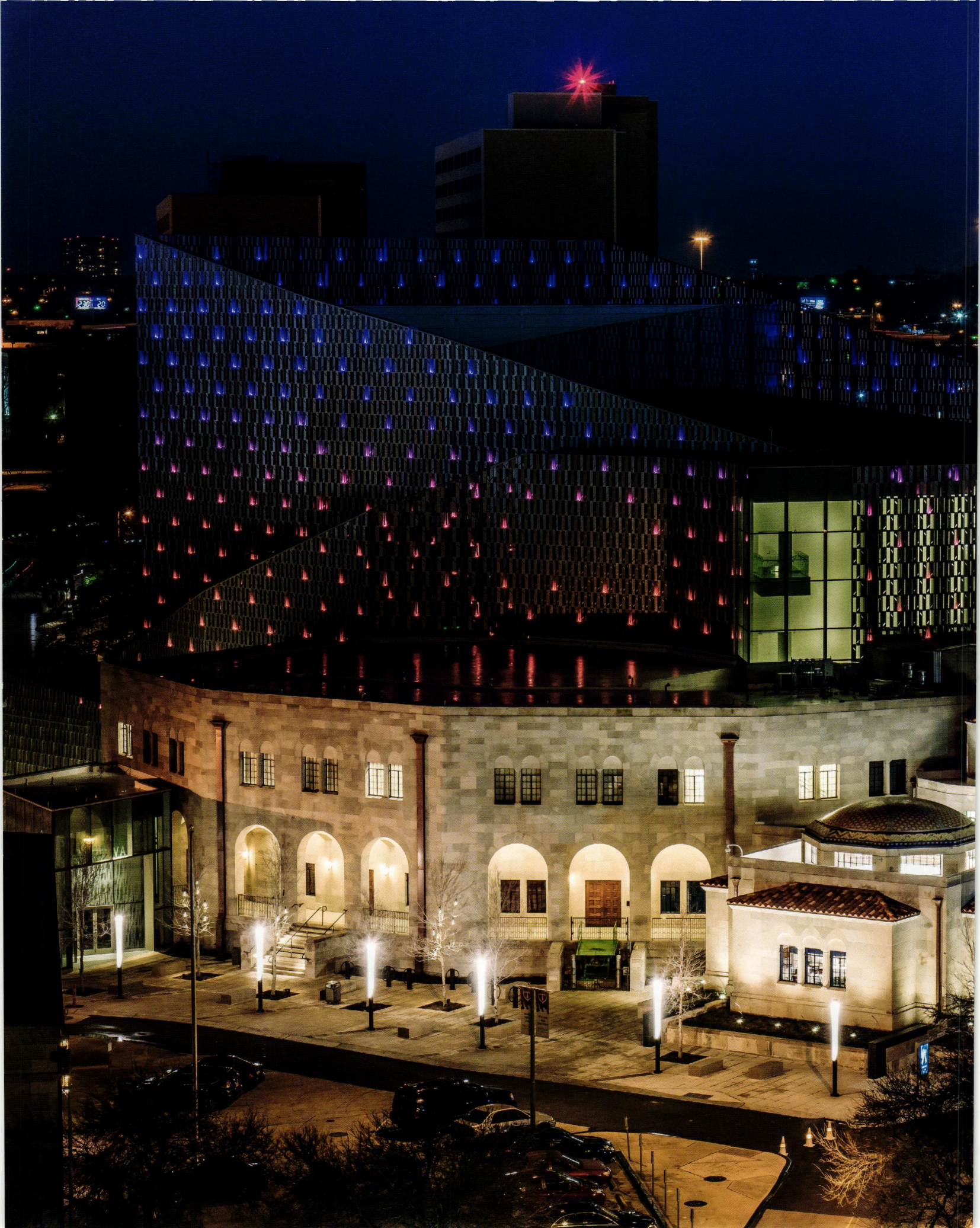


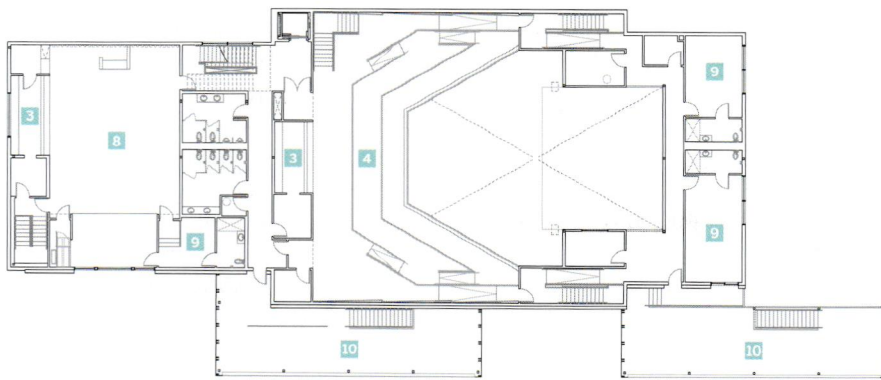
Facing left *Along the northern facade, a series of terraces align with vertical windows introduced after significant regrading.*

Facing top right *Natural light permeates the interior through a 170-ft-long skylight above the two-level "Academic Street."*

Facing bottom right *An iconic stair connects the first and second levels, serving as a hub of circulation and gathering.*

Left *Occupying half of the first floor, the ACcelerator is the world's largest high-tech learning environment designed for self-paced learning.*



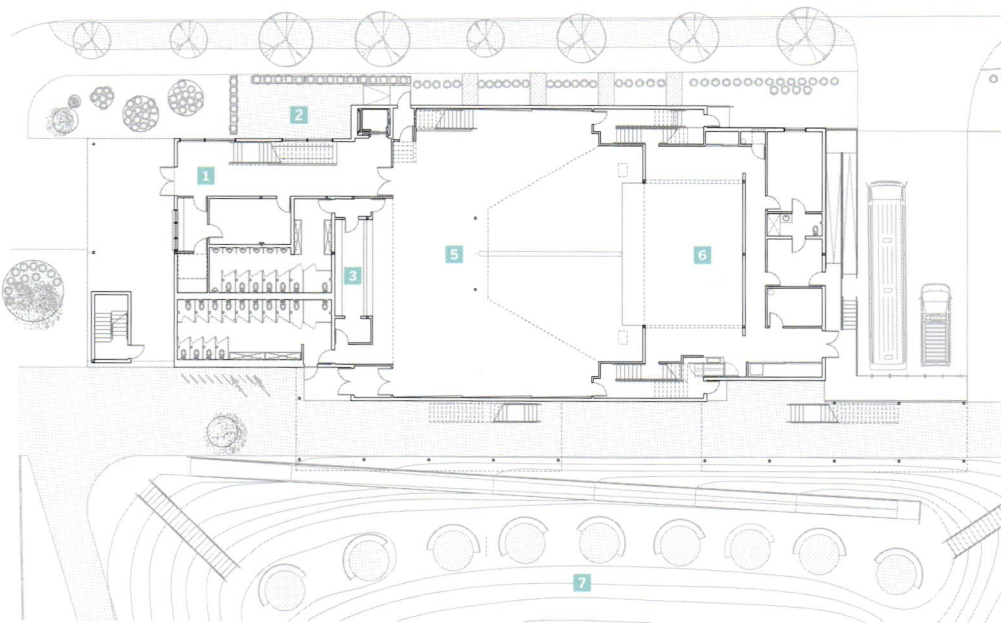


SECOND FLOOR



FIRST AND SECOND FLOOR PLANS

- 1 LOBBY
- 2 OUTDOOR PATIO
- 3 BAR
- 4 MEZZANINE
- 5 MAIN VENUE
- 6 PERFORMANCE AREA
- 7 GRADED EARTH MOUND
- 8 SMALL VENUE
- 9 DRESSING ROOM
- 10 BALCONY



FIRST FLOOR AND SITE

Just north of downtown Houston, at the edge of I-45 and the banks of the Little White Oak Bayou, sits White Oak Music Hall. This campus of several entertainment venues was designed by SCHAUM/SHIEH and consists of both indoor and outdoor performance spaces. “We really respected the complexity of the program that was delivered to the architects, and the way in which they handled that complexity in a very convincing way that could really revitalize the neighborhood and be an anchor to a different kind of mobility that’s now emerging in this neighborhood of Houston,” Anne Schopf, FAIA, says.

The hall encloses two stages: one on the main floor and mezzanine, for an audience of 1,200, and a smaller, 220-capacity venue on the upper floor. The outdoor landscape-and-turf-grass amphitheater accommodates 3,500. The building has two balconies and a roof terrace that overlook the outdoor stage. Whether you’re standing on one of those platforms, or lounging in the grass of the amphitheater, the full scenic skyline of Houston is in full view.

The building — both interior and exterior — is clad in simple, durable materials. “The White Oak Music Hall attracted a lot of attention from the jury because it was done very subtly,” Eric Cesal, Assoc. AIA, says. “There were no grand gestures, but it managed to create a grand space.”

The building reveals its program while attempting to achieve a monumental architectural expression by simple means, shown in the black-to-white gradient of the horizontally oriented fiber cement lap siding. Cedar boards backed by rockwool insulation provide acoustic dampening in the main performance space inside and on the facade of the building that faces the outdoor stage. There are three bars inside — each realized by means of a different material: wood; metal; concrete. While many of the materials are budget-conscious, the architects did custom-design most of the doors, focusing money and effort on those aspects of the architecture that people actually touch. “We thought the application aptly demonstrated that it was being used and being enjoyed by the community, with a minimal exertion of effort [and] minimal exertion of materials,” Cesal says.

The project is near the newly expanded light rail and connects to the ever-growing Houston Bayou Hike and Bike trail network. These alternative transit options, along with the venue’s ability to foster community gatherings, influenced the jury’s view of the project and its contributions to the neighborhood.

Andrew Hawkins, AIA, is principal of Hawkins Architecture in College Station.

2018
Design
Awards

TreeHouse

"WE FELT THAT IT WAS REALLY IMPORTANT TO

RECOGNIZE THIS PROJECT FOR THE ACCOMPLISHMENTS
IT WAS ABLE TO ACHIEVE, WHICH ARE VERY ADMIRABLE,
AND IT'S REALLY LEADING THIS IDEA OF SUSTAINABLE
RETAIL DESIGN."

— ANNE SCHOPF, FAIA





by **Andrew Hawkins, AIA**

Location Dallas

Client TreeHouse

Architect Lake|Flato Architects with Looney Ricks Kiss (LRK)

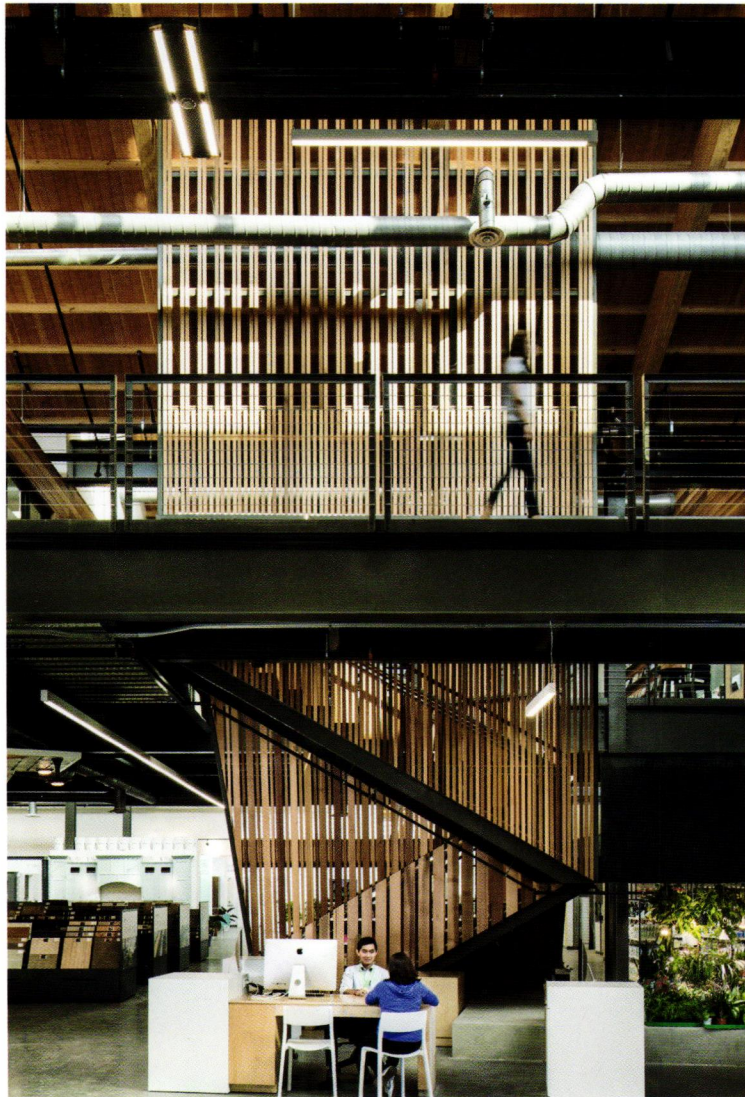
Architect of Record LRK

Design Team Lake|Flato: Ted Flato, FAIA; Lewis McNeel, AIA; Daniel Mowery, AIA; Heather Holdridge, Assoc. AIA; John Taylor Schaffhauser. LRK: Craig Henry, AIA; Jason Kaseforth, AIA; William Petersen Jr., AIA; Carlos Mireles; Carlos Fernandez

Photographer Andrea Calo

The project puts its net-zero features on display, including a large rooftop photovoltaic array.

Clockwise from right, North-facing clerestory windows fill the interior with daylight. The building systems were left exposed, part of the company's ethos. A wood-encased stair leads to the upper-level classrooms and offices.





Heading north along Highway 75 in midtown Dallas, as you cross over Walnut Hill Lane, if you look to your right, you can catch a glimpse of an irregular saw-tooth shaped roof covered in solar panels. Depending on the time of day, you might be able to stare at it for quite some time. This new structure may seem a bit out of place in a highway-adjacent district of pubs, restaurants, and shops, but from any distance you can conclude that this is not your typical home improvement store.

This part of town has undergone a resurgence of late, involving renovations and tear-downs of “outdated” retail strip centers. In the midst of this regeneration is TreeHouse, Dallas. Designed by Lake|Flato, the 30,000-sf net zero energy retail shop provides consulting services and products for sustainable home construction and renovation to compatible — or just curious — average consumers. “[We felt that] the TreeHouse Flagship Store ... was an important project to recognize,” Anne Schopf, FAIA, says. “It’s groundbreaking, in that it’s net zero as a big box store. It doesn’t look like a box store.”

The structure has a character unique to the local area and to TreeHouse’s purpose. The large entry overhang gives a welcoming view on the interior while accentuating the large roof structure and pointing up its solar capabilities. It also directs attention to the outdoor sales area that was designed to protect the single existing heritage red oak tree.

The interior spaces are sparse, with a limited material palette. Most of the systems and elements of the building are exposed, a move that expresses the ideology of the company.

Large north-facing clerestory windows on each section of the saw-tooth roof admit a gracious daylight that cascades throughout the volume. Depending on the cloud conditions, the clerestories are the only source of light in the space. The open floor plan allows the light to permeate the spaces, which are arranged around the central core of the main circulation

The large entry overhang gives a welcoming view on the interior while accentuating the large roof structure and pointing up its solar capabilities.

stair, services, and the Tesla battery cluster that powers the facility. The monumental wood-encased stair leads to upper classrooms and office areas. The display of the Tesla battery bank is used as an educational tool for visitors. The synthesis of the client’s ideologies and the design and construction of the project attracted the jurors.

“It’s a responsibility to fuse whatever the sort of social or corporate agenda is along with aesthetics and choice of material, and a responsibility both to the community and to the planet,” said Eric Cesal, Assoc. AIA. “There was a tight integration between the choice of materials, the design choices going into the building — as well as the social agenda and corporate strategy of TreeHouse.”

Andrew Hawkins, AIA, is principal of Hawkins Architecture in College Station.

2018
Design
Awards

Tumbleweed Residence

"THE TUMBLEWEED RESIDENCE, I THINK, WE ALL FEEL LIKE WE ALL JUST WANT TO MOVE IN. IN THE SPAN OF ALL THE RESIDENTIAL PROJECTS WE SAW, IT SORT OF SITS IN THE MIDDLE AS FAR AS SQUARE FOOTAGE. IT'S NOT REALLY BIG AND IT'S NOT REALLY SMALL. YOU HAVE THIS SENSE OF IT BEING MODEST AND BEING APPROACHABLE."

– ANNE SCHOPF, FAIA

by **Anastasia Calhoun, Assoc. AIA**

Location Austin

Architect Alterstudio Architecture

Design Team Kevin Alter; Ernesto Cragolino, FAIA; Tim Whitehill; Michael Woodland, AIA; Daniel Shumaker, AIA

Photographer Casey Dunn

Blackened steel details highlight the home's sculptural stucco masses.





Located on an expansive site in the hills of West Austin, the Tumbleweed Residence’s abstracted, undulating stucco masses stand in contrast to the more tactile nature of the interior’s steel, concrete block, and wood finishes. Careful detailing and craftsmanship illuminate qualities inherent in the home’s simple material palette.

“The Tumbleweed Residence stood out not only for its use of masonry, but also [for] the fact that those two volumes really create a very beautiful sculpture,” Vivian Lee says. “We loved that it follows the Texan shed typology but re-dresses it with this new material that is quite thick. You can see it in the way that they address the windows, which are far recessed from the face of the building.” Lee’s favorite detail, however, was the ordered way in which the standing seam roof meets the undulating stucco walls: with a clean finish that allows the masses to sing as sculptural volumes.

Evidence of the craftsman’s hand is found throughout the Austin home: in the welds of the custom steel windows; in the tool marks of the waxed hot-rolled steel panel at the kitchen island, and in the hand-turned walnut seats of the barstools.

“This was a project that was the counterpoint to many of the houses where we saw a more constructivist exterior and then the interiors were

stripped of details and very homogenized,” says juror Anne Schopf, FAIA. Instead, the Tumbleweed Residence carves out a somewhat uniform — though beautiful — exterior shape, displaying its “tectonics” on the interior, in the form of a layered wall, for which the concrete block forms the basic structure with modest insertions of fireplace and detailing. “We saw a lot of very Miesian houses, and I think this struck us as a different

Careful detailing and craftsmanship illuminate qualities inherent in the home’s simple material palette.

vocabulary. The softness of those exterior forms [was] a relief to a lot of the hard-edged vocabulary that we’re seeing throughout many of the entries. That may be why it initially stood out to us, but as we looked deeper at the project — even studying the elegant and restrained plan — we really couldn’t find any place where it was out of step.”

Anastasia Calhoun, Assoc. AIA, works at Overland Partners in San Antonio.



- FIRST FLOOR PLAN**
- 1 KITCHEN
 - 2 LIVING ROOM
 - 3 DINING ROOM
 - 4 CRAFT ROOM
 - 5 MASTER BEDROOM
 - 6 MASTER BATH
 - 7 STUDIO
 - 8 CARPORT
 - 9 GUEST SUITE
 - 10 GARAGE
 - 11 POOL

Facing *The kitchen and living space extend to a terraced outdoor patio overlooking the creek bed.*

Below left *The stand-alone studio features a sleeping loft and kitchen, doubling as guest quarters.*

Below right *Craftsmanship is showcased in the waxed hot-rolled steel panel at the kitchen island and hand-turned walnut seats of the barstools.*







The roof of the house envelops an existing mature tree at the main entrance.

2018
Design
Awards

Constant Springs Residence

"THE ROOF, WHICH IS WHAT CONNECTS PARTS OF THE BUILDING, OPENS UP AND ALLOWS THE TREE TO BE EMBRACED BY IT. SO, WE THOUGHT IT WAS VERY WELL DONE AND IT LOOKED LIKE A COMFORTABLE HOUSE TO LIVE IN, AND CERTAINLY THERE WAS TREMENDOUS ATTENTION PAID TO THE QUALITY OF THE SPACE, THE RELATIONSHIP TO THE CONTEXT, AS WELL AS THE DETAILING AND THE EXECUTION OF THE BUILDING."

– MEHRDAD YAZDANI, AIA

by Jesse Miller, AIA

Location Austin

Client Robert C. Hill and Julie Hill

Architect Alterstudio Architecture

Design Team Kevin Alter; Ernesto Cragnolino, FAIA; Tim Whitehill; Joseph Boyle, AIA; Michael Woodland, AIA; Sara Mays

Photographer Casey Dunn

The interaction with the landscape, the simple yet dynamic roof, and the overall attention to detail fill the home with fine moments.

The Constant Springs residence by Alterstudio is a home for a family of four in Austin. The project earned praises from the awards jury by focusing on the key features that make this house stand out — mainly how the house interacts with the landscape, and its dynamic roof.

The form of the house seems to embrace the landscape of the front yard via the roof as it bends around an existing mature tree and then envelops another at the main entrance. The motion of the roof and the guiding forms of the exterior walls draw the view to the front entrance, where the warmth of the cedar ceiling and walls and ipe deck creates an inviting threshold to view through the floor-to-ceiling glazing. Here, light plays on the finishes and furnishings in the house against the backdrop of the dense tree cover in the backyard beyond.

At the back of the house, the landscape is treated with equal reverence. In the spirit of, at once, restraint and celebration, the dense tree foliage at the rear of the property is left untouched. The back patio creates an overlook of the escarpment where it runs to meet the creek below. The pool is positioned at this vantage point, and above it the roof opens up, bringing an airy feel that emphasizes the value of the space.

The roof had a striking effect on the jury. “One of the really great things about the Constant Springs Residence is that the roof plane moves over the pool and creates a nice oculus, and frames the different views both internally and externally,” said juror Vivian Lee. Other jurors noted how the roof, with its gentle shifts and openings, seems to dance with the living boxes below.

Alterstudio highlighted a unique detail in the story of the house, one that resonated with the jury: The home was built by its owner as his first significant project as a general contractor. “This particular building was built by the client,” Mehrdad Yazdani, AIA, said. “The client acted as a contractor, so it was delightful to see the attention to the craft and the detailing of the building.”

The interaction with the landscape, the simple yet dynamic roof, and the overall attention to detail fill the home with fine moments. Framed views in and out of the house are lively from day to day and season to season. The detailing and finishes are augmented by light and reflections off the roof and the full-height glazing. The design, story, and landscape come together to create a memorable experience.

Jesse Miller, AIA, is an architect with Megamorphosis in Harlingen.

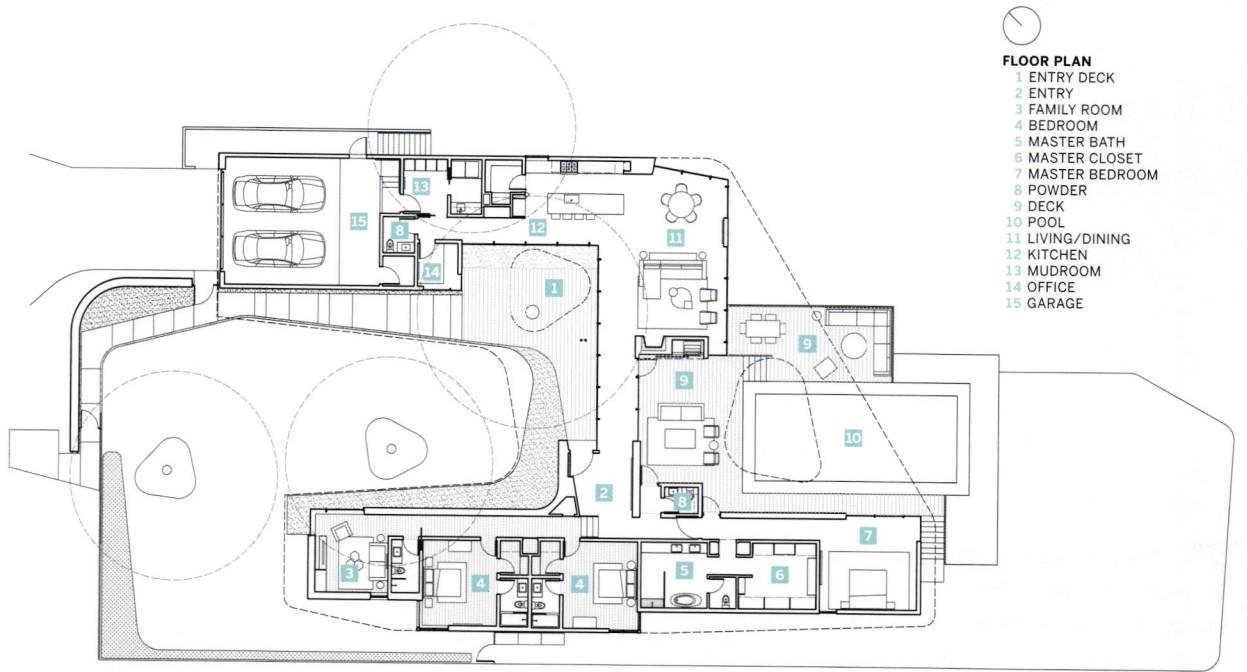


Above *The roof plane extends over the pool, opening to frame views of trees and sky.*

Right *Floor-to-ceiling glazing allow views through the interior to the tree foliage at the rear.*

Facing *The jury praised the home's dynamic roof. Here it bends to preserve a mature tree.*



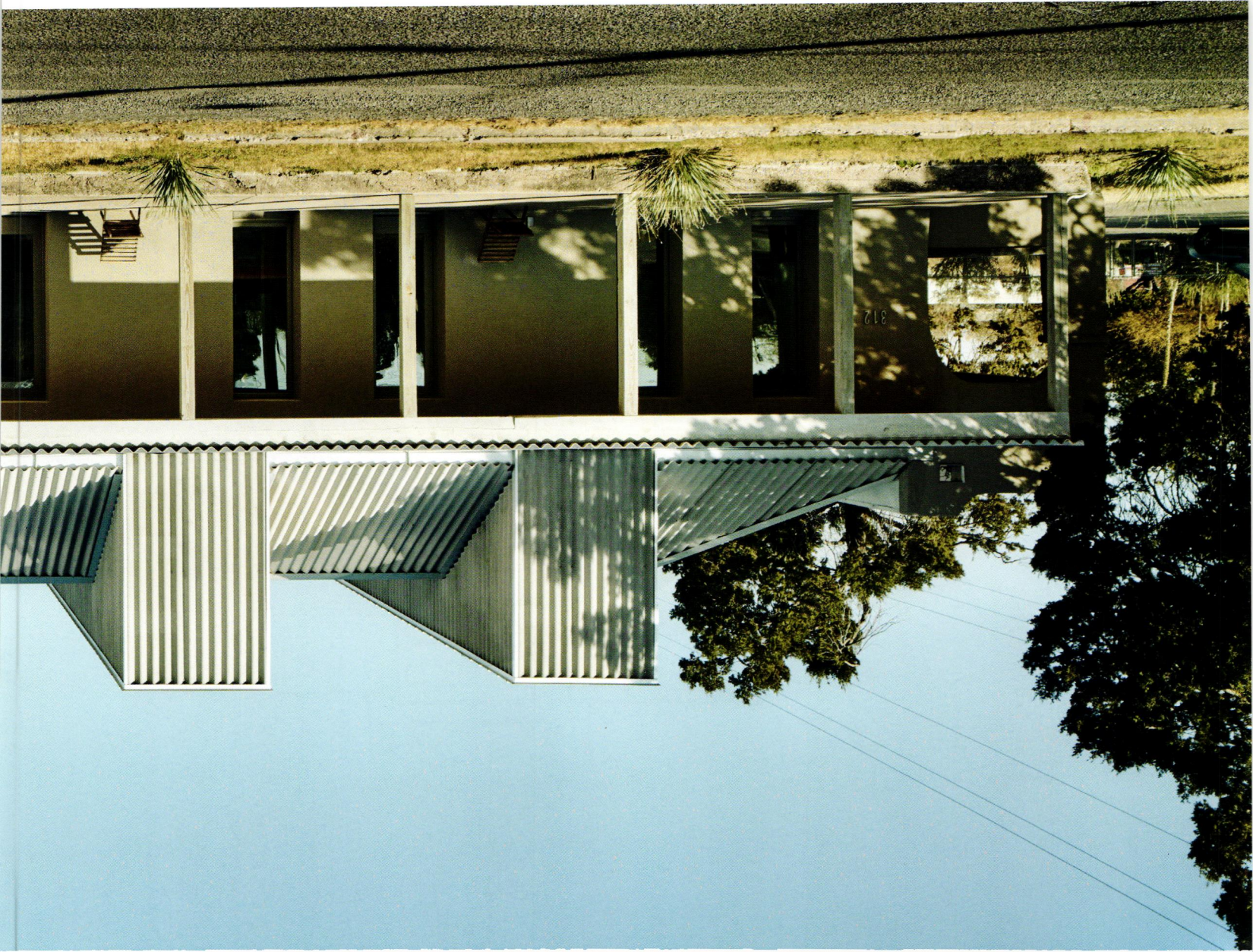


“THE JOY HOUSE IS ONE OF MY FAVORITES. I THOUGHT IT REALLY PLAYED UP THE DIALECTIC BETWEEN INSIDE/OUTSIDE; PUBLIC/PRIVATE; LIGHT AND HEAVY MASONRY. IT’S NOT REALLY QUITE A HOUSE. IT FEELS LIKE A BED AND BREAKFAST, BUT EVERYONE SHARES THIS FRONT PORTICO, WHICH SEEMS TO BE CLASSIC OF THE TYPOLOGY.”

– VIVIAN LEE

2018
Design
Awards

Joy House





by Marcel Merwin

Location Marfa

Client Kok Lye and Joy Ohara

Architect Kinneymorrow Architecture

Design Team Michael Morrow, AIA

Photographer Casey Dunn

The Joy House's existing front porch unifies three separate units with a shared, public-facing space.



Marfa is one of the few towns in which contemporary design does not stand out from its surroundings, and the Joy House is no exception. It would be easy to drive by without noticing its rich vocabulary and meticulousness. The project, designed by Houston-based Kinneymorrow Architecture, seems to have been there forever.

The rigorous plan of the Joy House sets up a logic that Kinneymorrow follows through in materiality, section, and fenestration. For juror Anne Schopf, FAIA, “the rigor of the plan and the discipline of the tectonics were very captivating.” Even though the Joy House encompasses three independent dwelling units within the building envelope, the design language employed keeps the project cohesive while maintaining a sense of space for each suite. Courtyards produced by the additions act as entry points for the smaller units, while the larger unit maintains its entry court using the street wall.

Distinct binaries between the existing structure and the additions form a visual language that can be read through all three living spaces. Traditional adobe methods used on the existing structure express the local nature of the renovation and delineate the living and sleeping quarters, with the support program situated within each attached addition. The dialogue between existing structure and addition is beautifully articulated through a shift in materials, from traditional adobe



Far left *The suites are visually connected by stacked glazing that pierces the additions to unify the project from end to end.*

Left *The existing adobe structure is clearly defined from the addition above. The warm light from the *tragaluz* illuminates the rich texture of the adobe and plaster walls.*



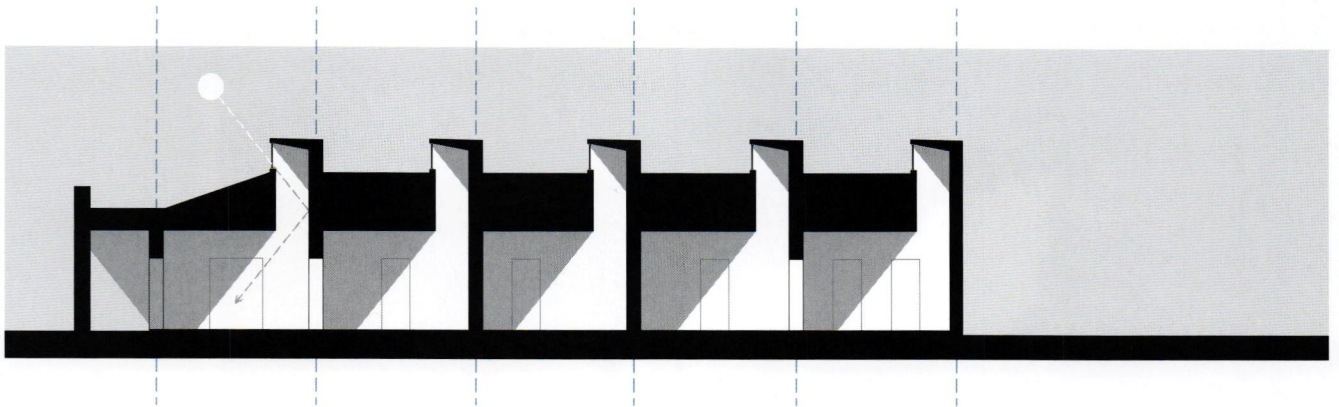
Below left *Each addition glows with a warm white light, in sharp contrast to the rich adobe found in the main structure.*

construction in a medium gray to a glowing white addition. A sharp transition is present in the boundary, either through the vertical edge of the *tragaluz* or the visual break produced by the repeating glazed connections joining the three units.

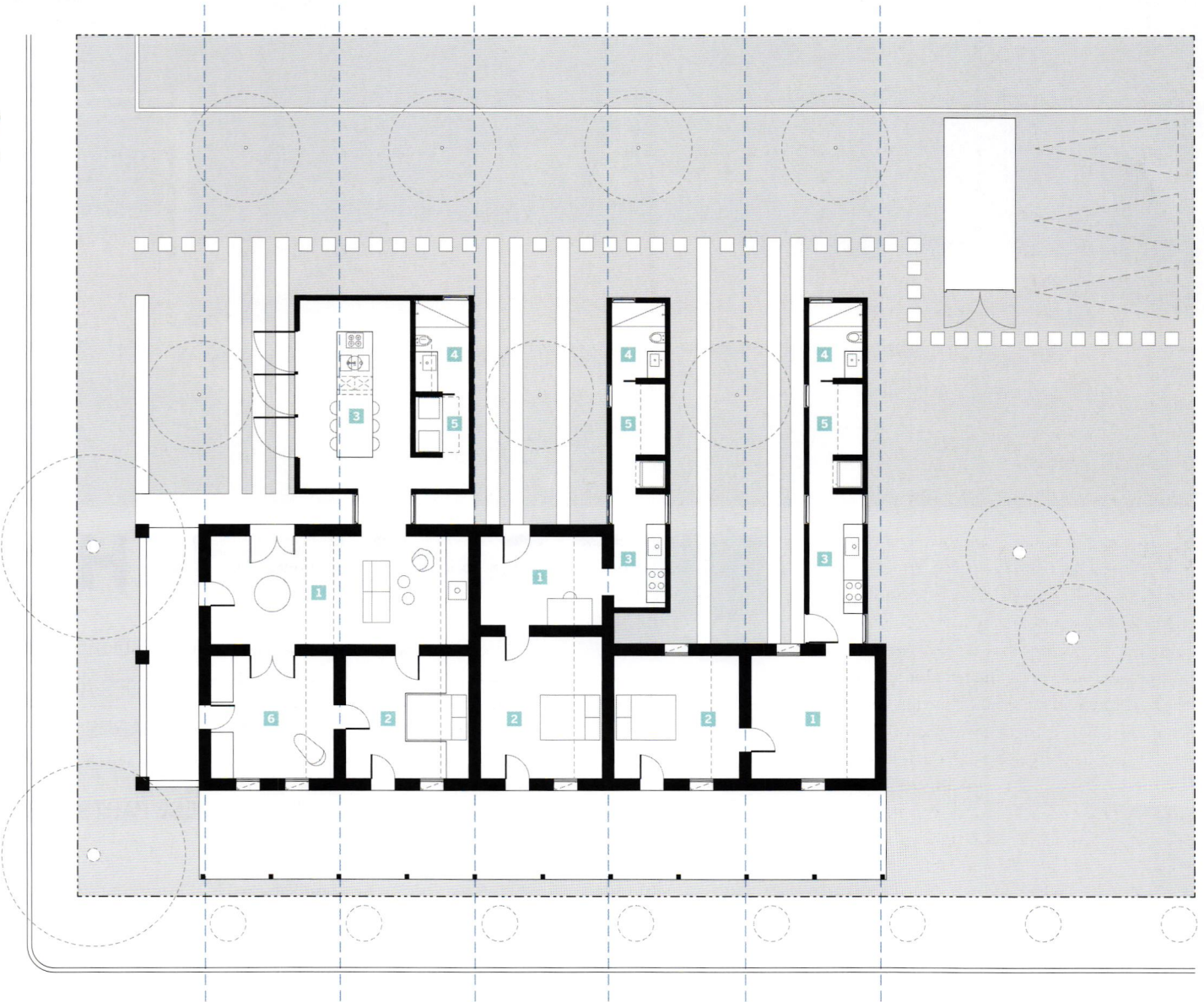
As a renovation, Joy House respects the existing structure, paring the previous additions back to the adobe footprint and the east-facing porch. For such an unusual program, the porch acts as the glue tying the three spaces together in a unified assemblage. Externally, the three units are nearly indistinguishable. “We were interested in ... understanding how the guesthouse pieces interacted with the main house,” Schopf says. “In fact, it’s three independent units, but we’re thinking that they’re seamed together by the porch element, and the porch as an integration to the street [is] actually the place where they all come together.”

With the Joy House, Kinneymorrow continues a tradition in Marfa of regionally specific architecture. Preservation of traditional techniques within contemporary design and materials gives a voice to the past without being beholden to it. You need only walk around the block to understand the history of the Joy House.

Marcel Merwin works for CONTENT Architecture in Houston.



- SITE PLAN**
 1 LIVING
 2 SLEEPING
 3 KITCHEN
 4 BATH
 5 STORAGE
 6 LIBRARY





2018
Design
Awards

Sombreada Hasta

"THE SOMBREADA HASTA WAS JUST SO ELEGANT. THERE'S AN ECONOMY OF MEANS — IT'S A SHIPPING CONTAINER; IT'S SOME RAW STEEL PARTS; VERY SIMPLE TECTONICS — BUT THERE WAS A LOT OF EXPERTISE IN HOW THE ARCHITECT PUT THESE PARTS TOGETHER."
— VIVIAN LEE



by Michael Malone, FAIA

Location Real County

Architect Rhotenberry Wellen Architects

Design Team Mark Wellen, FAIA; Cale Lancaster, AIA

Photographer Grant Alford, AIA

The Sombreada Hasta reestablishes the domicile of a now demolished ranch house. The former yard is defined by a concrete fence base, a few corner posts, and a gate. Set within a pulverized granite-filled precinct and edged by existing trees, Sombreada provides a sheltered place to sit, cook, bathe and sleep in otherwise inhospitable country.



The clarity of vernacular rural structures has long been an inspiration for modern architects. Essentially, a roof and a hearth are the only requirements to inhabit a landscape. With these two components, early humans could protect themselves from the elements, stay warm, cook their food, and ward off the terrors of the night (fierce predators, both real and imagined). Native Americans built these shelters in various forms, establishing a pattern for domestic life on the North American continent. Later, pioneers (ostensibly hardy ones of good yeoman stock) followed those same traditions. Informed by their European ancestry, they made more substantial shelters that became the basis for thousands of rural dwellings across America. These simple buildings in their more developed form are the basis for many of the buildings we have been making ever since.

As postwar modernism (along with postmodernism) has developed in Texas, the simplicity and perceived integrity of these types of structures have informed a regional vernacular that has become almost passé in countless buildings throughout the state, often in decidedly non-rural settings. Sheds and service structures, made of industrial materials and unadorned stone, abound in urban centers like Austin, Dallas, and Houston. They are adapted as houses, libraries, commercial structures — even cultural centers and hotels. The idiom is so common it's not even remarked upon as a displacement from its origins: It is simply vernacular (or, worse, Texas vernacular). The reverse is rarely true, where an urban sensibility for organizing space, acknowledging memory, and defining a precinct is a strategy for creating a response to a rural need. At Sombreada Hasta, the planning is decidedly urban and the result cloyingly refined.

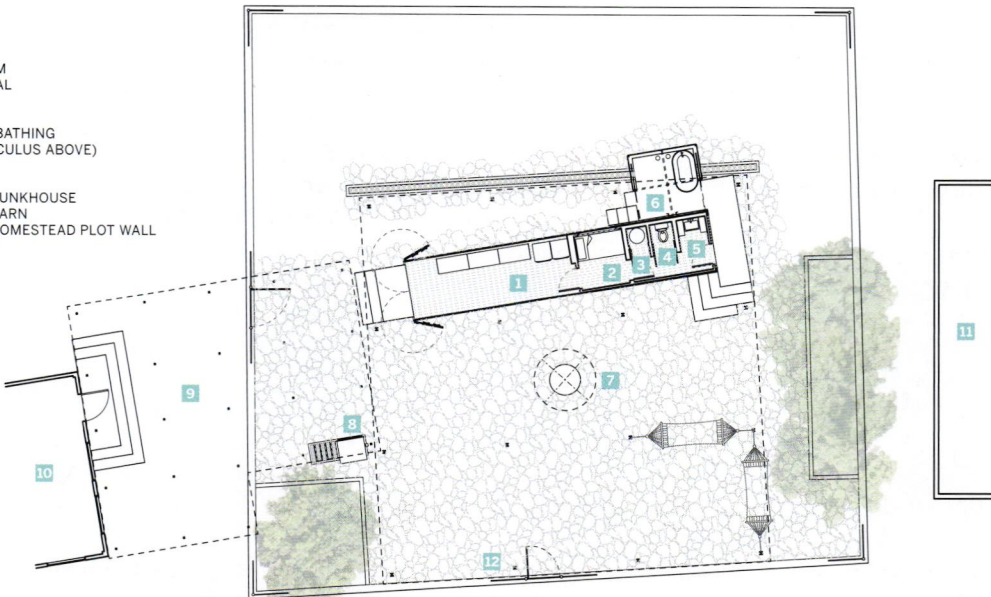
The economy of means and the sure hand with which the complex is detailed indicate a reductive kind of planning that is intentional and extreme in service of a simple-seeming intent. The deceptive casualness is a product of the humble materials — steel, corrugated decking, flagstone, and concrete — not of humble thinking or an ad hoc approach to problem solving. Detailed precisely, allowed to weather and rust, the *sombreada* is an essay on complex tectonic ideas rendered in a straightforward visual composition, resulting in effects that are not accidental. Its power comes from its clarity and the joy of inhabiting it. You want to participate in the narrative, stand under that roof, and be in that shade.

The refinement of the structure is best illustrated in the acknowledgement of the sun rendered visible through creation of an oculus. Solar movement around the sky is written on the walls of the container (bunkhouse) and “X” literally marks the spot with the shadow of the cross-bracing cables that bisect it. The rich sienna brown palette looks beautiful in this landscape. Bracketed by a silver metal tractor shed and another similar headquarters building, it mitigates between them and creates an inviting negative (open) space as a counterpoint to their enclosed volumes. Strategically placing the structure within the fence line of the now-demolished original ranch house is a memorable touch. It anchors the structure, reestablishing a pattern of habitation of a somewhat hostile landscape.

Michael Malone, FAIA, founded Malone Maxwell Borson Architects in Dallas and chairs the TxA Honor Awards Committee for 2018.



- SITE PLAN**
- 1 STORAGE
 - 2 BUNK ROOM
 - 3 MECHANICAL
 - 4 TOILET
 - 5 LAVATORY
 - 6 OUTDOOR BATHING
 - 7 FIRE PIT (OCULUS ABOVE)
 - 8 BBQ
 - 9 TRELLIS
 - 10 EXISTING BUNKHOUSE
 - 11 EXISTING BARN
 - 12 EXISTING HOMESTEAD PLOT WALL



Facing The umbrella-like roof shades a shipping container bunkhouse and an outdoor seating area arranged around a fire pit.

Above left Interior finishes are rough and durable: plywood and galvanized metal.

Above right A repurposed bathtub provides a welcome respite from the dust and heat, and a bucolic view.



2018
Design
Awards

West Lynn Studio

"THE WEST LYNN STUDIO IS EFFECTIVELY A MINIMALIST WHITE CUBE. IT TOOK AN EXISTING BUILDING AND SHEATHED IT AND DID SOME VERY INTERESTING ROOF DETAILING AND SLASHES THROUGH THE BUILDING THAT GAVE IT A MINIMALIST LOOK, BUT WITH THE SORT OF DETAILS THAT EFFECT AND DEMONSTRATE AN EXTREME ATTENTION TOWARD QUALITY OF DESIGN."

– ERIC CESAL, ASSOC. AIA

by Christopher Ferguson, AIA

Location Austin

Client Baldrige Architects

Architect Baldrige Architects

Design Team Burton Baldrige, AIA; Michael Hargens

Photographer Casey Dunn

The renovation breathed new life into what was once an aging warehouse behind a television repair shop.



This page *Jurors admired the project's sensitivity to scale while also making use of a limited number of details with maximum effect.*

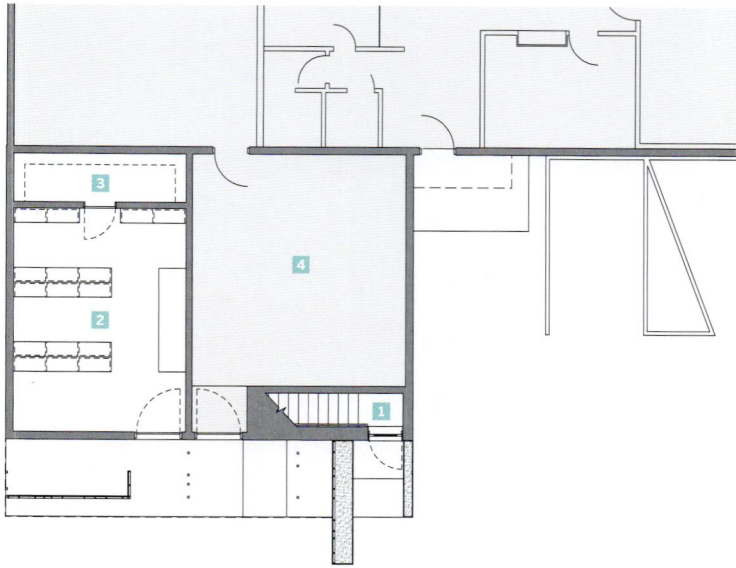
Facing *Controlling daylight and treetop views are vital to the intimate studio's airy and bright disposition.*

As Baldrige Architects sought to relocate its office in Austin, the firm settled on a location within the charming residential neighborhood of Clarksville. Surprisingly, the particular site they selected was an unassuming masonry warehouse at the rear of an aging midcentury television repair shop. The resulting renovation, per the jury, is laudable for maintaining a striking, minimal aesthetic while also deferring to the history and scale of its context. This would prove to be just one of many commendable contrasts woven throughout the project.

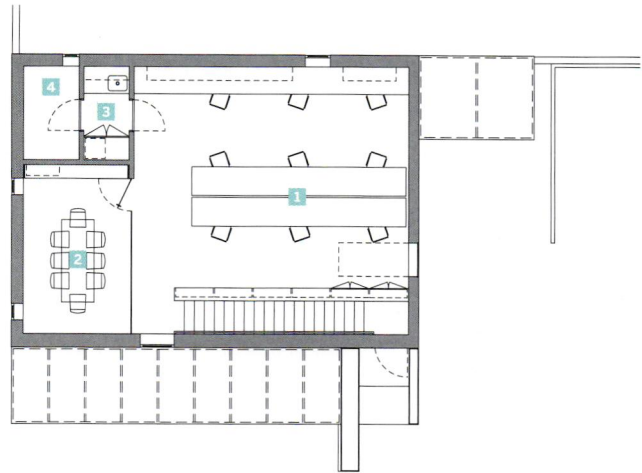
At a mere 1,450 sf, the studio maximizes its small footprint, comfortably accommodating nine workstations in an open configuration, as well as a glazed conference room, modest kitchenette, bathroom, and materials library.

Photographs of the project expertly showcase the most critical aspect of the space: its masterful approach to daylighting. Light and treetop views spill into the studio from all sides, most dramatically from a narrow, floor-to-ceiling window that seamlessly folds into a deep light well at its east facade. "I think the architects were very, very careful in strategically using their skills where it mattered, which were the few openings of the windows," juror Vivian Lee says.

The interiors, while intimate, are quite airy, also due in part to a restrained material strategy. White walls ricochet light around the studio, yet the dark Cumaru wood floors anchor the scene, lending the workspace warmth and richness.



FIRST FLOOR PLAN
 1 OFFICE ENTRY
 2 LOUNGE / MATERIAL LIBRARY
 3 OFFICE STORAGE
 4 EXISTING STORAGE



SECOND FLOOR PLAN
 1 OPEN OFFICE
 2 CONFERENCE ROOM
 3 KITCHENETTE
 4 RESTROOM



The presentation of the project in its Design Award submission was also noteworthy for its inclusion of meticulous plan, elevation, and section drawings that clearly demonstrated that the project was carefully considered from all angles. Material seam alignments, landscaping gestures, neighboring structures, and scale figures for human, furniture, and vehicles are all clearly defined in these drawings, often presented opposite imagery of the realized space or detail.

As may be expected with any space designed by an architecture firm for their own use, the architects' submission touched on, in the words of Eric Cesal, Assoc. AIA, the palpable "element of agitprop in operation." There is an overt desire to indulge in an aesthetic that, per client requests, is often tempered. Here, the jury celebrated the firm's desire to double-down on its minimalist inclinations, while doing so with sensitivity. Baldrige notes that the project demonstrates "how a building can be simultaneously simple and dynamic, minimalist and inviting, off-putting and warm."

With a submission format supplemented by documentation echoing those elemental ideals, the firm rightly earned the praise of the jury. "I think if you're not careful you might almost overlook the West Lynn studio," Lee says. "It's incredibly minimalistic, and all its expertise is in the alignment of everything and the few details that were afforded in this renovation project."

Christopher Ferguson, AIA, is an architect at Clickspring Design and co-founder of DO.GROUP.

The Micro House is set in a mixed-use, affordable housing development in Austin serving the needs of the city's homeless population.

2018
Design
Awards

Community First! Village Micro House

"THE COMMUNITY FIRST! MICRO HOUSE ATTRACTED THE ATTENTION OF THE JURY AS ONE OF THE FEW PROJECTS THAT REALLY TOOK ON A ROBUST SOCIAL ISSUE — THAT IS, THE HOUSING CRISIS AND AFFORDABILITY CRISIS WITHIN THE HOUSING SECTOR."

– ERIC CESAL, ASSOC. AIA

by **T.J. McClure, AIA**

Location Austin

Client Mobile Loaves & Fishes

Architect McKinney York Architects

Design Team Heather McKinney, FAIA; Aaron Taylor, AIA

Photographer Thomas McConnell





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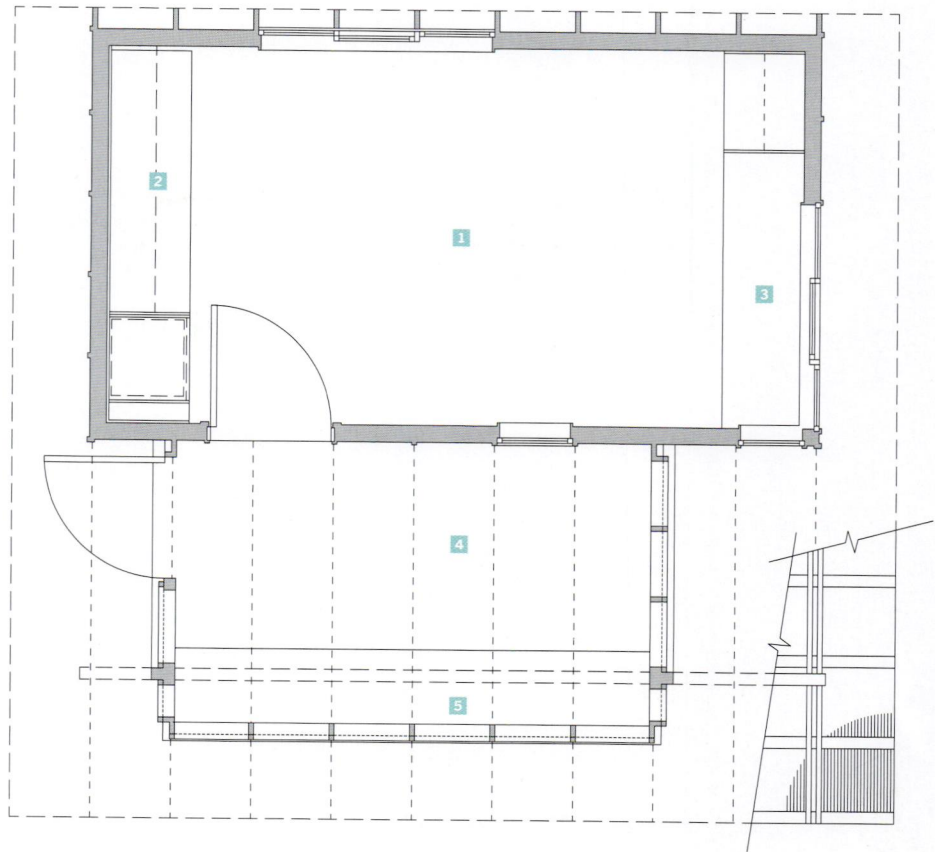
DANGER



Facing *The screened porch provides shelter from the elements, and a place to gather with friends and neighbors.*

Bottom left *The window placement balances the needs of cross-ventilation, privacy, and daylight.*

Bottom right *Pine board finishings lend a warmth to the interior.*



FLOOR PLAN
1 MICRO HOUSE
2 COUNTER TOP
3 BUILT-IN STORAGE
4 SCREENED PORCH
5 BUILT-IN BENCH

The Micro House by McKinney York Architects is the only pro bono project receiving a TxA Design Award this year. It is located within Community First! Village, a 27-acre community in Austin that provides sustainable and affordable permanent housing to the chronically homeless.

In addition to an innovative mix of units, the village also offers residents access to medical facilities, as well as vocational opportunities.

McKinney York's contribution to the village is a micro home composed of a white box constructed with humble but effective materials and an attached screened porch. Both box and porch are covered by a single-slope shed roof reminiscent of early 20th-century icehouses. The spaces and their carefully placed openings create a layered effect that offers residents varying levels of privacy while cleverly addressing environmental needs.

The screened porch, oriented to the south, takes advantage of prevailing summer breezes while offering refuge from harsh northerly winter winds. As with most porches in the Texas vernacular, the screened area becomes the gateway from the community into the more secluded part of the house. In this case, the porch also serves as an extension of the interior

space. This procession, along with such details as a full-length built-in bench, provides residents with a sheltered, semi-public space where they can interact with neighbors.

Constructed of 2x framing, the shed roof is lifted off the main volume of the house and sits over the screened porch. Sheathed in corrugated metal panels, the roof continues the layered composition, reducing summer heat gain by providing shade and capturing summer breezes.

The humble material pallet continues on the interior of the house. Walls, ceilings, and floors are finished with pine boards that lend a warm hue. Built-in elements made of the same material provide ample storage. Windows are situated to balance the needs of interior cross-ventilation, privacy, and daylight.

"When you go in the room it's all wood, so you're surrounded by this notion of biophilia — so, in its minute size it's actually beautiful material surrounding you," juror Anne Schopf, FAIA, says. Overall, she calls it "a really admirable project, a pro bono project, that we felt is important to recognize."

T.J. McClure, AIA, is a principal of Rhotenberry Wellen Architects in Midland.





The project comprised 102 glowing tubes spread at 10-foot intervals along a 1,100-foot-long section of the creek.

2018
Design
Awards

Tracing the Line

"I WAS REALLY, REALLY IMPRESSED BY THE 'TRACING THE LINE' EXECUTION FOR EDUCATING THE PUBLIC ABOUT WALLER CREEK WITH VERY, VERY MINIMAL MEANS. IT WAS ABLE TO GATHER AND HARNESS SO MUCH TERRITORY WITH SO LITTLE."

– VIVIAN LEE

by Ben Koush, AIA

Location Austin

Client Waller Creek

Architect Baldrige Architects

Design Team Burton Baldrige, AIA; Michael Hargens, AIA; Brian Bedrosian; Laura Grenard; Jack Murphy, Assoc. AIA; Andrew Fulcher; Tyler Frost; Elaine Shen

Photographers Baldrige Architects; Elaine Shen



Tracing the Line, by Austin-based Baldrige Architects, was a temporary light installation commissioned by the nonprofit Waller Creek Conservancy in 2014 to draw attention to its newly adopted master plan by Michael Van Valkenburgh Associates and Thomas Phifer and Partners. It was one of five “illuminating works of art” located along different sections of the waterway running through downtown Austin. Baldrige’s project included 102 glowing tubes spread at 10-foot intervals along a 1,100-foot-long section of the creek. The top of each tube was set at a uniform level. The illuminated portion increased in length from one foot to six feet as the creek made its way downstream, to demonstrate the watershed topography’s descent in a highly visual, but also almost scientific manner.

The architects fabricated the tubes themselves, using a “collection of everyday items that can be found in the aisles of the big-box hardware store.” The light source was a high-powered LED flashlight inserted into a PVC conduit head. It shone into a plastic fluorescent tube protector capped with a reflective insert. This lighting device was supported by a 1.5-in black-painted PVC conduit slid over a steel tube welded to an 18-in-square, 3/8-in-thick steel plate. They installed the tubes themselves — as photographs of team members in rubber waders with a variety of measuring instruments amply demonstrate.

Night photographs of Tracing the Line’s light tubes at several points along the route evoke markedly varying sensations. Where they pass under a concrete post-and-beam bridge and under a barrel-vaulted viaduct, they appear as eerie sentinels marking an abandoned city. Where they pass

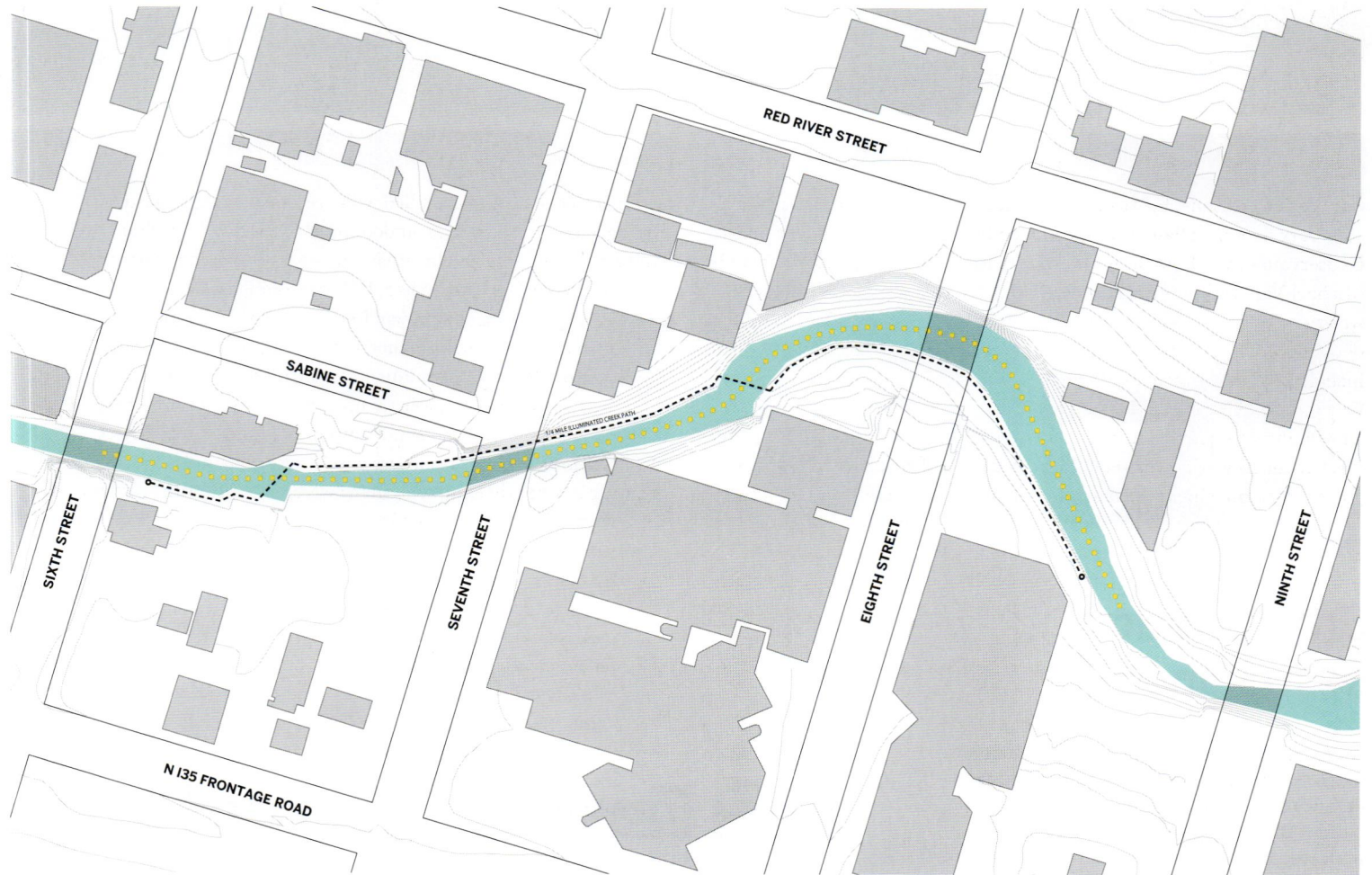
through a pedestrian plaza filled with visitors, they act as garden lanterns, adding a festive touch to an outdoor party. This diversity of interpretations: land art, party space, public service announcement, and science project — all coming out of such an ad hoc, DIY contraption — appealed to the jurors.

“Tracing the Line is a project that we recognized right off as being unique, in that it was not architecture, but was telling a story about place, the urban made place as an intersection with the natural world — and illuminating that way in a very simple device, a very economical device, in this temporary emplacement,” says juror Anne Schopf, FAIA. “That device, I think, used its resources wisely to stretch and expand the understanding of what the natural systems were, here in Austin, and how that’s being somewhat strangled out by the urban environment. So very, very simple, direct, quickly understandable, and also very humble and simple to understand on many levels.”

Tracing the Line was refreshing because of the way it shows that the ability to evoke strong reactions is not necessarily tied to cost. The core idea was remarkably simple, and its realization was straightforward to the point of being diagrammatic. The end result was fascinating to the jurors in its ability to touch on many different concepts and disciplines with a minimum of means. Tracing the Line’s strength as a project came from its unusually direct translation from concept to execution, jettisoning all that was unnecessary along the way.

Ben Koush, AIA, is an architect in Houston.

The architects assembled the tubes from standard parts sourced from the hardware store: PVC pipe, steel pipe and plate, fluorescent tube protectors, and high-powered flashlights. The tubes increased in height further downstream.





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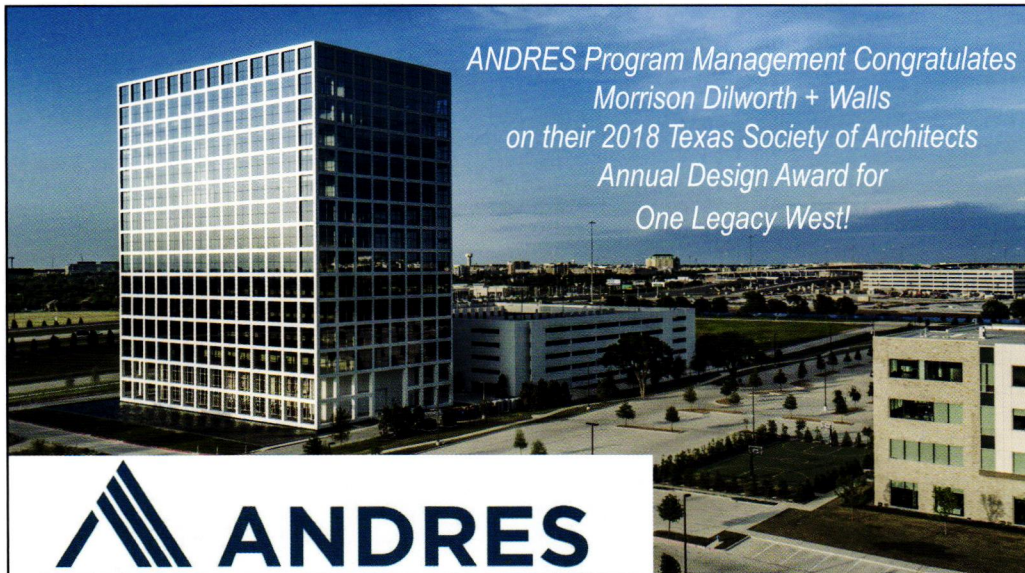


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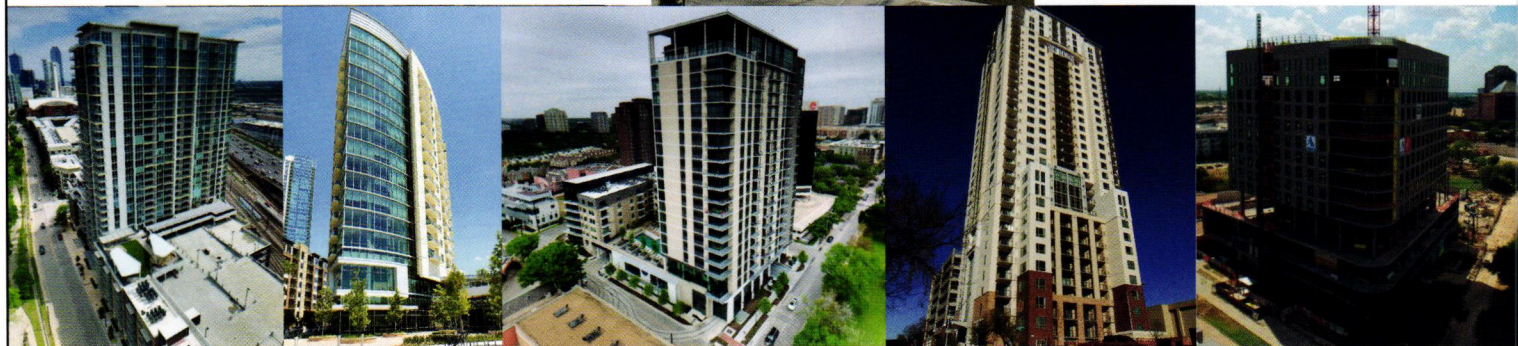


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Katy Independent School District's 15th junior high school features an all-new architectural design which incorporates the education market's latest trends and technology.

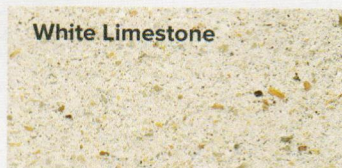
Designed by **Houston's PBK Architects**, the new school features several green spaces and includes outdoor learning gardens and a teaching amphitheater.

In published interviews, Chris Bailey, the school's assistant principal for student support, says the new junior high emphasizes individualized learning. "Most campuses have only one flexible-use space, but SJH

has six such spaces, along with a much more open design throughout that encourages collaboration," he said. "The school also has a lot of what I call 'nooks and crannies' that provide places where students and teachers can collaborate in groups of various sizes."

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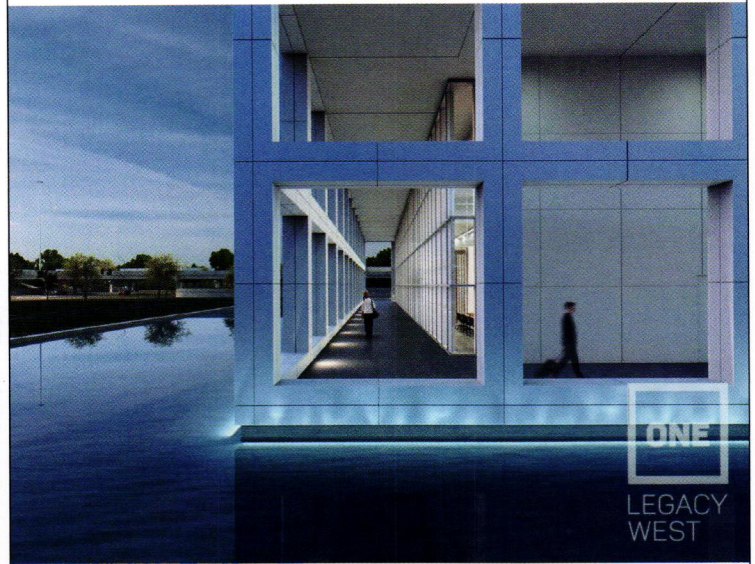
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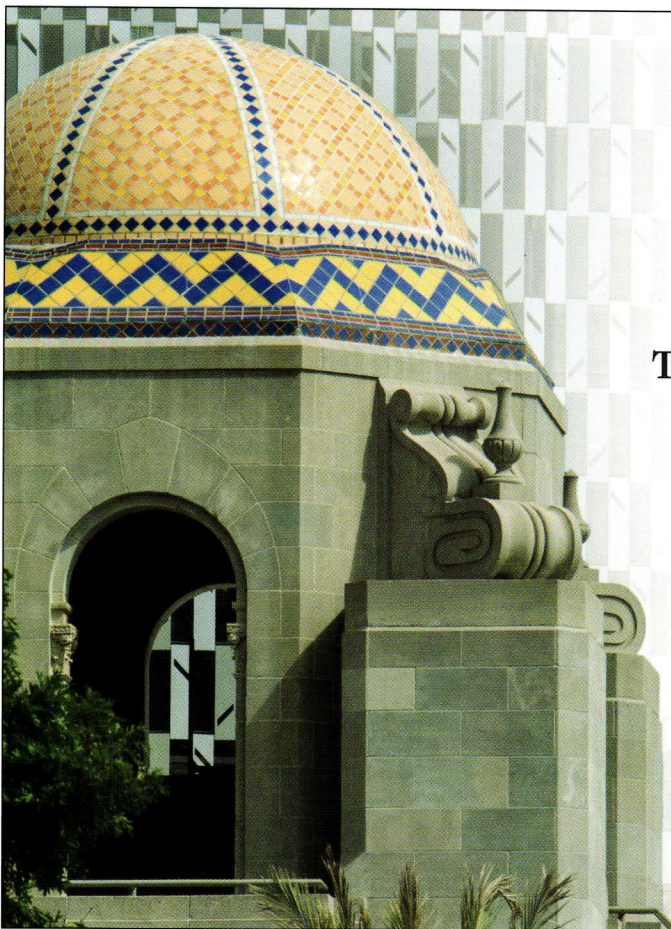
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Continued from page 5

beside another Texan — Charles Renfro of DS+R — who appeared to be as entranced by the piper et al. as was I. On the tail of the flautist's final strain, I overheard Renfro compliment soon-to-depart Storefront director Eva Franch Gilabert on the event, comparing it favorably to the heady days of the 70s and 80s — I assume in that it was promiscuous in its variety. The previous presenter, after all, had shucked oysters on the sidewalk.

Later, during a presentation that involved downloading an app and following along with headphones, which I didn't bother to do, I wandered outside and bumped into Florian Idenburg of SO-IL. He was crouched on a stool from the erstwhile oyster bar, counseling a couple of young academic architects wearing T-shirts with holes in them about when/if to cash-in with a corporate client or job. I was reminded of another related architectural dichotomy that Idenburg once pointed out to me on a jury panel in Dallas: "There are two kinds of buildings — those that make money and those that cost money," he said. "We design the latter."

The next morning, I climbed out of the 34th Street/Hudson Yards subway station on my way to the Javits Center and came face to face with a giant, inflatable pig. It was dressed like a banker, with hundred-dollar bills fanning out of a pocket, a Rolex on its wrist, a cigar in its mouth, and a sinister look on its pink face. It was a protest by Local #46, the metallic lathers and reinforcing ironworkers union. They had a beef with some of the builders of Hudson Yards. A sign next to the pig read, "NOT PROVIDING AREA WAGES, CONDITIONS AND STANDARDS." Nonetheless, the dust and noise of construction continued to crank away — lifts whirred up and down, mallets clanged, dumpsters boomed as they were filled with debris.

Even by Chinese standards, Hudson Yards is a big mixed-use development. Its square footage is measured in the tens of millions, its cost in the tens of billions. A deal between the state, the city, and the transit authority, two developers (Related Companies and Oxford Properties), one master plan architect (KPF, perhaps the epitome of the artsy-corporate architecture firm), and a slew of other design practices churning out the project's 16 skyscrapers packed with class-A office, retail, hospitality, and residential units, acres of public outdoor space, including the final phase of the High Line, one puzzling stairway-

to-nowhere observation platform ("Vessel" by Heatherwick Studio), and even an ambiguously programmed performing arts facility, which has been prosaically named "Culture Shed" (by DS+R), it's clear that this is one of those projects intended to make money, and a lot of it, even though some of its components are buildings that cost money. The first phase is well on its way to being finished and it's possible to see in steel, aluminum, and glass what was already apparent in the renderings: something more than the spreadsheet is at work here. The towers — one leans this way, another that, one transitions from a rectangle to a cloverleaf, another evokes the city's cast-iron past — seem to be vying for supremacy in a look-at-me contest. It's a sort of Dubai in New York, where the real estate bean counters have bought the notion from some charismatic soothsayer that a thing as lame as extravagant and otherwise purposeless formal posturing will give them an edge in a competitive leasing market. They're probably right.

At Hudson Yards, art, or something resembling art, has infected the spreadsheet. But the wrong part of the bacterium was absorbed. The outward formal variation of great art is present, but it's there as smokescreen. It does not refresh and delight the mind with unexpected combination and variation as did GRT's presentation of flutes. It conceals the underlying banality and numbing repetition of its parametrically designed, pre-fabricated structural and cladding systems, not to mention its overriding purpose as a machine for fattening the wallets and indulging the appetites of the already rich and powerful.

Architecture may not be at fault for the way of the world, or capable of changing it, but it does have the ability to turn the too-often venal and short-sighted motivations of its clients into something far more generous and diverting. That it fails to do so most of the time is infuriating and depressing because so much is at stake in each building project — time, money, resources, the future itself. Perhaps by further harnessing and developing architecture's diversity, not to mention increasing its promiscuity and potential to surprise, better outcomes might ensue.



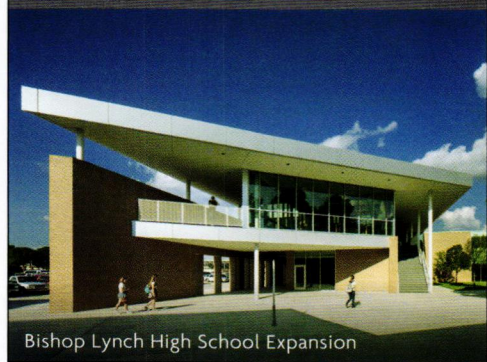
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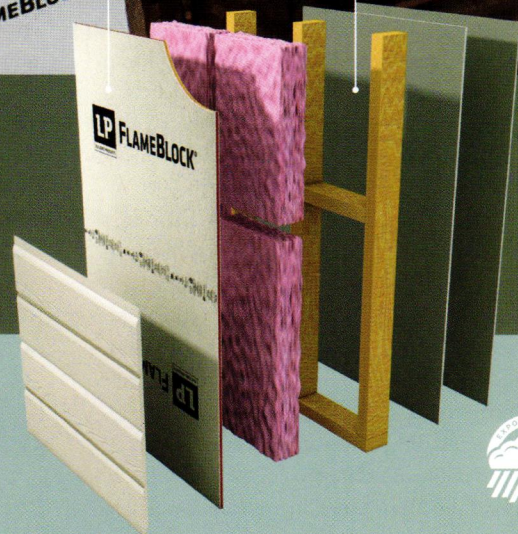
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Espinoza Stone operates Limestone, Sandstone, and Lueders quarries in Texas and Oklahoma. We are one of Texas largest fabricators of custom cut stone and natural stone elements. Our state-of-the-art facility produces high-quality stone with unrivaled speed and precision.

● ■ ≈ **FLEETWOOD WINDOWS & DOORS**

BOOTH 837

625 Raven Lane, Coppell, TX 75019
214 232 9550

fleetwoodusa.com

Since 1961 Fleetwood has been manufacturing modern style windows and doors for luxury homes. Dedication to architectural integrity and meticulous refinement of "the little things" has positioned Fleetwood as the only specialists in this market niche.

● ■ ≈ **FLEX TRIM / CARTER MILLWORK**

BOOTH 101

117 Cedar Lane Dr., Lexington, NC 27292
800 861 0734

flextrim.com, carterflex.com, ultraflexmoulding.com

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

● ■ ≈ **FOX BLOCKS BY AIRLITE PLASTICS**

BOOTH 158

6110 Abbott Dr., Omaha, NE 68110
877 369 2562

foxblocks.com

After decades of experience and innovation in the ICF industry, Fox Blocks backs up our products with the support, service, and delivery that builders and designers expect. In 2006, after 20 years of producing all brands of ICFs, Airlite introduced the Fox Blocks ICF brand as the latest generation of insulated concrete form available from the manufacturer to the market.

● ■ ≈ **GARDNER GLASS PRODUCTS**

BOOTH 149

P.O. Box 1570, North Wilkesboro, NC 28659
336 651 9344

gardnerglass.com

Dreamwalls Glass by Gardner Glass Products provides the highest-quality back-painted glass products for wall cladding, glass markerboards, tabletops, and more. We have 56 years of experience in glass fabrication to provide large sizes, unlimited colors, and all the other design possibilities you can dream up.

● ■ ≈ **THE GARLAND COMPANY**

BOOTH 405

3800 E. 91st St., Cleveland, OH 44105
216 641 7500

garlandco.com

The Garland Company is one of the worldwide leaders of quality, high-performance roofing and building envelope solutions for the commercial, industrial, and institutional markets.

● ■ ≈ **GATE PRECAST**

BOOTH 939

402 Zoo Pkwy., Jacksonville, FL 32226
904 570 1937

gateprecast.com

Gate Precast Company is one of the largest and most diversified precast concrete producers in the US, with eight manufacturing facilities and known for design assist collaborations with Morphosis (The Perot Museum), Grimshaw (Frost Museum of Science), David Chipperfield (The Bryant, NYC), Shop Architects/Cook Fox (Domino SiteA), and many others.

■ ≈ **GEORGIA-PACIFIC GYPSUM****BOOTH 337**

133 Peachtree St. NE, Atlanta, GA 30303

404 652 4000

gpgypsum.com

The DensElement™ System is a water-resistive/air barrier (WRB-AB) system solution that eliminates an additional WRB over the face of sheathing in commercial construction. DensDeck® roof boards can help add lifespan to virtually any commercial roof system by providing membrane protection and resistance to impact, wind uplift, and fire.

■ **GILES ENGINEERING ASSOCIATES****BOOTH 901**

10553 Olympic Dr., Ste. 102, Dallas, TX 75220

214 358 5885

Giles Engineering Associates is a national consulting engineering firm specializing in geotechnical (soils), environmental, subsurface exploration (drilling), and construction monitoring and materials testing services. Founded in 1976, Giles has been providing these services throughout North America to private, commercial, industrial, financial institution, and government clientele for 40 years.

■ ≈ **GLASS EXPANSE****BOOTH 655**

1015 N. Central Ave., Troy, TX 76579

254 654 1804

glassexpanse.com

Glass Expanse has designed an innovative glass door system that enables you to completely open spaces with a focus on aesthetics, usability, and longevity. Our company takes pride in offering a premium American designed and engineered product, backed by the best warranty and customer service in the industry.

■ **GRAITEC USA****BOOTH 618**

480 N. Sam Houston Pkwy. E. #234, Houston, TX 77060

281 445 6161

graitecusa.com

Innovation is the essence of the Graitec Group. With more than 28 years' experience, 26 offices globally, and a worldwide network of Value Added Resellers, Graitec provides the training, support, and local expertise needed to help companies realize the full power of Autodesk and Graitec design technology.

■ **GRAND OPENINGS****BOOTH 305**

3605 Inwood Rd., Dallas, TX 75209

214 850 7785

grandopenings.com

Grand Openings has offered the highest-quality windows and doors in the Texas market for 40 years. GO offers windows and doors of all types and at all price-points. Our five Texas locations include showrooms in Dallas, Fort Worth, Tyler, Austin, and Houston.

★ **GRAPHISOFT****BOOTH 721**

60 Hickey Dr., Floor 1, Waltham, MA 02451

617 485 4200

graphisoft.com

GRAPHISOFT® ignited the BIM revolution in 1984 with ArchiCAD®, the industry first BIM software for architects. GRAPHISOFT continues to lead the industry with innovative solutions such as its revolutionary BIM Server™, the world's first real-time BIM collaboration environment, EcoDesigner™, the world's first fully BIM-integrated "GREEN" design solution, and BIMx.

● **GRIESENBECK AP****BOOTH 430**

5122 Steadmont Dr., Houston, TX 77040

713 781 3287

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

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214 699 4680

griffinproducts.com

Griffin Products manufactures a complete line of commercial stainless steel sinks and tables in standard and custom models. We use 16ga. and 14ga. type 304 stainless steel and back our products with the best warranty and customer service in our industry.

■ ≈ **GUARDIAN GLASS****BOOTH 947**

525 W. 8th St., Apt. #3, Dallas, TX 75208

248 340 1800

guardianglass.com

Guardian's SunGuard glass product line offers excellent solar control with a wide variety of aesthetic and performance options for commercial project applications.

● **GYPSORB****BOOTH 241**

4813 8th Ave. NW, Seattle, WA 98107

206 571 5710

gypsorb.com■ **HAGER COMPANIES****BOOTH 142**

139 Victor St., Saint Louis, MO 63104

314 633 2837

Since 1849, Hager Companies' focus has been innovative products resulting in the only US-based provider offering a full line of door hardware. Along with our quality products and outstanding customer service, Hager provides complimentary Architectural Hardware Consulting (AHC) services and numerous AIA/CES registered continuing education courses.

■ **HALFORD BUSBY****BOOTH 702**

14031 Huffmeister Rd., 2nd Fl., Cypress, TX 77429

281 920 1100

halfordbusby.com

Halford Busby is a certified DBE/HUB/SBE/WBE professional construction consulting firm. Our method as professional estimators, schedulers, and program managers is to work closely with the owner/design team throughout all project milestones. All disciplines are performed in-house. Our expert services have been utilized on more than \$18.5 billion in construction projects.

■ **HART GAUGLER + ASSOCIATES****BOOTH 627**

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

972 239 5111

hartgaugler.com

Hart Gaugler + Associates is committed to providing high-quality structural and civil engineering design services to a diverse architectural client base serving national markets. Known for excellent customer service

and high-quality engineering design, Hart Gaugler + Associates maintains registrations in the 50 states and Puerto Rico.

■ **HAWA SLIDING SOLUTIONS****BOOTH 451**

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

214 760 9054

hawa.com

Hawa Sliding Solutions is a Swiss manufacturer of precision sliding systems from architectural hardware to furniture fittings under the Hawa and EKU brands. Hawa Group Americas is the North American subsidiary of Hawa Sliding Solutions AG and has a showroom in the Dallas Design District.

■ **HENDERSON ENGINEERS****BOOTH 607**

3535 Briarpark Dr., Ste. 200, Houston, TX 77042

713 860 7456

hendersonengineers.com

We're about more than buildings. We're about the people, experiences, and potential found inside. Since 1970, our emphasis has been on technical excellence, client-centric relationships, and helping both people and projects reach their full potential. We provide single-source design and service solutions for the life of the building.

■ ≈ **HOHMANN & BARNARD****BOOTH 436**

2415 Cold Springs Rd., Fort Worth, TX 76106

817 625 9781

h-b.com

Hohmann & Barnard designs, engineers, and manufactures masonry joint reinforcement, masonry veneer anchoring systems, thermal veneer anchors, stone anchoring systems, concealed lintel systems, flashing systems and accessories, MORTAR TRAP cavity drainage systems, ENVIRO-BARRIER air and vapor barrier systems, DIEDRICH masonry cleaning and restoration products, and BLOK-LOK restoration anchoring systems.

● ≈ **HUBER ENGINEERED WOODS****BOOTHS 715 AND 814**

10925 David Taylor Dr., Ste. 300, Charlotte, NC 28262

800 933 9220

huberwood.com

Huber Engineered Woods innovations meet today's building needs. ZIP System® sheathing and tape streamlines installation by eliminating housewrap with a built-in water-resistive barrier. Advanced stiffness, moisture resistance, and a polyurethane bond make assemblies with Advan-Tech® subflooring and subfloor adhesive so strong they're backed by a Squeak-Free Guarantee. Visit huberwood.com and squeakfreeguarantee.com.

● **ICYNENE****BOOTH 706**

6747 Campobello Rd., Mississauga, ON L5N 2L7 Canada

832 655 3425

icynene.com

Established in 1986, Icynene helps to build energy-efficient residential and commercial structures in over 31 countries worldwide. Our industry leading portfolio of light-density open-cell and medium-density closed-cell spray foam solutions are classified as insulation and air barrier materials.

■ ≈ **INNOVATIVE LIGHTING****BOOTH 106**

2324 Hinton Dr., Irving, TX 75061

972 721 1177

innovative-lighting.com

Insight Lighting products are manufactured and assembled in the US. One of the most recognized LED Lighting manufacturer brands in commercial and high-performance lighting. Insight creates the highest quality most innovative products in the lighting industry today. Insight's commitment to delivering products and services exceeds customer expectation in performance, schedule, and value.

● ■ ≈ **INTERCERAMIC TILE**

BOOTH 358

9701 Metric Blvd., Ste. 100, Austin, TX 78758
512 497 9459

interceramic.com

Interceramic has been an industry leader in manufacturing innovative ceramic and porcelain tile in North and Central America for over 35 years. Interceramic's dedication to manufacturing innovative tile and accents and natural stone will continue to make affordable luxury floor coverings available to an ever-growing market. Interceramic-Crafted for Life.

● ■ ≈ **JEWELL, AN OLDCASTLE COMPANY**

BOOTH 919

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817 545 8325

oldcastle.com

Oldcastle, Division of CRH is diversified in the architectural market all around the globe. Jewell, an Oldcastle Company manufactures high-quality architectural masonry products across the United States. Consisting of Architectural Block, Segmental Retaining Walls, Pavers, Decorative Wall Block, Quik-Brik, Waterford Stone, and New Energy Efficient Products: Enduramax and Insultech.

● ■ ≈ **JOHNSON ARCHITECTURAL SYSTEMS**

BOOTHS 121 AND 123

4674 Olin Dr., Dallas, TX 75244
972 665 9423

johnsonarchitectural.com

Johnson Architectural Systems is a leading distributor of architectural products. We have partnered with some of the world's most reputable manufacturers of specialty design doors, fire and smoke protective doors, high volume fans, and loading dock equipment. We have full in-house service and installation to support our entire product line-up.

● ■ **JORDAN & SKALA ENGINEERS**

BOOTH 122

4275 Shackleford Dr., Ste. 200, Norcross, GA 30093
469 385 1616

jordanskala.com

Jordan & Skala Engineers is a leading mechanical, electrical, and plumbing engineering firm with regional design offices located throughout the United States.

KETCHAM MEDICINE CABINETS

BOOTH 258

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631 615 6151

ketchamcabinets.com

Fred Silver & Company has proudly served the construction industry since 1937. We offer both our Security and Safety Mirror products, as well our brand, Ketcham Medicine Cabinets. Providing design excellence, extensive size variations, and quality material in a full range of styles and products to fit any budget.

● ■ **KEY RESIN COMPANY**

BOOTH 559

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513 943 4225

keyresin.com

Since 1993, Key Resin Company has provided a wide range of durable, applicator-friendly solutions for unique applications throughout the world. Key Resin Company developed flooring and coating solutions based on various specifications such as chemical resistance, impact and wear resistance, thermal shock resistance, ESD/conductivity, slip-resistance, moisture vapor tolerance, and appearance.

● ■ **KOVACH BUILDING ENCLOSURES**

BOOTH 949

13649 Beta Rd., Farmers Branch, TX 75244
480 929 9292

ovach.net

Kovach Building Enclosures is a full service turn-key manufacturing contractor offering glass and glazing, metal panels, natural stone cladding, high-pressure laminates, high-density fiber cement, and numerous other cladding options. Design-assist and design-build support services available.

KRAFTSMAN PLAYGROUNDS AND WATERPARKS

BOOTH 810

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281 353 9599

kraftsmanplay.com

Kraftsman is a supplier and installer of playground, splashparks, shelters, shades, sports equipment, and site amenities.

■ ■ ≈ **L.A. FUESS PARTNERS**

BOOTH 523

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214 871 7010

Providing innovation, experience and service in structural engineering for Texas Architects since 1979.

● ■ **LAMBOO TECHNOLOGIES**

BOOTH 651

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866 966 2999

lamboo.us

Lamboo® Technologies is the world leading bio-based materials company specializing in performance grade, engineered bamboo for structural, architectural, and OEM applications. Lamboo® products achieve unmatched performance, aesthetics, durability, uniformity, strength, and sustainability through the integration of meticulously studied and selected bamboo species.

★ **LG HAUSYS AMERICA**

BOOTH 120

900 Circle 75 Pkwy., Ste. 1500, Atlanta, GA 30339
678 535 4113

lghimacsusa.com

LG Hausys is the US-based division of the globally recognized LG brand. Our diverse product offerings include materials specifically designed for interiors, including HI-MACS® Solid Surface and Viatera® Quartz Surface. Both the HI-MACS® Solid Surface and Viatera® Quartz Surface offer consistent color and seamless appearances.

■ ■ **M&S ENGINEERING**

BOOTH 816

P.O. Box 970, Spring Branch, TX 78070
830 228 5446

msengr.com

We are a full-service engineering firm with a mission to

provide civil, electrical, MEP, and structural engineering services at the greatest value. With 160 people, our goal is to provide "people-friendly" service and quality work. Our sister company, Sherwood Surveying & SUE provides full service surveying and subsurface utility engineering.

MACGMC

BOOTH 505

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214 774 4455

lonestarirondoors.com

★ **MANHATTAN CONSTRUCTION**

BOOTH 351

6300 N. Central Expy., Dallas, TX 75206
214 357 7400

manhattanconstruction.com

Founded in 1896, Manhattan Construction was built on trustworthiness and dependability. These timeless values have enabled Manhattan to become one of the most respected construction firms in the nation. The company's services include Builder-Driven Preconstruction, construction management, general building, design-build, turn-key projects, roads, bridges, civil works, pipeline construction, and specialty construction.

● ■ ≈ **MAPEI**

BOOTH 941

1501 Wall St., Garland, TX 75041
972 271 9500

mapel.com

MAPEI products play an important role in flooring and tile installations, including products for surface preparation, waterproofing, sound reduction, and crack isolation — plus mortars, grouts, and adhesives — for all types of floor coverings. MAPEI also produces a wide variety of concrete restoration systems for construction.

● ■ ≈ **MARCOZA CASTINGS**

BOOTH 335

4800 Esco Dr., Ste. 102, Fort Worth, TX 76140
817 478 7848

marcozacastings.com

Marcoza Castings is a manufacturer of bronze and aluminum sand castings producing custom-designed bronze architectural plaques, bronze memorials, and bronze and aluminum historical reproductions.

★ ● **MARVIN WINDOWS AND DOORS**

BOOTH 213

P.O. Box 100, Warroad, MN 56763
651 452 3039

marvin.com

Marvin Windows and Doors offers made-to-order hand-crafted wood and wood-clad products. Integrity Windows and Doors pioneered the fiberglass window category with the introduction of its patented Ultrex® fiberglass material. The brands are distributed nationally through a network of independent dealers and are also exported internationally.

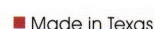
THE MENDICANT ARCHITECT

BOOTH 811

217 Carrack Dr., Round Rock, TX 78681
512 970 8975

tma-bim.com

The Mendicant Architect provides Revit, Navisworks, and other BIM-related software training classes, as well as mentoring and content creation to architects, engineers, interior designers, manufacturers, contractors, subcontractors, and other AEC industry-related consultants and products. Additionally, TMA represents or is a reseller for Lumion, Advance2000, and Assemble.



● ■ ≈ **METL-SPAN**

BOOTH 652

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972 221 6656

metlspan.com

Metl-Span is a dynamic industry innovator dedicated to manufacturing and marketing the highest-quality insulated building panel products. Since our beginning in 1968, we have been pioneers in the research, design, production, and sale of state-of-the-art insulated metal panels for institutional, commercial, industrial, and cold storage buildings.

■ ≈ **MILGARD WINDOWS & DOORS**

BOOTHS 726, 728, 730, AND 732

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817 914 1012

milgard.com

Since 1962, Milgard has been perfecting the craftsmanship of a superior window and door. By producing our vinyl and fiberglass frame materials in-house, we can more closely monitor for quality control. Every component, from hardware to window glass, is developed to meet testing requirements set by the North American Fenestration Standard (NAFS). We back our commitment to be Clearly the Best™ with a Full Lifetime Warranty on all Milgard windows and patio doors.

● ■ ≈ **MINICK MATERIALS**

BOOTH 641

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405 834 8280

minickmaterials.com

Minick Materials is a regional supplier of Full Bed Depth Building Stone, Manmade Stone, and Natural Thin Stone. Our specialty is sandstone from the Oklahoma/Arkansas formations, including building stone, landscape stone, and retaining wall stone. Minick Materials is also the Licensed Supplier of CU Structural Soil.

● ■ ≈ **MINICK MATERIALS**

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Canada

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monoglass.com

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● ■ ≈ **MULE-HIDE PRODUCTS**

BOOTH 752

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800 786 1492

mulehide.com

Mule-Hide Products has a history of providing weather-tested roofing products for contractors. Discover a diverse range of low-slope roofing solutions including: assistance in membrane and system selection; installation best

practices and techniques; individualized training; an extensive warranty program; and nationwide distribution.

★ ■ **NATURA**

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210 696 4003

naturahq.com

Plant Interscapes is an interior horticultural design, installation, and maintenance firm servicing all major markets in Texas. We incorporate live plants in the spaces where we live, work, and play. Our purpose is to create environments where people thrive using biophilic design. By creating productive habitats that engage our occupants, we can energize and enable people to truly prosper in urban environments.

★ ■ **NATURAL GAS UTILITIES OF TEXAS**

BOOTHS 200 AND 201

1400 Patton Place, Carrollton, TX 75007
214 549 7149

naturalgasutilitiesoftexas.com

Natural gas is safe, efficient, and affordable. It provides the warmth, comfort, and reliability consumers expect. Natural gas appliances save money and meet green building standards — reducing carbon emissions and energy use as compared to electric alternatives.

★ ■ **NCARB**

BOOTH 821

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202 783 6500

ncarb.org

The National Council of Architectural Registration Boards develops and recommends the standards for becoming licensed and practicing architecture. The organization is best known for the Architectural Experience Program (AXP), a comprehensive training program for aspiring architects, and the Architect Registration Examination® (ARE®), an assessment tool required for licensure.

★ ■ **NICHIHA USA**

BOOTH 336

6465 E. Johns Crossing, Ste. 250
Johns Creek, GA 30097

770 805 9466

nichiha.com

Nichiha USA, a subsidiary of Nichiha Corporation, is a leading manufacturer of fiber cement siding and Architectural Wall Panels for commercial and residential applications. Nichiha is headquartered in metro Atlanta with 13 plants worldwide. Nichiha offers a large selection of finishes and textures, and the most comprehensive warranty in the industry.

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nowspecialties.com

Incorporated in March 1996, NOW Specialties is the leading exterior wall system designer, fabricator, and installer in Texas. NOW was the first ACM fabricator — and is still the only MCA Premium Fabricator — in Texas and the surrounding states. We fabricate over 500,000 sf of material annually.

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ohagin.com

O'Hagin produces attic vents for real or composite tile, slate, shake, and shingle roofs, providing superior ventilation blending with the surrounding roofing material. O'Hagin vents are available with patent-pending flame, ember, wind-driven rain, and snow-resistant features. Also available: a vent for dry-in applications offering 144 sq. in. NFVA.

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BOOTH 102

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210 590 2889

ohcitt.com

O'Haver Contractors is a Commercial General Contractor in San Antonio that pursues work throughout Texas in both the private and public sectors. We provide commercial general contracting services, as well as construction management, design-build, construction cost estimating, and consulting.

■ ≈ **PANEL SPECIALISTS**

BOOTH 250

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254 774 9800

panelspec.com

Manufacturer and installer of pre-finished modular wall panel systems offering design flexibility, performance, and value.

■ ≈ **PARADIGM CONSULTANTS**

BOOTH 745

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713 686 6771

paradigmconsultants.com

Paradigm Consultants is a Houston-based consulting firm providing services for both private and public clients. Our services include: Geotechnical Engineering, Environmental Engineering, Construction Materials Testing, and Structural Steel Inspection.

● ■ ≈ **PAREXUSA**

BOOTH 118

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714 778 2266

parexusa.com

With over 200 years of combined industry experience, ParexUSA's leading brands support the building industry through developing innovative products and systems while providing the highest standards of service in the continuous insulation (CI), stucco, and tile setting industries. ParexUSA's brands include Parex, TEIFS, LaHabra, and Merkrete.

■ ≈ **PCMA OF TEXAS**

BOOTH 859

P.O. Box 310358, New Braunfels, TX 78131
866 944 7262

pcmatexas.org

Precast Concrete Manufacturers' Association of Texas and its partner, the Precast Prestressed Concrete Institute are resources for architects in the design and delivery of architectural and structural precast concrete components. PCMA is the voice of the precast prestressed concrete industry in Texas, Oklahoma, and New Mexico.

■ ≈ **PEIKKO USA**

BOOTH 145

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418 263 2023

peikkousa.com

Founded in Lahti, Finland in 1965, Peikko supplies a large selection of concrete connections and composite

beams for both precast and cast-in-place solutions in a wide variety of applications. Peikko's innovative solutions make your construction process faster, safer, and more effective.

★ ● **PELLA**
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682 223 9110

pelladallas.com

Pella doesn't just create windows and doors, we innovate with purpose, design with passion, build with integrity, and deliver with pride. Pella's goal is to precisely cover every detail and make beautifully designed window and doors. Locally, Pella Windows & Doors of Dallas-Ft. Worth is located in Grapevine. Call us at 855 414 5448.

■ ≈ **PETERSEN ALUMINUM**
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800 441 8661

pac-clad.com

Petersen manufactures PAC-CLAD steel and aluminum standing seam roofing products, plus flat or ribbed wall panels, including hidden fastener, exposed fastener, flush, soffit and composite. Also offered are fascia and coping systems, column covers, and coil and flat sheet. All are available in 45 colors.

■ **PIETRA TILES**
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972 406 7021

pietratiles.com

We are an international wholesale importer of construction materials. Specializing in decorative mosaic tiles, floor and wall tiles, and other miscellaneous products for residential and commercial development. Our mission is to highlight the world through elegant and innovative tile mosaics that will enable freedom with design.

■ **PILKINGTON NORTH AMERICA**
BOOTH 920

811 Madison Ave., Toledo, OH 43604
419 327 0156

pilkington.com/en/us

Pilkington North America produces a wide range of glass products with different tints, textures, and coatings for use in a variety of architectural applications.

■ **PINNACLE STRUCTURAL ENGINEERS**
BOOTH 601

3120 Southwest Fwy., Ste. 410, Houston, TX 77098
713 807 8911

pinnaclestructural.com

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

■ **PMC**
BOOTH 551

15726 Michigan Ave., Dearborn, MI 48126
313 441 4460

pmcorp.com

PMC is a design engineering solutions firm specializing in Engineering and Visualization services for Laser Scanning, 3D/2D CAD modeling, and facility integration. Using Value Engineering, all digital engineering needs are addressed throughout the AEC project life cycle, improving project

functionality with tremendous savings.

■ **PORCELANOSA**
BOOTH 325

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201 995 1310

porcelanosa-usa.com

PORCELANOSA, a global leader in the innovation, design, manufacture and distribution of Tile, Kitchen, and Bath products, endeavors to be the industry leader by providing trendsetting cutting-edge designs of unparalleled beauty and refinement, uncompromising quality, technologically superior products, and dependable services to its clients.

■ **PORTELLA STEEL DOORS & WINDOWS**
BOOTH 347

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512 263 8851

portella.com

Portella Steel Doors and Windows has manufactured individually engineered, high-quality steel doors and windows since 1999. We are a family-owned, Texas-based business. We have earned a solid reputation for our quality of workmanship, attention-to-detail, and superior customer service with our clients as well as our peers in the building industry.

■ **PYROK**
BOOTH 137

36 Butler Hill Rd., Somers, NY 10589
914 841 3677

pyrok.com

Pyrok StarSilent seamless acoustical plaster ceiling and wall system consists of a sound absorbing board, with a smooth acoustic fiber-free plaster applied over the board, resulting in a smooth plaster finish. Pyrok Vogl Decken System is a unique perforated, seamless, sound absorbing gypsum board system.

● ■ ≈ **QUIETROCK**
BOOTH 553

15628 Mayflower Trail, Roanoke, TX 76262
281 906 3824

QuietRock is part of Pacific Coast Building Products and its family of companies. Pacific Coast Building Products has expanded over 12 western states and Canada, with close to 90 locations and 3,500 employees. QuietRock materials use patented and tested technology to dampen sound for commercial and residential applications.

■ ≈ **R M RODGERS - STRUCTURAL WOOD SYSTEMS -**
LOCK-DECK

BOOTH 748
5322 W Bellfort St., Ste. 107, Houston, TX 77035
713 705 4010

rmroddgers.com

R.M.Rodgers helps design/construction teams effectively work within budgets and use laminated timber and Lock-Deck roof structures in TX. Utilizing decades of experience, RMR teams with Structural Wood Systems, the largest custom glulam manufacturer, and Lock-Deck (Disdero Lumber) laminated T&G decking to provide best practices in structural timber construction.

● **REGAL PLASTICS**
BOOTH 759

9200 N. Royal Lane, Ste. 120, Irving, TX 75063
972 484 0742

regal-plastics.com

Regal Plastics is the Master Distributor for Polygal Products. Our Specialty Acrylics can be used for interior or Exterior Applications. On-staff Architectural Specialist Ed

Rowland can help with the design process. The on-site Custom Fabrication Department can cut, glue, polish, and build your ideas out of Plastics!

■ **RFS SPORTS**
BOOTH 940

375 Columbia Memorial Pkwy., Kemah, TX 77565
512 755 9497

teamrfs.com

RFS Sports is an industry leader in the supply and installation of Sports Flooring and Lockers. Applications include Weight Rooms, Gymnasiums, Running Tracks, Fitness Centers, and Military Bases. Products from Mondo, Regupol, and Tarkett Sports.

● **RIGIDIZED METALS**
BOOTH 139

658 Ohio St., Buffalo, NY 14203
716 849 4760

rigidized.com

Since 1940, Rigidized® Metals Corporation has led the world in the development and production of deep-textured, three dimensional metals used in both interior and exterior design and architectural applications. Rigidized® Metals products are known for their attractive, economical, and functional appeal.

● ■ ≈ **RMAX**
BOOTH 716

13524 Welch Rd., Dallas, TX 75244
800 527 0890

rmax.com

Rmax polyiso insulation has been designed and tested to provide building envelopes with superior insulating protection while meeting the newest codes and requirements. Rmax's engineered products and solutions allow for ultimate efficiency through multiple design options, creating ease of construction and reduced energy usage.

≈ **ROCKWOOL**
BOOTH 819

8024 Esquesing Line, Milton, ON L9T 6W3 Canada
800 265 6878

roxul.com

Besides being made from a renewable and sustainable material, stone wool insulation is a durable solution that will last the lifetime of a building. Furthermore, ROCKWOOL insulation products possess excellent thermal properties and protect buildings and people against unwanted noise and fire. It's what we call a 4-in-1 solution.

★ ● ■ ≈ **ROGERS-O'BRIEN CONSTRUCTION**
BOOTH 218

1901 Regal Row, Dallas, TX 75235
214 490 4717

r-o.com

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

■ ≈ **ROLLAC SHUTTERS**
BOOTH 855

5331 W. Orange St., Pearland, TX 77581
281 485 1911

rollac.com

Manufacturer of security shutters and exterior solar shading. Specific solutions for new construction.

■ **RON BLANK & ASSOCIATES**

BOOTH 649

2611 N. Loop 1604 W. #100, San Antonio, TX 78258
210 408 6700

ronblank.com

Ron Blank & Associates bridges the gap between design professionals and building product manufacturers through online, face-to-face, and webinar AIA/HSW continuing education courses, USGBC/GBCI continuing education for LEED APs, direct product representation, and product rep/installer training services.

● **RULON INTERNATIONAL**

BOOTH 126

2000 Ring Way, St. Augustine, FL 32092
904 584 1400

rulonco.com

Rulon International manufactures and delivers the finest suspended wood ceilings, acoustical wood wall systems, and engineered canopy ceiling systems. Rulon primarily services North America, Latin America, Europe, and the Middle East. Rulon International has grown to be the leading custom wood ceiling and acoustical wood wall manufacturer in the world.

★ **SAGEGLASS**

BOOTH 446

2 Sage Way, Faribault, MN 55021
507 331 4891

sageglass.com

SageGlass® transforms the indoor experience by controlling sunlight to optimize daylight, outdoor views, and comfort while preventing glare, fading, and overheating without the need for blinds or shades. SageGlass dramatically reduces energy demand and the need for HVAC by blocking up to 91 percent of solar heat.

● **SAINT GOBAIN GLASS**

BOOTH 448

20 Moores Rd., Malvern, PA 19355
480 607 9400

Saint-Gobain Glass, Platinum sponsor of the USGBC, provides a wide range of Low-E and Solar Control coated glass solutions for optimizing the energy efficiency and comfort for architectural projects. All our coated glass has a third party certified Environmental Product Declaration (EPD), necessary for LEED submission.

★ **SCHLUTER SYSTEMS**

BOOTH 315

194 Pleasant Ridge Rd., Plattsburgh, NY 12901
800 472 4588

schluter.com

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

■ ≈ **SCHULER SHOOK**

BOOTH 119

325 N. Saint Paul, Ste. 3250, Dallas, TX 75240
214 747 8300

schulershook.com

Schuler Shook offers theatre planning services, architectural lighting design, feasibility studies, facility programming, and technical systems design. Projects include: Buddy Holly Hall of Performing Arts; Dallas City Convention Center Lamar Street Lighting; University of Houston University Center; and University of Texas San Antonio

Center for Oral Health Care. Offices in Dallas, Chicago, Minneapolis, and Melbourne.

● **SCOTT EQUIPMENT**

BOOTH 959

5612 Mitchelldale, Houston, TX 77092
713 686 7268

scott-equipment.com

Texas' leading commercial laundry equipment provider for over 50 years, offering laundry planning services: Sizing and Spacing Assistance; Layout and Design Recommendations; Process Analysis; Operating Budget Costs; Equipment Quotes/ Proposals; MEP Assistance; LEED Process Analysis; Laundry Feasibility Studies; Laundry Equipment Justifications; Operating Costs and Savings Analyses (labor, utilities, overhead); Laundry Layout Design and Recommendations; Designing Bid Specifications; and Bid Evaluations.

★ **SEDALCO**

BOOTH 231

4100 Fossil Creek Blvd, Fort Worth, TX 76137
817 831 2245

sedalco.com

For 35 years, SEDALCO has transformed visions and ideas into steel, masonry, and concrete realities. Our clients represent a broad spectrum of industries and business sectors, allowing us the opportunity to apply our extensive experience, know-how, and passion for excellence to each project in order to successfully handle every challenge.

● **SHERWIN-WILLIAMS**

BOOTH 128

2100 Lakeside Blvd., Ste. 500, Richardson, TX 75082
214 553 3940

swspecs.com

Sherwin-Williams is committed to serving the needs of architects from vision to execution. Our Architectural Account Executives are highly-trained coatings specification advisers, and our manufacturing and distribution platform ensures consistency of color, product, performance, and on-time delivery. For more information visit swspecs.com or call 800 321 8194.

● **SIERRA PACIFIC WINDOWS**

BOOTH 611

575 S. Whelen Ave., Medford, WI 54451
715 748 1785

sierrapacificwindows.com

Whether you're designing a million dollar mansion or a small urban home, Sierra Pacific Windows will make you proud. We have all the styles, features, and curb appeal you could ask for. Our product lines range from totally custom expansive windowscapes, to high-quality windows that provide high performance at a mid-range price.

■ ≈ **SILVER CREEK MATERIALS**

BOOTH 860

P.O. Box 150665, Fort Worth, TX 76108
817 246 2426

silvercreekmaterials.com

Silver Creek Materials offers competitive prices, fast, professional services, and high quality products that have made us a recycling, compost, mining and organic products industry leader. We proudly offer the finest Soil, Compost, Mulch, and landscape aggregates in North Texas. At Silver Creek materials, excellence starts from the ground up.

★ **SIPLAST**

BOOTH 147

1000 Rochell Blvd., Irving, TX 75062
800 922 8800

siplast.com

Siplast is the leader in the development and manufacture of high-performance roofing and waterproofing systems designed for use on critical facilities such as hospitals, schools, and data centers. Siplast offers SBS-modified bitumen and liquid-applied PMMA roofing, as well as solutions for waterproofing pedestrian plazas, green roofs, and parking decks.

● **SOUTHWEST ARCHITECTURAL SALES**

BOOTH 408

9630 Chartwell Dr., Dallas, TX 75243
214 342 2400

swas.build

Southwest Architectural Sales represents industry-leading manufacturers of products in Architectural Division 8 and Division 10.

≈ **SOUTHWEST SOLUTIONS GROUP**

BOOTH 247

2535-B E. State Hwy. 121 Suite 110
Lewisville, TX 75056

972 250 1970

southwestsolutions.com

Since 1969, we have been working with architects and designers to plan and design innovative solutions that improve work environments. We specialize in products and services that maximize space, reduce errors, and enhance productivity. Visit our BIM site, bim.southwestsolutions.com, online store, storemorestore.com, and website, southwestsolutions.com, or call 800 803 1083.

★ ● ■ ≈ **SPAWGLASS**

BOOTH 617

9331 Corporate Dr., Selma, TX 78154
210 651 9000

spawglass.com

A Texas-based commercial and civil contractor, Spaw-Glass was founded in 1953 by Louis Spaw and Frank Glass, hence the name SpawGlass. With seven offices across Texas, the company has approximately 600 employees and is 100 percent employee-owned. Our mission is to provide our clients with the absolute best construction experience.

★ **SPECIALTY PRODUCTS GROUP**

BOOTH 958

6254 Skyway Rd., Smithville, ON L0R 2A0 Canada
877 957 4626

spggogreen.com

SPG, Specialty Products Group,® is an organization formed specifically for the purpose of supplying engineered sustainable solutions to the construction environment and the world at large. SPG will be repurposing, measuring, and optimizing product performance and presentation with a dedicated staff of experienced professionals.

★ **SPECTRUM ENTERPRISE**

BOOTH 659

701 Canyon Dr., Ste. 120, Coppell, TX 75019
866 850 5136

enterprise.spectrum.com

Spectrum Enterprise, a division of Charter Communications, is a national provider of scalable, fiber-based technology solutions serving many of America's largest businesses and communications service providers. The broad Spectrum Enterprise portfolio includes Internet access,

Ethernet access and networks, Voice and TV solutions.

■ **≈ SPEED FAB-CRETE**

BOOTH 633

P.O. Box 15580, Fort Worth, TX 76119
817 478 1137

speedfabcrete.com

Speed Fab-Crete is a 66-year-old Fort Worth-based manufacturer and erector of Architectural, Structural, and Specialty precast concrete for buildings, parking garages, storm shelter safe rooms, arched bridge systems, and highway sound walls. Our certified plant is the oldest continuously operating precast plant in the Southwest.

● **STEGO INDUSTRIES**

BOOTH 243

216 Avenida Fabricante, Ste. 101,
San Clemente, CA 92672
949 257 4100

stegoindustries.com

Our clients have made Stego Wrap the most-widely-specified vapor barrier in North America. We will continue to develop and attract new solutions to help sustain the built environment, and to bring value to our customers.

★ **STEWART ENGINEERING SUPPLY**

BOOTH 605

3221 E. Pioneer Pkwy., Arlington, TX 76010
817 640 1767

sesupply.com

Stewart Engineering Supply provides wide format printers/scanners from Océ, KIP and HP, including the new HP PageWide, to architects and engineers in Texas, Oklahoma, Arkansas, and Louisiana. Our service technicians are factory trained in order to ensure minimal downtime for our clients. We also carry paper, ink, and toner.

● **SUNSATIONAL SOLUTIONS**

BOOTH 407

7801 N. Lamar Blvd., Ste. C63, Austin, TX 78752
512 246 8468

sunsationalolutions.com

Our mission here at SunSational Solutions is to educate and work with consumers to find the best solutions using the highest quality products. We are a fully accredited energy specialist in window film. We provide high-quality energy efficiency solutions for your home or business.

★ **TAPCO**

BOOTH 758

29797 Beck Rd., Wixom, MI 48393
913 558 0397

● **TATE ACCESS FLOORS**

BOOTH 447

7510 Montevideo Rd., Jessup, MD 20794
410 799 4207

tateinc.com

Tate is the industry leader for raised access floor systems and high-end finishes. Our line of finishes include stone, porcelain, terrazzo, wood, and concrete, allowing clients to create signature designs while maintaining the benefits of a raised access floor. Tate is a member of the Kingspan Group of companies.

★ **TEAL CONSTRUCTION**

BOOTH 846

1335 Bruffmoore, Houston, TX 77043
713 465 8306

tealcon.com

Teal Construction is a General Contracting and Construction Management firm specializing in the construction

of commercial projects. Our mission is to build structures and life-long relationships through integrity, innovation, high performance, and an experienced professional team. We are located in Houston, Corpus Christi, and San Antonio, with the capabilities to work nationwide.

★ **TECHNOGYM**

BOOTH 130

700 US Hwy. 46 E., Fairfield, NJ 07004
800 804 0952

★ ● **TELIOS**

BOOTH 804A

146 Payne St., Dallas, TX 75207
214 744 6199

Founded in 2002 in Dallas and Houston, Telios is a building systems design, energy development, and construction management firm focusing on integrated building systems solutions that balance first costs and system efficiencies. Projects are examined from the owner's perspective, thus driven to follow-through with installing, testing, and turning over.

≈ **TELLA FIRMA**

BOOTH 802

1701 N. Collins Blvd. #100, Richardson, TX 75080
817 348 9100

tellafirma.com

Tella Firma Foundations use a proven, patented process of elevating a slab-on-grade foundation above the ground to create a protective void. This innovation isolates the slab, helping protect it from damaging soil swells, contractions, and movement.

● **TERRACON CONSULTANTS**

BOOTH 714

8901 Carpenter Fwy., Ste. 100, Dallas, TX 75247
214 630 1010

terracon.com

Terracon provides full environmental consulting, geotechnical, materials testing, and facilities building envelope services to clients in all market sectors and for projects from small to large. We have over 150 offices in 42 states and over 4,200 employees. We are an Employee-Owned company! RESPONSIVE * RESOURCEFUL * RELIABLE.

★ **TEXAS BOARD OF ARCHITECTURAL EXAMINERS**

BOOTH 132

333 Guadalupe St., Ste. 2-350, Austin, TX 78701
512 305 9000

tbae.state.tx.us

The mission of the Texas Board of Architectural Examiners is to serve the State of Texas by protecting and preserving the health, safety, and welfare of the Texans who live, work, and play in the built environment, through the regulation of the practice of architecture, landscape architecture, and interior design.

● ■ **≈ TEXAS BUILDING PRODUCTS**

BOOTH 406

3261 Hwy. 108, Strawn, TX 76475
254 672 5262

texasbuildingproducts.com

We manufacture concrete masonry units in a variety of shapes, sizes, and textures, including gray block, split face, burnished, and polished block. In addition, we produce Spectra-Glaze II glazed block. In addition to providing superior products, our representatives enjoy problem solving with clients, focusing on the specific needs of every project.

■ **TEXAS SCENIC COMPANY**

BOOTH 458

701 E. 132nd St., Bronx, NY 10454
718 402 2677

texasscenic.com

Theatrical Stage Equipment that stands behind a Theatrical Performance. Auditorium Stage Lighting control, dimming, power, and data networking. Manual and motorized Rigging Systems, Orchestra Shells, Platforms, and Stage Lifts detailed, manufactured, and installed. Beautiful Stage Drapery and versatile Variable Acoustic Products to finish and optimize the utility of your public assembly space.

■ **TEXAS STONE DESIGNS**

BOOTH 658

2001 W. Mayfield Rd., Arlington, TX 76015
800 336 1131

texasstonedesigns.com

Texas Stone Designs is a local stone veneer manufacturer founded in 1993. With the look and feel of natural stone, minus the weight and cost, our selection of colors and styles make it an ideal product for both commercial and residential applications. Our products are backed with a 75-year warranty.

■ **TEXRITE**

BOOTH 654

4000 Pinemont, Houston, TX 77018
800 669 0115

texrite.com

Founded in 1964 in Houston. Our focus has always been to manufacture easy-to-use products at competitive prices. We are 100% committed to manufacturing high-quality products and offer innovative solutions to difficult installation challenges.

● ■ **≈ THERMAL BUILDING SYSTEMS**

BOOTH 660

1006 Ranger Rd., Forney, TX 75126
972 564 5110

thermalblgd.com

Thermal Building Systems: Offering Large Format Sintered Ceramic Cladding by Ceramitex; and Knight Wall Systems, the most-advanced thermally isolating rainscreen attachment systems on the market today.

★ ● **THORNTON TOMASETTI**

BOOTH 615

8750 N. Central Expy., Ste. 700, Dallas, TX 75231
972 387 8393

thorntontomasetti.com

Thornton Tomasetti provides engineering design, investigation, and analysis services to clients worldwide on projects of every size and level of complexity. We are a 100% employee-held organization of engineers, architects, and sustainability and support professionals collaborating from offices across the United States and in Asia-Pacific, Europe, and Latin America.

● ■ **≈ TIMBERBLINDMETROSHADE**

BOOTH 153

1025 N. Stemmons Fwy., Ste. 610, Dallas, TX 75207
800 348 7706

timberblinds.com/commercialdivision

We create high-quality shading solutions for every application. Founded in 1998, TimberBlindMetroShade emerged as a supplier focusing on the residential market. Within a few years, an emphasis was placed on expanding our efforts, and TimberBlindMetroShade created the commercial division.

■ ≈ **TRINITY LIGHTWEIGHT****BOOTH 402**

16427 Rhinefield St., Tomball, TX 77377
817 635 8500

trinitylightweight.com

America's leader in lightweight aggregate, Trinity Lightweight is the largest producer of rotary-kiln expanded shale and clay lightweight aggregate in North America, with production facilities in Texas, Louisiana, Arkansas, Alabama, California, and Colorado.

TRW FAMILY OF COMPANIES**BOOTH 344**

113 Hillcrest Dr., La Vernia, TX 78121
210 386 6862

trwfamily.com

Dividing Spaces/Uniting Visions of Better Places! The TRW Family of Companies offers expert design consultation, sales, installation, and service of space division products — operable walls, folding and sliding doors — integrated fire/smoke rated doors, and daylighting products, with offices in Greater Houston, the Dallas-Fort Worth Metroplex, Central Texas, and Oklahoma.

● ■ ≈ **TYMETAL****BOOTH 904**

4501 Dixie Farm Rd., Pearland, TX 77581
800 328 4283

tymetal.com

Tymetal is a Texas manufacturer of Security Gate and Crash Bollard Systems. Correctional and Commercial systems include US DOS certified Crash Gates, Aesthetic Crash Bollards, Bi-fold, Slide, Swing, Telescoping, Pedestrian, and Vertical Lift/Pivot Gate Systems. All with Access Controls. Shipping globally from manufacturing plants in Texas, New York, and Iowa since 1985.

■ ≈ **UNIVERSAL SCREENS****BOOTH 945**

1500 Precision Dr., Ste. 110, Plano, TX 75074
888 583 3361

usmotions.com

We manufacture the finest manual and motorized retractable shading solutions on the market, the Arion Shading System and the Universal MotionScreen. We use only the highest-grade materials in the construction of each outdoor retractable shade, and back them up with a Limited Lifetime Warranty. We manufacture in Texas.

USA – SHADE**BOOTH 629**

8505 Chancellor Row, Dallas, TX 75247
214 905 9500

usa-shade.com

USA Shade offers shade solutions for everything under the sun! We are the largest and most capable shade structure manufacturer in the United States. Our fabric structures provide unlimited design options and applications for architects and builders looking for innovation and enhanced aesthetic appeal.

VECTORWORKS**BOOTH 240**

7150 Riverwood Dr., Columbia, MD 21046
443 542 0662

vectorworks.net

Designers choose Vectorworks Architect software because it provides a solution that supports the creative process instead of replacing it. From 2D and 3D to BIM and beyond, Vectorworks Architect delivers a robust suite of capabilities that will enhance your workflows from concept to construction and improve your design process.

● **VERSATEX TRIM****BOOTH 916**

400 Steel St., Aliquippa, PA 15001
405 823 6155

VERSATEX manufactures high-quality cellular PVC trim that delivers premium aesthetics, backed by a Lifetime Warranty. Moisture and insect resistant VERSATEX won't rot, cup, split, rot, or decay. VERSATEX innovations (such as stealth trim, one-piece corners, vented soffit, and one-piece column wraps) increase your trim options while adding job site efficiencies.

● **VETROTECH****BOOTH 450**

2108 B St. NW #110, Auburn, WA 98001
253 736 2233

Vetrotech is the preferred manufacturer for fire-rated glass and framing in North America. Backed by the research and development of Saint-Gobain, our products and solutions are amongst the most innovative in the industry.

● **VIVA RAILINGS****BOOTHS 331 AND 333**

1454 Halsey Way, Carrollton, TX 75007
972 353 8482

vivarailings.com

Ornamental Handrails and Railings with Glass, Cable, Wire Mesh, Perforated Metal, Pickets, Multiline, and LED Railing in Stainless Steel and Aluminum. VIVA provides total solutions from design and detailed shop drawings to fabrication and installation throughout the 50 states, Puerto Rico, and Canada.

VIVREAU ADVANCED WATER SYSTEMS**BOOTHS 152 AND 154**

970 Homer St., Unit 250, Vancouver, BC V6B 2W7 Canada
877 999 1044

vivreauwater.com

Vivreau is a progressively minded company that embraces this simple idea: local water can be transformed to be every bit as good as the heavily marketed bottled stuff, but with a tiny fraction of the footprint.

VOLTAIR CONSULTING ENGINEERS**BOOTH 853**

5373 W. Alabama St., Ste. 400, Houston, TX 77056
832 371 6181

voltairinc.com

VoltAir Consulting Engineers is a Full-Service Mechanical, Electrical, Plumbing, and Fire Protection design firm.

● **WADE ARCHITECTURAL SYSTEMS****BOOTHS 849 AND 950**

1803 Humble Place Dr., Humble, TX 77338
281 852 7900

wadearch.com

Wade Architectural Systems provides exterior architectural metal building products for the commercial construction market within the state of Texas. We are the local agent for: Centria, Construction Specialties, VMZinc, Aurubis Copper, Ceiling Plus, CPI Daylighting, GKD Metal Fabrics, and SmartCi. We also offer design assistance, budget pricing, and AIA/CEU lunch presentations.

★ ● **WAGNER ARCHITECTURAL****BOOTH 460**

P.O. Box 423, Butler, WI 53007
414 214 8323

wagnerarchitectural.com

Wagner Architectural Systems is a leading global manufacturer of architectural railing systems, dedicated to producing life-safety and lighting products meeting the highest standards of quality, engineering, and code

compliance. Our expertise in metal manufacturing, code requirements, and LEED building standards ensures you get a partner able to meet your specifications.

● ■ ≈ **WATER STORAGE TANKS****BOOTH 708**

P.O. Box 942, Dripping Springs, TX 78620
512 301 1817

waterstorage tanksinc.com

Manufactures CorGal® Tanks, high-quality corrugated galvanized steel tanks for commercial and residential rural and urban water storage needs. Every tank is custom-designed, engineered for each location, and assembled at the project site.

WATERGUARD**BOOTH 410**

P.O. Box 5223, Kingwood, TX 77325
800 653 8785

keepsdrywalldry.com

Waterguard is a new and innovative PVC extrusion developed to hold drywall off the floor, preventing it from wicking moisture through the slab and eliminating water damage caused by rising damp and moisture routinely introduced through building maintenance such as mopping, waxing, and shampooing of floors.

WEATHERIZATION PARTNERS**BOOTH 203**

9224 King Arthur Dr., Dallas, TX 75245
800 288 9835

weatherizationpartners.com

DuPont is committed to using science and building knowledge to develop products that deliver durable and efficient commercial projects. DuPont™ Tyvek® Weatherization Systems provide excellent building enclosure protection against the elements. Weatherization Partners (WPL) is a marketer and distributor of DuPont™ Tyvek®, and our team helps architects, specifiers, contractors, and installers with on-site guidance and training.

● **WENGER CORPORATION****BOOTH 609**

555 Park Dr., Owatonna, MN 55060
800 733 0393

wengercorp.com

Wenger Corporation and J.R. Clancy are Your Performance Partners. With nearly 200 years of combined experience, we provide products and solutions for Rehearsal Rooms, Performance Venues and Theatres. We design, manufacture, and install high-quality equipment from Complete Rigging Systems, Acoustical Products, Staging/Platforms, Seating, Storage Solutions, Music Furnishings, and Service Programs.

■ ≈ **THE WESTERN GROUP****BOOTH 560**

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817 654 3373

architecturalwire.com

The Western Group is a U.S. manufacturer of woven wire, welded wire, and perforated metal screens. Our screens are used for a variety of architectural applications, including our Living Screen® trellis system, which promotes vine growth for exteriors and landscapes. We're committed to sustainability and collaboration in all design phases.

WEYERHAEUSER**BOOTHS 144, 146**

8503 Golden Spike Lane, Houston, TX 77086
800 392 6354

woodbywy.com

Weyerhaeuser knows building products distribution. We

provide premier products and the innovative solutions you need to build better homes. Our customers rely on us for our expertise, trusting in our integrity and experience. From start to finish, we can help you solve problems and improve your team's performance and profitability.

● ■ **THE WHITING-TURNER CONTRACTING COMPANY**

BOOTH 309

300 E. Joppa Rd., Floor 9, Towson, MD 21286

410 821 1100

whiting-turner.com

Since 1909, the firm has been guided by the principles of integrity, excellence, and an unwavering dedication to customer delight. With headquarters in Baltimore and 32 regional offices nationwide, Whiting-Turner is consistently ranked among the top domestic general builders by Engineering News Record.

WINDOWCRAFT

BOOTHS 301, 302, 400

6441 S. I-35, Gainsville, TX 76240

940 726 5008

windowcraft.biz

A second-generation family-owned business, Window-Craft has supplied North Texas with superior products and old-fashioned customer service since 1995. Whether your project requires aluminum-clad wood windows, architectural steel, commercial aluminum, expansive window walls, specialty door systems, or any combination therein, WindowCraft will simplify the process with single source procurement and installation.

■ ≈ **WLS LIGHTING SYSTEMS**

BOOTH 915

1919 Windsor Place, Fort Worth, TX 76110

817 731 0020

wslighting.com

Since 1969, WLS has been involved in the manufacturing and design process of lighting products. WLS Lighting Systems specializes in both exterior and interior lighting applications. WLS is experienced in lighting shopping centers, parking garages, auto dealerships, multifamily housing, restaurants, and industrial structures.

● ■ ≈ **WOODCO**

BOOTHS 259 AND 260

P.O. Box 65206, San Antonio, TX 78265

210 298 9663

woodco.com

WoodCo is a leading custom wood flooring manufacturer with five generations of wood knowledge and expertise. We manufacture everything wood, including but not limited to: hardwood flooring, custom stair parts, wood wallboards, beams, mantels, and lumber. We specialize in reclaimed woods, European oaks, and patterned, wide plank, and long length flooring.

■ ≈ **WOODWORKS**

BOOTH 742

9008 Quail Creek Dr., Austin, TX 78758

512 947 4787

woodworks.org

An initiative of the Wood Products Council, WoodWorks provides free project assistance as well as education and resources related to the design of non-residential and multi-family wood buildings. Our technical experts offer support from design through construction on a wide range of building types.

WRIGHTSON, JOHNSON, HADDON & WILLIAMS

BOOTH 233

12175 Network Blvd., Ste. 150, San Antonio, TX 78249

972 934 3700

wjhw.com

Wrightson, Johnson, Haddon & Williams offers design services and consulting in acoustics and noise control, audio, visual, video and scoring displays, broadcast provisions and video production, theatre planning, lighting and rigging, distributed TV and satellite, video surveillance and access control, and tel/data structured cabling.

● **XELLA AIRCRETE NORTH AMERICA**

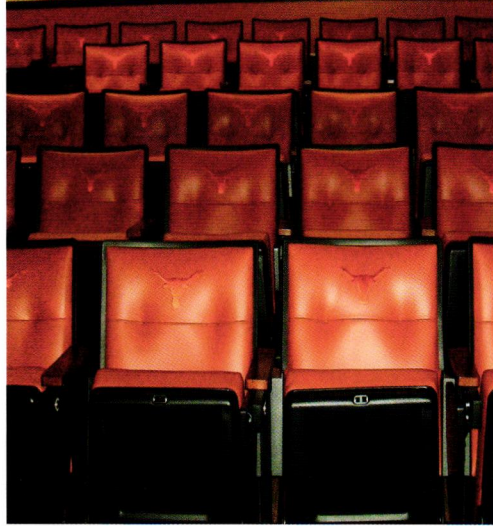
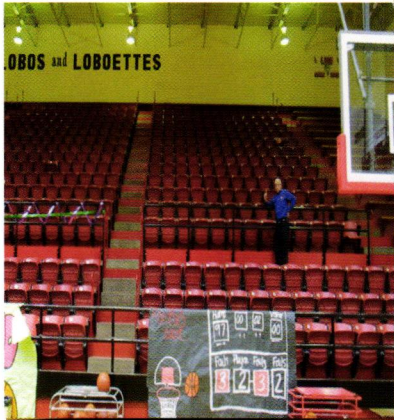
BOOTH 918

900 Schneider Dr., Cibolo, TX 78108

210 402 3223

hebel-usa.com

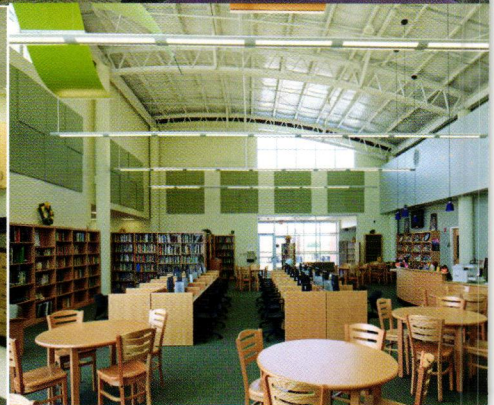
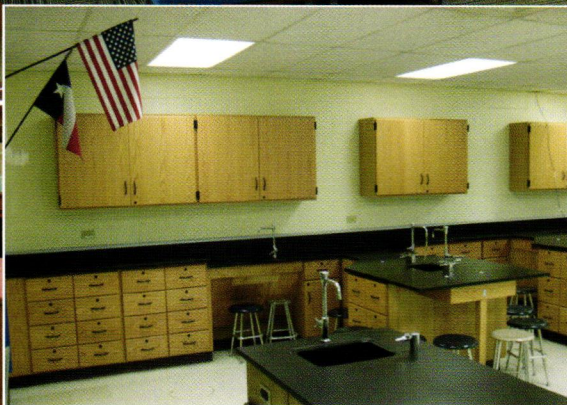
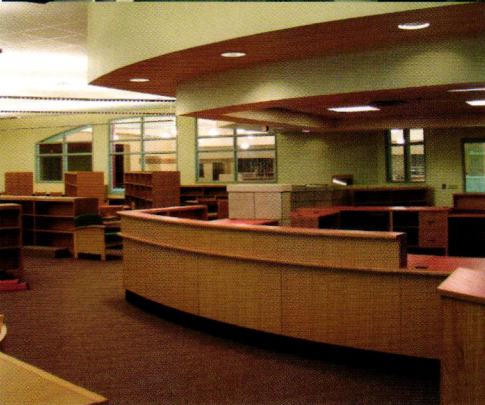
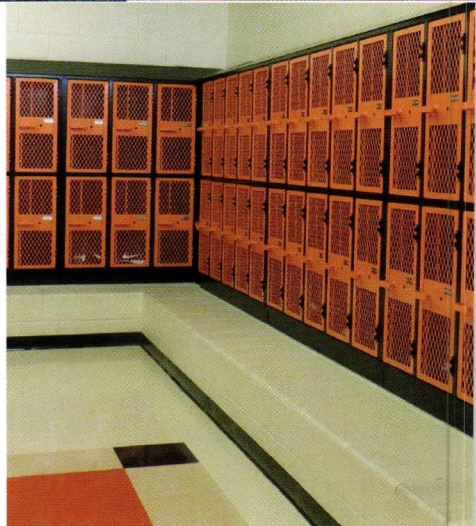
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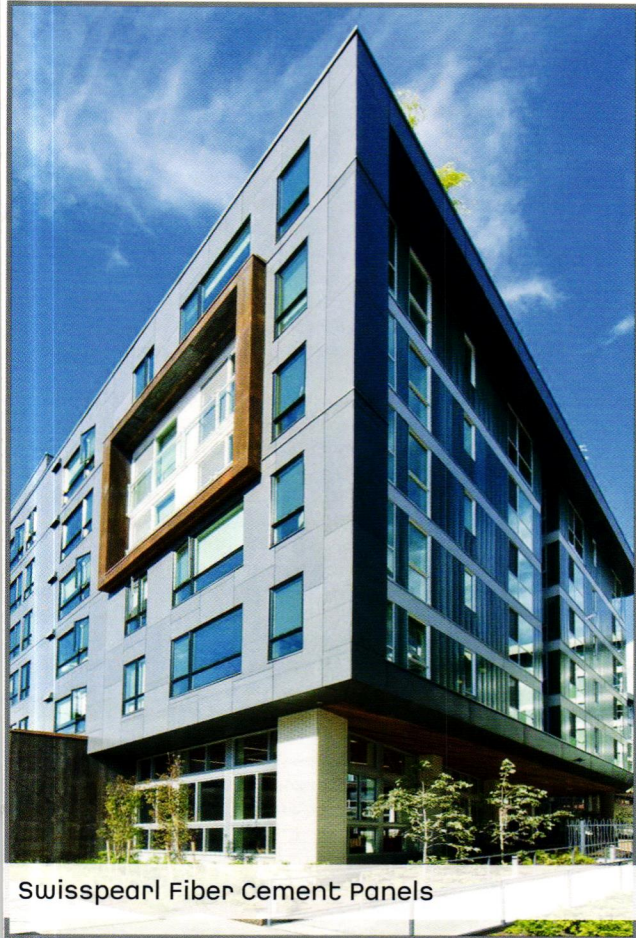
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Lamar Union, Austin

Contractor Greystar Construction

Consultants CIVIL ENGINEER: Big Red Dog; **STRUCTURAL ENGINEER:** The Sterling Engineering Group; **MEP ENGINEER:** Nichols Engineering; **LANDSCAPE ARCHITECT:** DWG; **INTERIOR DESIGN:** Michael Hsu Office of Architecture

Resources CONCRETE: Maxxon Corporation (Advanced Concrete Surfaces); **FRICTION LOSS CALCULATIONS:** PT USA; **VAPOR BARRIER:** Inteplast Group (CMC Construction Services), Tex-Trude (Ram Tool); **WATER STOP & PRIMER:** Henry Company (Sheplers); **NEOPRENE PAD:** Kuriyama of America, Tex-Trude (Sheplers); **MASONRY/BURNISHED MASONRY BLOCK:** Headwaters Construction Materials (Quest Masonry); **CMU:** Wire-Bond (Quest Masonry); **METAL:** Summit Steel; **MULTI-BOX METAL SCREEN SHOP DRAWINGS:** Hunter Douglas (Baker Drywall); **ROOF TRUSSES:** Panel Truss Texas (Hull Associates); **MISC. HARDWARE & FRAMING ACCESSORIES:** Simpson Strong Tie, Simpson Epoxy, Sill Seal/Owens Corning, Green Guard, Dupont, Polyguard Window Seal, Butyl Caulk-xtrabond (SLI Framing, Poly Flashing, Grip Rite, Tyvek); **THERMAL & MOISTURE PROTECTION:** Tex-Trude (Ram Tool); **COLD-FLUID APPLIED WATERPROOFING:** Polyguard (Southwest Sealants); **ROOFING COMPONENTS:** Firestone, Georgia Pacific (Golden States Roofing); **APPLIED FIREPROOFING & INTUMESCENT FIREPROOFING:** Southwest Fireproofing, Carbolite ThermoSorb (Alpha Insulation & Waterproofing); **FIRE CAULKING/HOT FLUID-APPLIED RUBBERIZED ASPHALT WATERPROOFING:** Tremco (Southwest Sealants); **LEAKBARRIER PS200 ICE AND WATER ARMOR:** Tarco (Golden States Roofing); **FIRESTOPPING:** Hilti (Power Design); **ELEVATOR PIT WATERPROOFING:** Polyguard (Southwest Sealants); **DOORS:** Jeld Wen (Ameritech Millworks); **STOREFRONT GLASS:** AGC (Binswanger Glass); **ROLLING STEEL DOORS:** Cookson Rolling Doors (ABC Doors); **BARN DOOR TRACK & HARDWARE:** Goldberg Brothers (Ameritech Millworks); **STOREFRONT/DOORS:** YKK ap (Binswanger Glass); **WINDOWS:** Milgard (Soco Window & Door); **STUCCO & BURNISH BLOCK:** Quickrete, Sto, Holcim, TXI or equivalent, Amico, Kraft D Pony Paper, Paslode/Senco, Headwaters, Wirebond, Prosooco, Sandell, Prime Source, Grip Rite (Quest Masonry); **ACOUSTIC CEILING TILES (LEASING OFFICE/WORK RUN/STORAGE ROOM):** Armstrong (Baker Drywall); **PAINT MATERIAL, MSDS:** PPG (Smart Painting); **BATHROOM ACCESSORIES:** Pamex, ASI Specialties, Better Home Products (Maintenance Building Supply); **MAILBOXES:** AF Florence Manufacturing Company (Maintenance Building Supply); **RESTROOM PARTITIONS:** General Partitions (Maintenance Building Supply); **EXTERIOR SHADE/AWNINGS:** Various (The Chism); **SHOWER DOORS:** Coastal Shower Enclosure Systems (Maintenance Building Supply); **CABINETS:** Republic Industries (Republic Industries); **QUARTZ COUNTERTOPS:** TCC Multi-Family Interiors (Texas Contract Carpet); **POOL:** Fun N Sun Pools of Austin; **TRASH CHUTES:** U.S. Chutes; **ELEVATOR:** Schindler Elevator; **SPRINKLERS:** Various (Ranger Fire); **GRINDER PACKAGE:** Liberty Pumps (Power Plumbing); **AIR CONDITIONING / HEATING:** Goodman (Schaffer Mechanical); **LIGHT FIXTURES:** Texas Fluorescents, Best Lighting Products, RP, ACE Lighting, Rayo Industries, Tech Lighting, Other Various Manufacturers (Power Design); **X-TEND STAINLESS STEEL CABLE MESH:** Carl Stahl; **PERFORATED STEEL:** McNichols Metals; **ISOS DIAGONOS CARPET TILE:** Milliken; **TEX DIAMOND SHAPED TILE:** Mutina (Stone Source); **SANTOS HERITAGE FIELD TILE:** Design Direct Source; **CUSTOM DIGITAL PRINTED WAOVERING:** Maharam (Eric Curtis - Artist); **CATO UPHOLSTERY FABRIC:** Knoll Textiles; **NETWORK UPHOLSTERY FABRIC:** Arc Com Textiles; **UNITY TILE (PORCELAIN):** Dal-Tile; **CUSTOM DESK, TABLES, BENCH:** Intersource; **BUILT IN UPHOLSTERY:** Under Cover Upholstery; **SOFAS, TABLES:** Bo Concept; **CHAIRS:** Montis; **RUGS:** Gan, Nanimarquina; **LAMPS:** Scott And Cooner, Cto Lighting; **TABLES:** Debra Folz; **SOFA, CHAIRS:** Bernhardt; **TABLES, BENCH:** Hightower; **LAMPS:** Robert Abbey; **SINKS, FAUCETS, TOILETS:** Kohler; **FAUCETS:** Grohe; **PULL SCONCE:** Tech Lighting; **FELT PENDANT:** Tom Dixon; **ROCK PENDANT:** Foscarini

One Legacy West, Plano

Contractor Austin Commercial

Consultants CONSTRUCTION MANAGER: Andres Construction; **STRUCTURAL ENGINEER:** L.A. Fuess Partners; **MEP ENGINEER:** Purdy-McGuire; **CIVIL ENGINEER:** Kimley-Horn and Associates; **LANDSCAPE ARCHITECT:** Belle Firma; **LIGHTING DESIGNER:** 2C Lighting; **CODE CONSULTANTS:** Code Consultants; **CURTAINWALL CONSULTANT:** Childress Engineering Services

Resources THERMAL & MOISTURE PROTECTION: Baker Metals; **CURTAINWALL:** Haley-Greer; **GLAZING:** PGP / Viracon; **FLOOR/WALL STONE:** Sigma Marble; **ELEVATORS KONE - DALLAS**

ACC Highland Campus, Austin

Contractor Flintco

Consultants MECHANICAL, ELECTRICAL & PLUMBING: Aguirre Roden, Shah Smith & Associates; **CODE & LIFE SAFETY:** Austin Permit Service; **IT/AV/SECURITY:** Combs Consulting Group; **STRUCTURAL ENGINEERING:** Datum Gojer Engineers; **INTERIORS AND FF&E:** lauckgroup; **PERMITTING & REGULATORY:** MWM DesignGroup; **COST ESTIMATING:** Project Cost Resources; **SPECIFICATIONS:** IntroSpec

Resources CONCRETE: BCS Concrete Structures; **MASONRY:** Brazos Masonry; **SLAB REINFORCING, STEEL FRAMING, GUARDRAILS AND HANDRAILS:** Patriot Erectors; **COLD FORMED METAL FRAMING:** CEMCO (Lasco Acoustics & Drywall); **METAL AND GLASS GUARDRAIL:** Viva Railings (Quality Custom Rail & Metal); **ARCH WOOD CASEWORK:** Buda Woodworks; **MODIFIED BITUMEN ROOFING, SHEET METAL ROOFING:** Johns Manville (Texas Roofing); **FLAT SEAM METAL PANELS:** Metal Tech-USA (National Panel Systems); **HOLLOW METAL DOORS AND FRAMES, WOOD DOORS:** VT Industries (Hull Supply); **FIBERGLASS SANDWICH PANELS:** Major Industries; **DOOR HARDWARE:** Hidell Builders Supply; **TECTUM WALL PANEL CEILING:** Tectum (Lasco Acoustics & Drywall); **RESINOUS FLOORING:** Dur-a-flex; **RAISED ACCESS FLOORING:** Haworth-TecCrete (Intertech Flooring); **TILE CARPETING:** Shaw (Rockford); **VISUAL DISPLAY BOARDS:** Claridge (Riedel Interior Specialties); **LAB FUME HOODS:** Labconco (Hallmark Casework); **ROLLER WINDOW SHADES:** Hunter Douglas, Mecho Shade; **CONVEYING EQUIPMENT:** ThyssenKrupp

Tobin Center for Performing Arts, San Antonio

Contractor LINBECK/ZACHRY

Consultants INTERIOR DESIGN/ENVIRONMENTAL GRAPHICS: Sussman/Prejza; **CIVIL ENGINEERING:** Pape Dawson Engineers; **STRUCTURAL ENGINEERING:** Walter P Moore; **MECHANICAL/ELECTRICAL/PLUMBING PRIME:** Timmons Design Engineers; **MECHANICAL/ELECTRICAL/PLUMBING ASSOCIATE:** TTG Goetting; **ARCHITECTURAL LIGHTING:** Horton Lees Brogden; **TELECOM/SECURITY:** Sparling; **BUILDING ENVELOPE CONSULTANT:** Front; **HISTORIC PRESERVATION:** Fisher Heck Architects; **VERTICAL TRANSPORTATION CONSULTING:** Lerch Bates; **FOOD SERVICE CONSULTANT-DESIGN/EQUIPMENT:** Ricca Newmark Design; **FOOD SERVICE CONSULTANT-OPERATIONS:** American Customized Training Solutions; **CODE CONSULTANT:** Rolf Jensen & Associates; **ADA CONSULTANT:** Access by Design

Resources CONCRETE: Alamo Concrete Products; **CONCRETE MASONRY UNITS:** Acme Brick; **MASONRY RESTORATION:** Shadrock & Williams Masonry; **STRUCTURAL STEEL:** Hirschfeld Industries Company; **STEEL FLOOR DECKING:** Wheeling Corrugating; **COLD FORMED METAL FRAMING:** Clark Dietrich Building Systems; **CHANNEL UNISTRUT FRAMING:** Atkore International; **ARCHITECTURAL WOODWORK/WOOD VENEER PANELING:** Fetzer Architectural Woodwork; **SOLID SUFACING MATERIALS:** DuPont; **FIBERGLASS REINFORCED**

WALL PANELS: Marlite; **ACRYLIC RESIN PANELS:** 3 Form, Light Art; **ALPOLIC METAL WALL PANELS:** Mitsubishi Plastics Composites America; **METAL WALL PANELS:** Centria; **METAL PLATE WALL PANELS:** Kovach; **THERMOPLASTIC MEMBRANE ROOFING:** Johns Manville; **ACOUSTICAL SMOKE VENTS:** Nystrom; **HOLLOW METAL DOORS & FRAMES:** American Direct; **WOOD DOORS:** Phenix Architectural Woodwork; **ACCESS DOORS:** Karp Associates; **SLIDING ALUMINUM FRAMED GLASS DOORS:** Fleetwood Windows & Doors; **OVERHEAD COILING DOORS:** Overhead Door Corporation; **SOUND CONTROL DOOR ASSEMBLIES:** Overly Door Company; **SOUND CONTROL VERTICAL LIFT DOOR:** Overly Door Company; **SLIDING WOOD FRAMED GLASS WALL:** NanaWall; **ALUMINUM ENTRANCE DOORS:** Kawneer; **CUSTOM CURTAINWALL & WINDOW MULLIONS:** Kawneer, Hankins & Johan; **STRUCTURAL GLASS CURTAINWALL:** Sentech Architectural Systems; **TICKET WINDOWS:** Creative Industries; **ACOUSTICAL NOISE CONTROL WINDOWS:** IAC America; **POWER DOOR OPERATORS:** Besam ASSA ABLOY; **GLASS & GLAZING:** Viracon and Pulp Studio; **GLASS FIBER REINFORCED GYPSUM:** Stromberg Architectural Products; **PORTLAND CEMENT PLASTER:** Cemco Steel Framing & Metal Lath; **GYPSUM VENEER PLASTER/GYPSUM BOARD/ACOUSTICAL PANEL CEILING:** United States Gypsum Company; **TILE:** Schluter Systems; **STONE & QUARRY TILE:** Daltile Corporation; **SPECIALTY CEILING:** BAS-Waphon Acoustic North America; **DECORATIVE METAL MESH & BEADED CHAIN CEILING:** Cascade Coil Drapery; **EPOXY RESIN TERRAZZO:** National Terrazzo Tile and Marble; **CARPET TILE:** Interface; **BROADLOOM CARPET:** Tandus Flooring; **ACOUSTIC WALL COVERING:** TRI-KES Dallas; **SOUND ABSORBING CEILING PANELS:** RPG Diffusor Systems; **PAINTING & COATINGS:** Sherwin Williams; **HIGH PERFORMANCE COATINGS:** Tnemec; **TOILET COMPARTMENTS:** Bobrick Washroom Equipment; **WIRE MESH PARTITIONS:** Acorn Wire and Iron Works; **WALL & CORNER PROTECTION:** Koroseal Wall Protection Systems; **TOILET ACCESSORIES:** Bobrick Washroom Equipment; **FOOD SERVICE EQUIPMENT:** Mission Restaurant Supply; **ORCHESTRA SHELL:** Wenger Corporation; **DEMOUNTABLE PLATFORMS:** Staging Concepts; **STAGE DRAPERIES/CONCERT LIGHTING FIXTURES/STAGE RIGGING:** Texas Scenic Company; **THEATRICAL LIGHTING CONTROLS:** ETC; **HORIZONTAL LOUVER BLINDS:** Bali Blind; **ROLLER WINDOW SHADES:** Tri-Tex Architectural Solutions; **FIXED AUDITORIUM SEATING:** Series; **ENTRANCE FLOOR MATS & FRAMES:** Arden Architectural Specialties; **MRL ELEVATORS/HYDRAULIC ELEVATORS:** Otis; **SEATING RISER SYSTEM:** Gala Systems; **MAIN BUILDING FIRE SUPPRESSION:** Northstar Fire Protection; **UNDER GALA FLOOR FIRE SUPPRESSION:** Marioff Corporation; **PLUMBING:** Ferguson; **HEATING, VENTILATING, AND AIR CONDITIONING (HVAC):** Dynamic Systems; **ELECTRICAL:** Fisk; **SPECIALTY LIGHTING:** Traxon

400 Record, Dallas

Contractor Structure Tone Southwest

Consultants STRUCTURAL ENGINEER: Brockette/Davis/Drake; **CURTAINWALL, FACADE ENGINEER:** Thornton Tomasetti; **LANDSCAPE ARCHITECT:** Talley Associates; **CIVIL/MECHANICAL, ELECTRICAL & PLUMBING ENGINEER:** Stantec Consulting; **LIGHTING:** T. Kondos Associates; **AUDIO VISUAL, SECURITY:** Stravis Consulting; **WIND CONSULTANT:** Rowan Williams Davies & Irwin; **ACOUSTICIAN:** Acousticonia

Resources ALUMINUM CEILING SYSTEM IN LOBBY: Hunter Douglas; **EXTERIOR ALUMINUM CANOPY:** Levulux; **EXTERIOR GOLD SHINGLES:** KME, NOW Specialties; **LOBBY CURTAINWALL:** Novum Structures; **WOOD FLOORING - LEVEL 2 CONFERENCE FLOOR:** Woodwright; **DECORATIVE TILE - LEVEL 2 CONFERENCE FLOOR:** Ann Sacks; **STONE PANELS - LOBBY:** Stone Source; **WOOD VENEER - LEVEL 2 CONFERENCE WALL:** Wood Gallery

White Oak Music Hall, Houston

Contractor Lusk Group

Consultants **INTERIOR DESIGNER:** gindesigns; **STRUCTURAL ENGINEER:** M-Corp Engineering; **MEP ENGINEER:** KCI Technologies; **CIVIL ENGINEER:** 5 Engineering; **STAGE/PRODUCTION DESIGNER:** Generations AV; **LIGHTING DESIGNER:** Lighting Associates; **ACOUSTIC ENGINEER:** Jaffe Holden

TreeHouse, Dallas

Contractor Core Construction

Consultants **LANDSCAPE / CIVIL:** Pacheco Koch; **STRUCTURAL (SHELL):** Hunt and Joiner; **STRUCTURAL (TENANT IMPROVEMENT):** Architectural Engineers Collaborative; **MEP:** Integral Group; **TECHNOLOGY:** Datacom Design Group

Resources **ROOFING CEE-LOCK PANEL:** Berridge; **STOREFRONT WINDOW SYSTEM:** Kawneer; **WOOD SEALER:** Sansin (TreeHouse); **HIGH PERFORMANCE COATING:** Sherwin Williams; **INTERIOR PAINT:** Dunn Edwards (TreeHouse); **WINDOW SHADES:** MechoShade; **CEILING FANS:** Big Ass and Big Ass Haiku; **POWERPACK BATTERY STORAGE SYSTEM:** Tesla; **HIGH BAY LED LIGHTING:** Big Ass

Tumbleweed Residence, Austin

Contractor Blue Horse Building & Design

Consultants **STRUCTURAL ENGINEER:** Way Consulting Engineers; **HVAC:** Positive Energy

Resources **STONE COUNTERTOPS - WHITE HONED NAMIBIAN MARBLE/BLACK SOAPSTONE:** AG&M Marble; **WAXED HOT-ROLLED STEEL:** Austin Iron; **STEEL FRAME SINGLE, PANE GLASS WINDOWS & DOORS:** Fenestration Metal Smiths; **PAINT:** Benjamin Moore; **RANGE/FRIDGE:** Wolf & Sub-Zero; **DISHWASHER:** KitchenAid; **EAMES MOLDED PLASTIC DINING CHAIRS/LOUNGE CHAIR & OTTOMAN/MOLDED PLASTIC ROCKER:** Design Within Reach; **KITCHEN SINK:** Kohler; **KITCHEN FAUCET:** KWC Systema Pro; **ACQUATINTA PENDANT LIGHTS:** Michele de Lucchi, Produzione Privata; **PENDANT LIGHT:** Atelier Robotiq; **FLOOR LAMP BESTLITE BL4 IN SOLID RAW BRASS:** Gubi

Constant Springs Residence, Austin

Contractor Robert C. Hill and Mark Paulsen

Consultants **STRUCTURAL ENGINEER:** Scott Williamson, PE; **HVAC:** Positive Energy; **LANDSCAPE:** BDW Landworks; **POOL DESIGNER:** Jay Scallion Pools

Resources **LEUDERS GREY LIMESTONE EXTERIOR, WATERJET CUT RADIUS AT CURVED WALLS:** Boral Stone Products; **STONE COUNTERTOPS:** Decorum Architectural Stone; **RIFT-SAWN WHITE OAK CABINETS AT MASTER BATH:** Scott Cabinetry; **KOLBE VISTALUXE WINDOWS AT KIDS' WING, MUDROOM, GARAGE:** Kolbe VistaLuxe; **CUSTOM COLOR TERRAZZO:** Wausau Tile; **MASTER BATH WALLS "CREASE IN AND CREASE OUT" TILE:** Heath Tile; **MASTER BATH/CLOSET WALLPAPER:** Eskayel; **RECLAIMED WHITE OAK END GRAIN:** Kaswell Flooring System; **CABINET HARDWARE:** Gruppo Romi; **DOOR, APPLIANCE, CABINET HARDWARE:** Linnea, Epco, Emtek, Deltana, Valli & Valli (Alexander Marchant); **GARAGE DOOR:** Schweiss; **APPLIANCES:** Wolf, Sub-Zero, Asko, Lynx, Trade Wind (Harway Appliances); **DRAPES AND SHADES:** Cush Cush Design; **AVO AVO RUG AT DINING:** Supply Showroom; **LIVING ROOM SOFA, MASTER BED, OUTDOOR FURNITURE:** Urbanspace Interiors; **SAARINEN DINING CHAIRS:** Design Within Reach; **FIREPLACE:** Earchcore Industries - Isokern; **PLUMBING FIXTURES:** Ferguson; **HEATING, VENTILATING, AND AIR CONDITIONING (HVAC):** Mitsubishi; **COMMUNICATIONS - AUDIO VISUAL CONTROL 4 SYSTEM:** IES Residential

Joy House, Marfa

Contractor Marginot Builders (Marfa)

Resources **DOOR HARDWARE:** Emtek ASSA ABLOY; **EXTERIOR CORRUGATED FIBER CEMENT PANELS:** Marley Eternit; **HOUSE WINDOWS:** Marvin (BMC); **SHOWER WINDOWS:** RAM Windows; **SKYLIGHTS:** Velux America; **WOOD BURNING STOVE:** STUV; **COOKTOP:** Summit Appliance; **OVEN:** Smeg; **DISHWASHERS:** Bosch; **ROLLER SHADES:** The Shade Store; **LIVING ROOM TABLE AND BEDSPREAD:** Garza Marfa; **FIXTURES:** Astra Walker Pty.; **SINKS:** Rohl; **RECESSED LIGHTS:** White Goods - Inter-Lux; **KITCHEN PENDANT:** Schoolhouse Electrical; **TUMBLEWEED PENDANT:** Jean Landry

Sombreada Hasta, Real County

Contractor Art McGuire Construction

Consultants **STRUCTURAL ENGINEER:** Eakom Engineering & Consulting

Resources **CORRUGATED COR-TEN ROOF:** Corrugated Metals; **WINDOWS:** Marvin Windows and Doors; **SINK:** Duravit; **TOILET:** Toto

West Lynn Studio, Austin

Contractor Baldrige Architects

Consultants **STRUCTURAL ENGINEER:** Duffy Engineering

Resources **STEEL AWNINGS & FENCING/CUSTOM GLASS:** Steel House MFG; **CUMARU WOOD FLOORING:** US Lumber Brokers; **WINDOWS:** RAM Windows (Martel Windows & Doors); **DOOR HARDWARE:** FSB door hardware; **AWNING:** Polygal; **DRY-WALL REVEALS:** Fry Reglet; **PAINT:** Benjamin Moore (Clement's Paint); **EXTERIOR PLASTER:** La Habra (MPI); **AIR DIFFUSERS:** Seiho International (Texas Air Products); **LINEAR BAR GRILLES:** Price (Mechanical Reps); **ELECTRICAL:** DMF Lighting, Artemide Lighting, Axo Light (Y Lighting)

Community First! Village Micro House, Austin

Contractor BEC Austin

Resources **WOODS, PLASTICS, COMPOSITE:** Eastside Lumber and Decking, McKay; **THERMAL & MOISTURE PROTECTION:** Petersen Dean, WeatherTex; **OPENINGS:** Dan White Screens and Things, Grand Openings; **FINISHES:** Levantina (Perfect Countertops), Coburn, Austin Shadeworks; **FURNISHINGS:** Landscape Forms, Briley's Upholstery Shop, Workplace Resource; **ELECTRICAL:** ERT Lighting

Tracing the Line, Austin

Resources **STEEL FABRICATION:** BoldMFG; **MYLAR:** Asel Art; **HIGH LUMEN FLASHLIGHTS:** StreamLight (Cabella's); **ELECTRICAL CONDUIT & CLEAR FLOURESCENT BULB SHIELDS:** Home Depot

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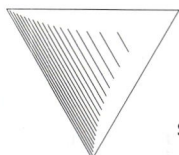
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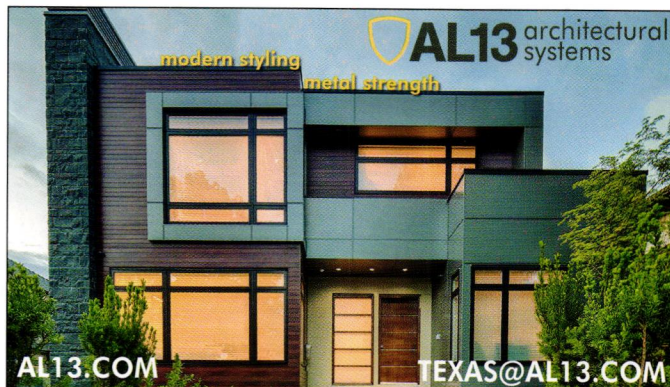
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Marc Fornes/TheVeryMany's Marquise in El Paso

The sculptural canopy is composed of thin aluminum tiles assembled in a doubly curved geometry that gives the structure its rigidity.

“**M**arquise,” a new work by Marc Fornes/TheVeryMany, billows like a circus tent frozen in time. Its colorful undulations — diamonds on top; bands underneath — welcome visitors to El Paso’s Westside Natatorium. Its rippled surface is a disruption between the sharp West Texas sun and the facility’s conditioned interior. The structure’s wild shape and vectorized field of shadows is a shock of sorts: It jolts you out of your mind and into your body for a moment, much like the upcoming rush of your first dive into the pool within.

In French, *marquise* means “a canopy in front of an entrance, often made of iron and glass,” but the commission didn’t start with that scope. Fornes recalls that they originally were selected to make an artwork for the lobby. During their first site visit, however, discussions with the architects at In*Situ Architecture led to an opportunity to engage the entrance of the building in an exterior encounter. Combining the public art budget with the budget for the architectural canopy also created a larger fund to make something special.

TheVeryMany are experts in realizing lightweight, self-supported structures (“Spineway,” an earlier pavilion in San Antonio, was featured in the March/April 2016 issue of *TA*). Their assemblies are unified systems whose strength is derived from their geometry, not from their materiality. In this case, the doubly-curved surface of “structural shingles” is realized in overlapped aluminum tiles, as thin as 1/8-in, that are digitally generated, then cut, bent, painted, and bolted together. “The skin we produce is everything,” Fornes said. “Envelope, space, structure, experience.”

The Cheshire coloration of yellow and blue gradients subtly reinforces the form’s curvature, but this observation lands only after close study or repeat visits. What else can you find within the space of this contemporary marquise? Fornes remarked: “Most public art collections acquire a piece and then display it. We’re trying to take what’s there — in this case, an entrance, a canopy — and ask, ‘Can we make it an art experience?’”

Jack Murphy, Assoc. AIA, is a regular contributor to *TA* and a master of architecture candidate at Rice University.