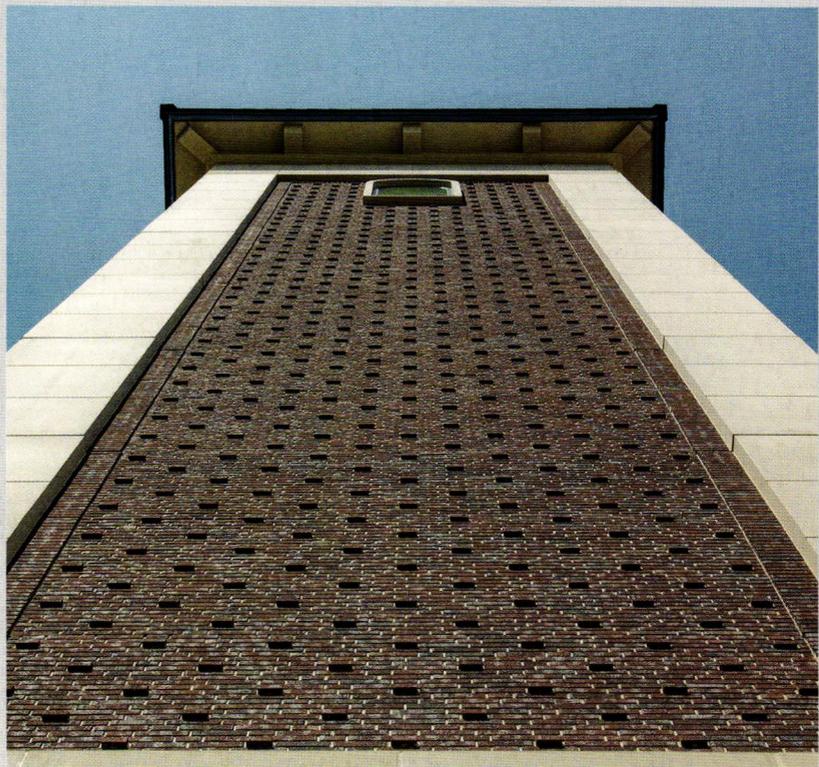


# Texas Architect





Architect:  
VAI Architects, Addison, TX  
Design-Build Team:  
TreanorHL, Dallas, TX (design architect)  
Post L Group, Fort Worth, TX (construction contractor)  
Vaughn Construction, Irving, TX (construction partner)  
Precast Panels:  
Enterprise Precast Concrete, Corsicana, TX



# Taking Thin Brick To New Heights

Rising 180 feet from a hilltop, Ryan Tower at the University of North Texas at Dallas is a new landmark for south Dallas. Not only does it crystalize the soaring aspirations of students and the greater community, it also represents a thorough blend of old and new.

VAI Architects developed the tower's classic base-shaft-capital/cupola design, which recalls Moorish, Italianate and Georgian architecture. Execution was entrusted to the design-build team of TreanorHL, Post L Group, and Vaughn Construction. To meet a tight construction deadline, and to minimize disruption on a busy college campus, they utilized precast concrete panels over a traditionally built base. Enterprise Precast Concrete played a pivotal role: meticulously casting thinBRIK™ from Acme's nearby Denton, Texas, plant directly into the concrete panels using formliners – and then installing the panels. The diagonal Flemish bond pattern forms an intricate, decorative effect; additional visual depth is achieved with a grid of deeper bricks protruding an extra half-inch.

At the tower's base, east and west facing brick arches open to a tall, vaulted space with a donor wall, while weeping wall water features face north and south.

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TxA Member Spotlight: Brien Graham, AIA; Check out the tour sites for "Emerge," TxA's Annual Conference in Fort Worth.

### On the Cover

8VC by Michael Hsu Office of Architecture achieves a study-like atmosphere through the careful selection of materials and color-mapped palettes.

## KILLEEN COMMUNITY CENTER



PHOTO CREDIT:  
RANDALL SCOTT ARCHITECTS

**Halford Busby** provided construction cost estimates on the renovation of the 49-year-old Bob Gilmore Senior Center in Killeen, Texas. The center was previously condemned. The project encompasses renovating approximately 18,000 square feet and new construction of approximately 3,300 square feet. Construction costs are expected to be ~\$7.4 million.

On the exterior, the client wanted to add visual interest for an updated, modern look. The transformed building will include multi-purpose banquet facilities, administrative space, a lobby and reception area, exercise rooms, meeting rooms and a second gym. Public corridors connecting the meeting rooms with the lobby will be added so guests won't be required to walk through the gym to navigate the building. Other new features will include:

- A covered porte-cochere for an entrance dedicated for senior citizens' easy entry,
- Additional restrooms,
- A theatre,
- Pickle ball courts,
- Covered outdoor seating,
- Space for billiards, card playing and computer use, and
- A Wellness Room that will allow guests to receive health consultations.

While the facility was previously known as a place for senior citizens to gather, the expansion and renovation will encourage locals of all ages to use the rebranded Killeen Community Center. The community is excited about the opportunity this brings to develop mentoring relationships across generations. The grand opening of the center is expected in August 2024.

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## Invisible Systems

by Anastasia Calhoun, Assoc. AIA, NOMA

*"I wish I could award the program."*

While brief, this passing comment made by one of the jurors during this year's TxA Design Awards deliberation reflects many suppositions underpinning how design is conceptualized — and thus awarded — today. In contemporary architectural practice, design is typically conceived as a process separate from programming; rather, it is usually thought to be the physical product or environment that is created. Once a program is defined, that is when true "design" commences. And while some firms may also take on programming, even then, it usually falls under pre-design or pre-development phases that are separated from core design services.

But is this correct? Where does design really begin? When pen touches paper, or — more likely these days — at the first click of a mouse? At the identification of a need? Or is it during the first steps taken to solve a problem?

In his book "Designing Our Way to a Better World," Thomas Fisher, professor of architecture, director of the Minnesota Design Center, and the Dayton Hudson Land Grant Chair in Urban Design at the University of Minnesota, lays the groundwork for a more holistic approach to design. He writes:

*We tend to think of design in terms of the visible world around us: the buildings we occupy and the products we use. But the 'invisible' systems that we depend on in our daily lives — the infrastructure buried beneath our feet or in our walls, the educational and health systems that we all experience as we age or become ill, and the economic and political systems that affect in us myriad ways over time — remain just as much designed as anything that we inhabit or use. Many of us may not think of them this way. Because we cannot 'see' or 'touch' them, our political, economic, health, education, and infrastructure systems may appear to lie beyond anyone's ability to change them, even though they all arose from some sort of design process. Because of the scale of these systems, as seemingly vast as the invisible 'dark matter' and 'dark energy' that constitute 96 percent of the universe, they may appear too difficult to move. But we can shift them if we think of them as a whole and look for the levers that can lead to the greatest transformation.*



*"Oppenheimer" explores the morally nebulous development of the atomic bomb.*

Why do we generally conceive of design as the creation of physical objects or environments? Why do most of the design processes that pervade our daily lives remain so invisible? And what can designers contribute to these invisible processes, services, and systems?

Because most people responsible for "designing" these invisible systems have no training in design thinking or how to employ a design process, many of these systems that so radically impact our daily lives are implemented without critical examination of possible futures, including likely failures and unintended consequences.

To further illustrate the point, let's look at an example inspired by this summer's cinematic blockbuster, "Oppenheimer." By today's standards, would the atom bomb be worthy of a design award? It certainly was innovative, requiring a harnessing of the collective knowledge of the greatest scientists of the time, many of whom were Nobel Prize winners. It certainly was impactful, its development permanently altering life on earth as we know it and heralding in a new era known as the Atomic Age. It certainly was effective, too: Highly efficient in their lethality, the two bombs dropped on Hiroshima and Nagasaki killed around 200,000 people and effectively brought an end to World War II in just under a month. If we are to disregard "program" in this case, I believe it is likely that this technology, by

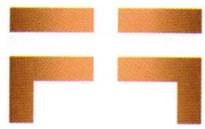
most standards today, would be worthy of an award. But I know I, for one, have a very difficult time separating the human consequences from the artifact, or the program from the design.

This is, admittedly, an extreme example, but extremes can help us to gain clarity on the softer, hazier middles. If a program with the potential for negative consequences is difficult to separate from the credibility of its design, why shouldn't we, conversely, give a project with a noble and noteworthy program greater attention?

Many architects and firms have already taken on much of this invisible work — like programming, community and engagement, research design, and post-occupancy evaluation — and I suspect the scope of architects will only continue to grow as the global challenges we face in this world become increasingly complex and more dire. Granted, this type of design work isn't nearly as easy to assess as a beautiful object in a photograph. But as Fisher writes, "Like science at the beginning of the 20th century, design now faces its own unchallenged assumptions and unquestioned paradoxes, and it too has its own hidden universes to explore."

Anastasia Calhoun





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## Texas Tech DLA Recognizes Alumni with Design and Honor Awards

by Matt Garcia

In conjunction with last year's Texas Society of Architects Annual Conference & Design Expo, the Texas Tech Design Leadership Alliance (DLA), in partnership with the university's Huckabee College of Architecture (HCOA), celebrated the annual Alumni Design and Honor Awards in El Paso. The Design Awards program accepts submissions from TTU HCOA alumni practicing as architects, interior designers, or design interns. Honor awards are nomination-based. The awards program promotes public interest in design, recognizes excellence in design, and provides a sustainable source of support and funds for students of the HCOA. "The alumni awards create an opportunity for outreach and to highlight the excellent design work being done internationally, nationally, and regionally by HCOA graduates," says DLA President David Pierce, AIA. "The recognized work spanned across the country this year with projects broadly varying in scale and type."

This year's jury included Stephen O'Dell of SODA in Bangkok, Thailand; Matt Fajkus, AIA, of Matt Fajkus Architecture in Austin; and Elizabeth Chu Richter, FAIA, of Richter Architects in Corpus Christi. A Citation Award was given to Scott Hall, AIA, (then at OMNIPLAN) for the Dallas Holocaust and Human Rights Museum in Dallas. Merit Awards were given to Rhotenberry Wellen Architects for El Granero in Midland; DUST for Marfa Suite in Marfa; and Steinberg Hart for Miro Towers in San Jose, California. An Honor Award was also given to Steinberg Hart for the McGregor Computer Science Center at Harvey Mudd College in Claremont, California. Nick Deaver, AIA, and Morris A. Brown, FAIA, had the DLA's highest honors bestowed upon them: the Distinguished Alumnus and Kleinschmidt awards, respectively.

The Distinguished Alumnus Award recognizes a TTU HCOA graduate whose career and professional life have brought distinction to the college. Nick Deaver, nominated under the category of Distinguished Architectural Practice/Design, has received more than 30 design awards at the local, state, and national levels. His work has been widely published, and he has lectured extensively,



most recently as the keynote speaker for the TTU HCOA 2022–2023 lecture series, "RESILIENCE." Influenced by the Texas flatlands, Nick's design voice celebrates humanity, place, and work. Each design is infused with beauty and meaning, becoming something permanent and cherished. Deaver resides in Austin, where he practices with his daughter Jes Deaver, AIA.

The Kleinschmidt Award recognizes any individual, firm, or organization whose contributions or service have enriched the TTU HCOA. Morris A. Brown is recognized for his role in helping establish the HCOA 2+2 Bachelor of Science in Architecture degree program with former Dean Andy Vernooy, FAIA, and former Professor Mike Peters in El Paso. Morris helped coordinate a collaborative program between El Paso Community College and the Texas Tech College of Architecture that led to an accredited four-year Bachelor of Architecture degree in El Paso; he served as the program's interim director for two years. Morris has also led preservation initiatives throughout the Southwest and has been an instructor in interior design, art, and architectural programs, blending his recognized artistic talents with purposeful professional pedagogy. Brown practices with the firm Wright & Dalbin Architects in El Paso.

The Alumni Design and Honor Awards are organized by the DLA, which was created under former Dean Jim Williamson and is being continued under Dean Upe Flueckiger. David Pierce explains: "The DLA is a group of mostly alumni, student representatives, and other patrons of the HCOA. Our membership is very diverse and looking to add members outside of traditional architectural practice. The Dean's Circle (DLA leadership) has members in construction, development, business, and, of course, architecture. Diversity is one of our top goals. We believe having members across multiple sectors gives us a broader view of the various paths new graduates might take."

The DLA raises money for the HCOA and invests all earnings into student scholarships. "This current DLA really wanted to boost student interaction," says Pierce. "We have a large student portfolio review a couple of weeks before Career Fair that has been very successful in creating relationships between future and current alumni." DLA Vice President David Hart adds: "There is so much great work and so many great firms in Texas [that] new graduates can stay in the state for work. The DLA can foster community and keep alumni connected and in collaboration with the HCOA long after graduation."



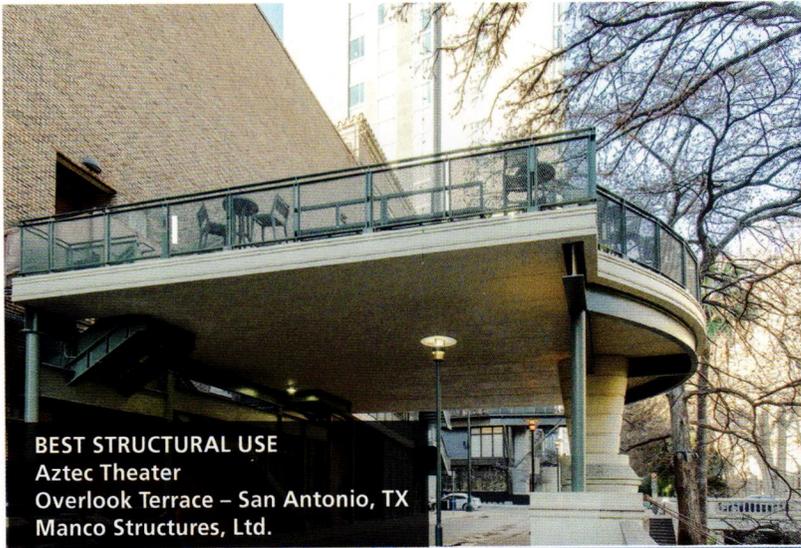
**Facing Dallas Holocaust and Human Rights Museum by OMNIPLAN**  
**Clockwise from top left El Granero by Rhotenberry Wellen Architects; Marfa Suite by DUST; Miro Towers by Steinberg Hart; McGregor Computer Science Center by Steinberg Hart**

Last November, the Texas Tech University College of Architecture was renamed the Huckabee College of Architecture, in honor of alumnus Tommie J. Huckabee, AIA, founding principal of Huckabee Architects. “The historic and transformational gift from the Huckabee family will center on the provision of student scholarships and renovations to enhance our current facilities,” reflects Dean Flueckiger. “We are immensely grateful for the generosity of the Huckabee family and look forward to a bright future ahead.”

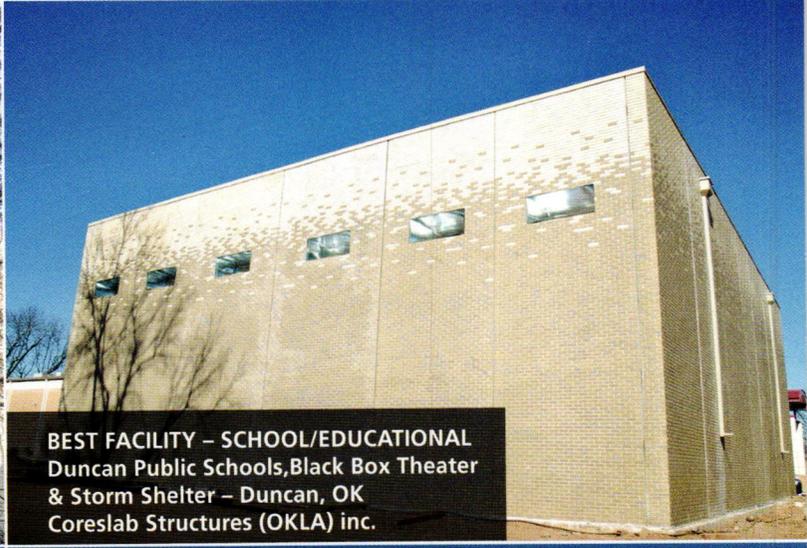
*The entry deadline for the 2023 TTU Huckabee College of Architecture Design Awards is September 8. The awards reception will take place on November 2, during the Texas Society of Architects 84th Annual Conference & Design Expo in Fort Worth.*

Matt Garcia leads a small residential design studio, Matt Garcia Design, in Austin.

TOP LEFT PHOTO BY PAUL HESTER; TOP RIGHT PHOTO BY CASEY DUNN; BOTTOM LEFT PHOTO BY FOTOWORKS/BENNY CHAN; BOTTOM RIGHT PHOTO BY JASON O'REAR



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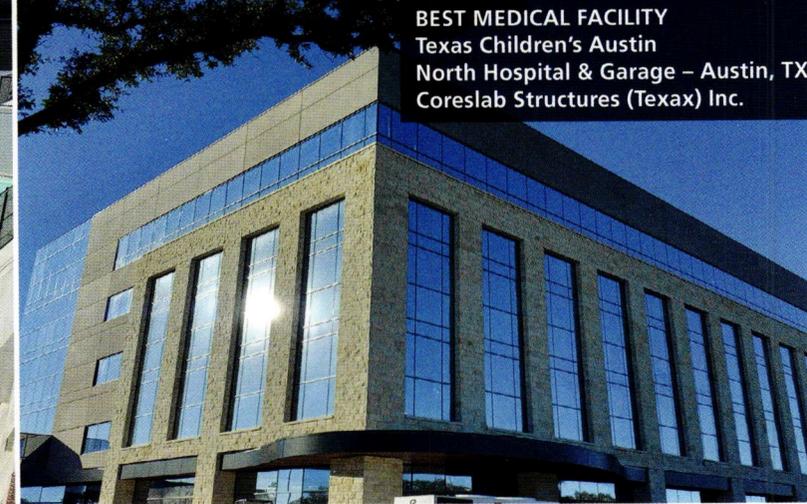
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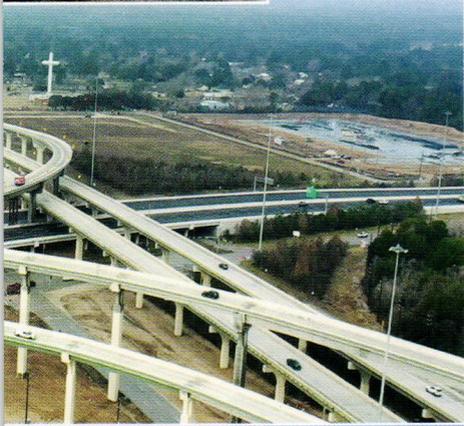


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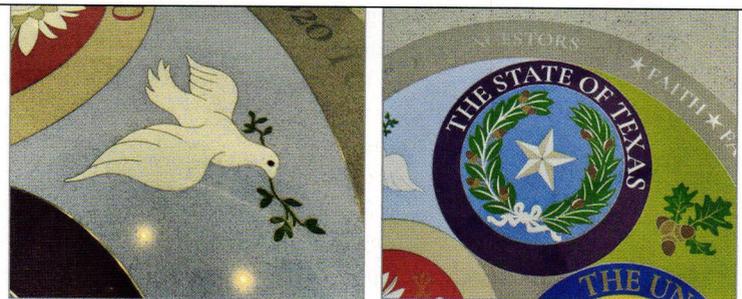
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## Texas Architects Advocate for School Safety and Security

by Gabriella Bermea, AIA, NOMA

More than a year ago, Texas families were forced to face the unimaginable. Nineteen defenseless third- and fourth-grade students and two educators were brutally murdered in the violent shooting at Robb Elementary School in Uvalde. This event occurred four years after the 2018 tragedy at Santa Fe High School in Santa Fe, Texas, after which school safety was made an emergency item during the 86th legislative session in 2019. The Texas Society of Architects stepped into that discussion by creating a School Safety Subcommittee, consisting of representatives from some of the state's top education design firms, to assist in finding ways to improve school safety and to become a resource to legislators.

In 2019, the Texas Legislature passed comprehensive school safety and mental health legislation to make schools safer for students, educators, and staff. Following the 88th legislative session held this year, Texas legislators have reacted by implementing comprehensive school safety measures that include creating a safety and security department within the Texas Education Agency (TEA), establishing regional safety teams, requiring an armed person at every school district or open enrollment charter, and more. As legislators work to protect families through policy, architects and designers aid the effort by implementing research-based design strategies to create safer and more secure learning environments.

Protecting the health, safety, and welfare of the public is vital to the profession of architecture. Since its establishment, the School Safety Subcommittee has created multiple documents with the purpose of incorporating language from them into the State's overall dialogue and response. The subcommittee's official position can be found at the TxA website. Abby Hiles, AIA, associate principal with BRW Architects and chair of the School Safety Subcommittee notes: "The physical environment is only one layer, along with so many other factors, that must be taken into consideration when we discuss school security. Within the physical environment, there are also multiple layers of site, building, and technology that can be considered for deterrence

and protection. As the rules proposed by the TEA [Texas Education Agency] look to address a standard for physical security layers, architects are an important voice in understanding the impact of these elements on the physical environment."

The subcommittee has defined several fundamental truths: First, needs differ by community, so responses must be determined locally. Second, the broadest possible community input is critical when those decisions are being made. And third, whatever choices are made, additional resources will be required for adaptability for future needs. "A basic need for all human beings is to feel safe," says Lauren Brown, AIA, principal at VLK Architects and chair-elect of the School Safety Subcommittee. "Our most vulnerable are our children who depend on and trust that we, as their guardians, are providing a safe environment without intellectual and physical barriers to grow and learn.

Brown elaborates: "Our essential charge as architects lies with the health, safety, and welfare of building occupants. That overarching responsibility allows the architect's lens to focus and implement passive design solutions from thoroughly researched CPTED [Crime Prevention Through Environmental Design] principles. The layering of safety building design practices and elevated technologies can create the security optics that teachers and even our youngest of learners need within a building. I am encouraged by some school districts' supplementing the basic safety offerings by openly discussing and implementing mental health solutions." Brown also notes that any new TEA requirements should be fully funded by the state so that the full cost burden of equitably implementing safety measures does not become a district funding issue.

In 2018, AIA's Committee on Education held a summit and subsequently published a report on the design of safe, secure, and welcoming learning environments. The report's findings concluded that the design of secure and welcoming educational environments is a product of combining the interventional strategies of CPTED with curative strategies that contribute to positive mental health and a sense of community and culture of care. Diego Barrera, AIA, a design director at WRA Architects and the 2023 vice-chair of the AIA Committee on Education, served as a moderator for the CPTED and Code Enforcement working group. Barrera comments: "Through the 2018 efforts, one of our primary goals was to have all the voices in the room. Architects, policymakers, students, educators, school administrators, law enforcement and building code officials, mental health experts, and

more were brought to the table.... Buildings alone cannot solve gun violence. Our role as architects is to create spaces that engage students. Our designs must balance creating welcoming environments that celebrate students while using all the tools and technology available to keep students safe."

The Texas Society of Architects included the following as a part of the 2023 legislative agenda regarding school safety: "Through our ongoing work to promote best practice standards for the design and construction of school facilities, we are committed to providing the best guidance possible on how school districts and charter schools might improve school safety in existing facilities and in the design of new facilities, while maintaining open and positive learning environments."

The 88th legislature's response to safety and security in schools is House Bill 3, authored by Representative Dustin Burrows (R-Lubbock). It was signed into law by the governor on June 14 and will be effective September 1, 2023. This bill requires that every school district and open enrollment charter in the state establish an active shooter protocol and that the Texas School Safety Center collectively gathers every five years to ensure that best practices are being followed. In addition, every school district will receive \$15,000 per campus, plus a safety and security funding allotment equivalent to \$10 per student, based on daily average attendance, toward further hardening their campuses. Lawmakers have allocated \$1.1 billion to the TEA for administering school safety grants to be distributed among the over 1,000 school districts in the state. TxA's advocacy and input has ensured that safety and security requirements for school facilities was predicated on best practices and that no new liability or compliance traps were created for the profession.

There is no one-size-fits-all solution to school safety. To ensure the safety and well-being of students, school design must remain dynamic, responsive, and adaptable to the evolving needs of the community. Architects are champions of innovation and are a critical voice in the creation of effective and productive learning environments. Both architects and educators have the responsibility to be at the table with policymakers to promote positive, community-centric experiences, while prioritizing student health and safety

Gabriella Bermea, AIA, NOMA, is an associate and design architect with VLK Architects; chair of the TxA Equity, Diversity, and Inclusion Committee; and communications director for the Young Architects Forum.

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Photo: alanblakely.com

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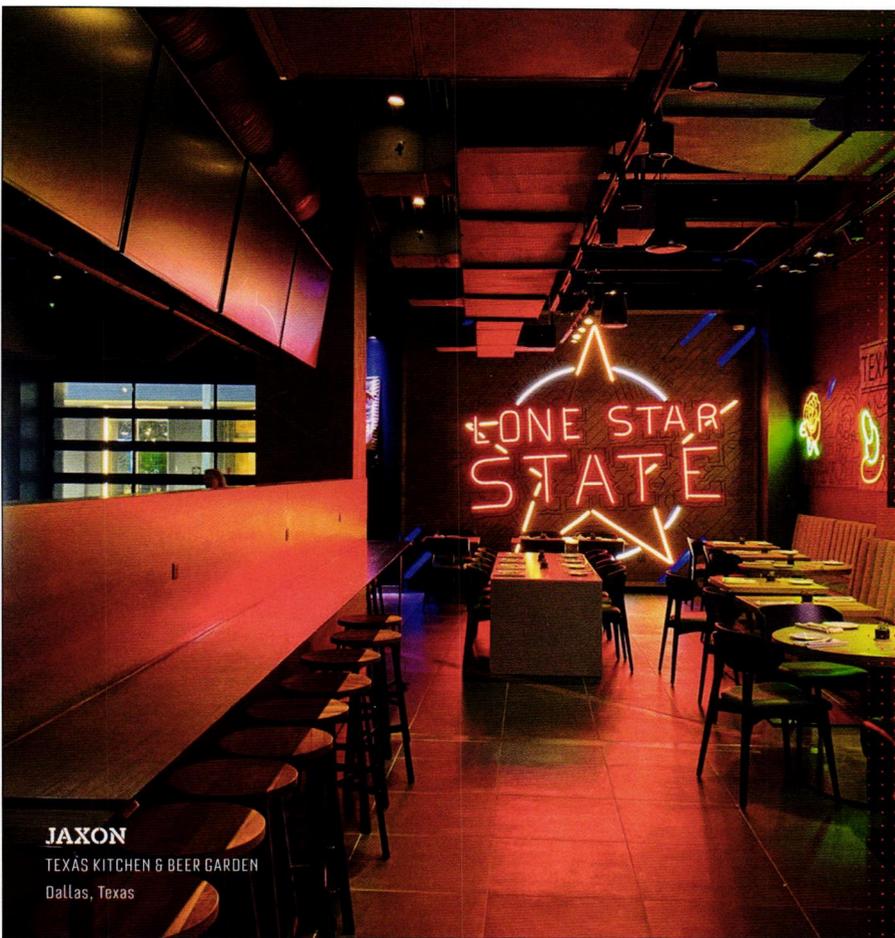
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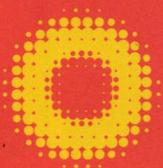
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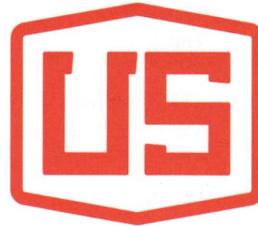


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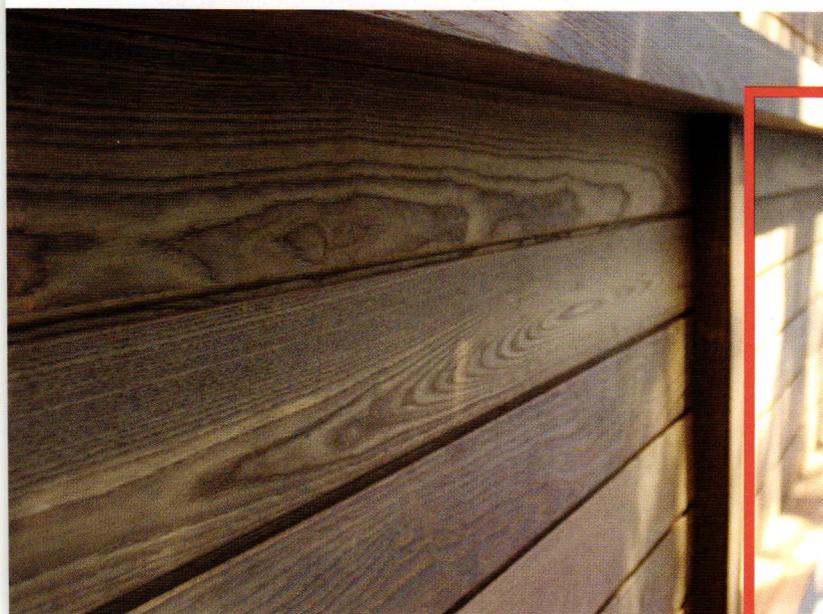
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### Wednesday 13

LECTURE  
Design Talks x AIGA Austin  
Articulture  
6405 Menchaca Rd.  
Austin  
[austinfo.org](http://austinfo.org)

### Friday 15

EXHIBITION OPENING  
Laure Prouvost: Above  
Front Tears Nest in South  
Moody Center for the Arts  
6100 Main St.  
Houston  
[moody.rice.edu](http://moody.rice.edu)

### EVENT

PARK(ing) DAY  
Houston St. Between  
Alamo and Flores  
San Antonio  
[aiananantonio.org](http://aiananantonio.org)

### Saturday 16

EVENT  
AIA FW Homes Tour  
Various Locations  
Fort Worth  
[aiafw.org](http://aiafw.org)

### EXHIBITION OPENING

Trespassers: James  
Prosek and the Texas  
Prairie  
Amon Carter Museum of  
American Art  
3501 Camp Bowie Blvd.  
Fort Worth  
[cartermuseum.org](http://cartermuseum.org)

### EXHIBITION CLOSING

In Our Own Words: Native  
Impressions  
Art Museum of South  
Texas  
1902 N. Shoreline Blvd.  
Corpus Christi  
[artmuseumofsouthtexas.org](http://artmuseumofsouthtexas.org)

### Sunday 17

EXHIBITION CLOSING  
Robert Motherwell: Pure  
Painting  
Modern Art Museum of  
Fort Worth  
3200 Darnell St.  
Fort Worth  
[themodern.org](http://themodern.org)

### Monday 18

LECTURES  
Gallery Talk: MESO-COSM  
Mashburn Gallery  
University of Houston  
4200 Elgin St.  
Houston  
[arch.rice.edu](http://arch.rice.edu)

### UTSOA Lecture Series:

Frank Barkow  
Austin  
[soa.utexas.edu](http://soa.utexas.edu)

### Wednesday 20

LECTURE  
UTSOA Lecture Series:  
Dora Epstein Jones  
Austin  
[soa.utexas.edu](http://soa.utexas.edu)

### Thursday 21

LECTURE  
Sally Walsh Lecture Series  
Presents Alexandra Lange  
Museum of Fine Arts  
Houston  
1001 Bissonnet St.  
Houston  
[aiahouston.org](http://aiahouston.org)

### Friday 22

EXHIBITION OPENING  
Tania Candiani  
Blaffer Art Museum  
4173 Elgin St.  
Houston  
[blafferartmuseum.org](http://blafferartmuseum.org)

### Wednesday 27

LECTURE  
Public Programs Lecture:  
Chris Leong  
MD Anderson Hall  
Rice University  
Texas  
Houston  
[arch.rice.edu](http://arch.rice.edu)

### EVENT

Latinos in Architecture's  
COLORES Celebration  
Architecture Center  
Houston  
902 Commerce St.  
Houston  
[aiahouston.org](http://aiahouston.org)

## OCTOBER

### Monday 2

LECTURE  
UTSOA Lecture Series:  
Héctor Esrawe  
Austin  
[soa.utexas.edu](http://soa.utexas.edu)

### Wednesday 4

EXHIBITION CLOSING  
The Kimbell at 50  
Kimbell Art Museum  
3333 Camp Bowie Blvd.  
Fort Worth  
[kimbellart.org](http://kimbellart.org)

### Friday 6

EVENT  
Chinati Weekend  
Various Locations  
Marfa  
[chinati.org](http://chinati.org)

### Wednesday 11

LECTURE  
Design Talks x IIDA Austin  
Articulture  
6405 Menchaca Rd.  
Austin  
[austinfo.org](http://austinfo.org)

### Sunday 15

EXHIBITION OPENING  
Rembrandt to Van Gogh:  
Masterpieces from  
the Armand Hammer  
Collection  
The Museum of Fine Arts,  
Houston  
1001 Bissonnet St.  
Houston  
[mfah.org](http://mfah.org)

### Monday 16

LECTURE  
UTSOA Lecture Series:  
Rosetta Elkin  
Austin  
[soa.utexas.edu](http://soa.utexas.edu)

### Wednesday 18

EVENT  
Faculty Book Launch:  
Ludwig Hilberseimer:  
Reanimating Architecture  
and the City, by Scott  
Colman  
MD Anderson Hall  
Rice University  
Houston  
[arch.rice.edu](http://arch.rice.edu)

### Saturday 21

EVENTS  
Rice Design Alliance Civic  
Forum: Houston Rezoned:  
TIRZ and the City  
Midtown Arts and Theatre  
Center Houston  
3400 Main St.  
Houston  
[arch.rice.edu](http://arch.rice.edu)

### AIA Houston Homes Tour

Various Locations  
Houston  
[aiahouston.org](http://aiahouston.org)

### Sunday 22

EXHIBITION OPENING  
Afro-Atlantic Histories  
Dallas Museum of Art  
1717 N. Harwood  
Dallas  
[dma.org](http://dma.org)

### Monday 23

LECTURE  
Public Programs Lecture:  
Giancarlo Mazzanti  
MD Anderson Hall  
Rice University  
Houston  
[arch.rice.edu](http://arch.rice.edu)

### Saturday 28

EVENTS  
AIA Austin Homes Tour  
Various Locations  
Austin  
[aiaaustin.org](http://aiaaustin.org)

### AIA Dallas Tour of Homes

Various Locations  
Dallas  
[aiadallas.org](http://aiadallas.org)

### Monday 30

LECTURE  
Public Programs Lecture:  
Fabrizio Barozzi and  
Alberto Veiga  
MD Anderson Hall, Farish  
Gallery  
Rice University  
Houston  
[arch.rice.edu](http://arch.rice.edu)

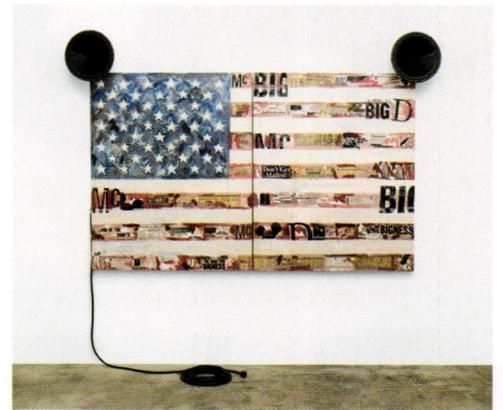
## SPOTLIGHT



### IF THE SKY WERE ORANGE: ART IN THE TIME OF CLIMATE CHANGE

Blanton Museum of Art  
Opens September 9

Guest curated by journalist Jeff Goodell, this exhibition explores the history and contemporary urgency of climate-related issues. Works by 10 contemporary artists address how climate change affects life on our planet, from how we create energy to the stability of ice sheets in Antarctica. Texts by Goodell and scientists and writers from UT Austin and beyond interpret the artworks from the perspective of the authors' specialized knowledge of climate change.



### JAUNE QUICK-TO-SEE SMITH: MEMORY MAP

Modern Art Museum of Fort Worth  
Opens October 15

Across decades and mediums, groundbreaking Native American artist Jaune Quick-to-See Smith has deployed and reappropriated ideas of mapping, history, and environmentalism while incorporating personal and collective memories. The retrospective will offer new frameworks in which to consider contemporary Native American art and show how Smith has led and initiated some of the most pressing dialogues surrounding land, racism, and cultural preservation.



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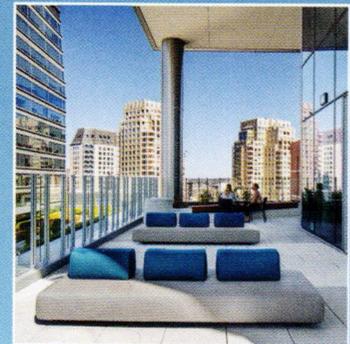
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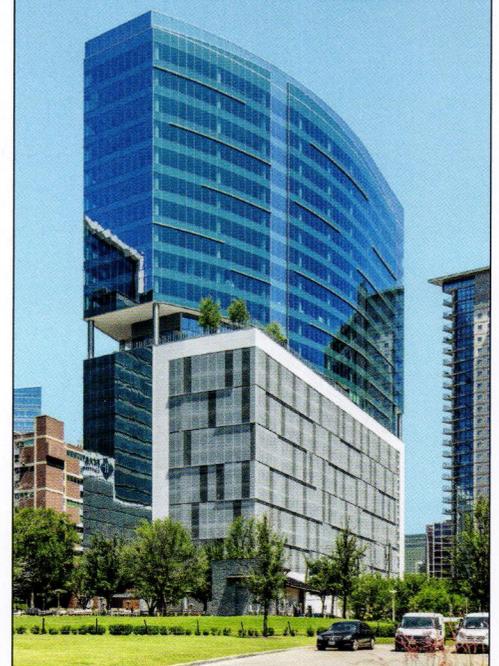
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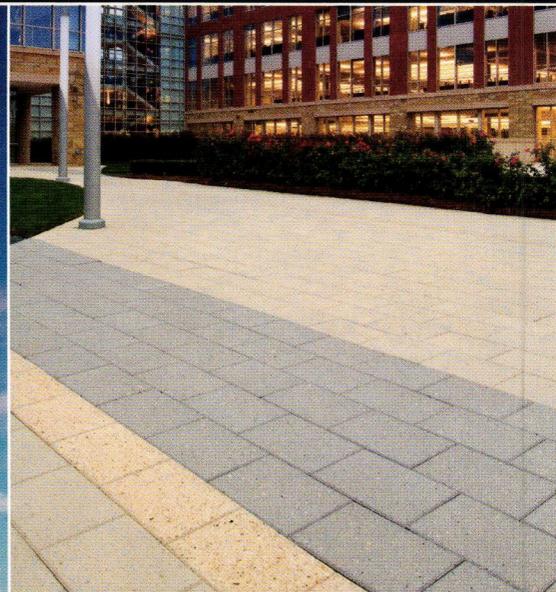
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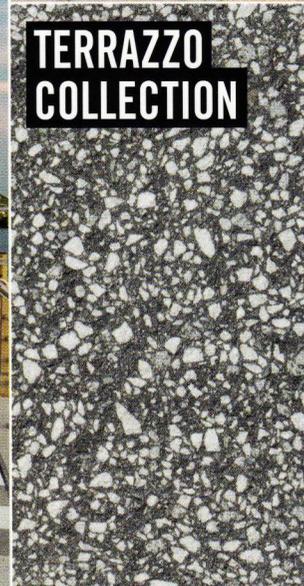
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## Dialogues on Design

*INTERNAL: Developing Informed Architectural Languages*

Tom Diehl

Applied Research and Design  
Publishing, 2021

by Alex Lahti



“INTERNAL: Developing Informed Architectural Languages” by Tom Diehl, an associate professor at the University of Houston Gerald D. Hines College of Architecture and Design, is the author’s first book and the result of a 10-year dialogue between himself and 11 architects at eight notable architecture firms in North America.

It is a deliberate attempt to ferret out the use and value of language-based approaches to the architectural design process and is a resource for anyone interested in the relationship between architectural intention, the design process, and realized architectural work. Structured as a collection of eight interviews, the work includes discussions with John and Patricia Patkau, Hon. FAIAs, Tod Williams, FAIA, and Billie Tsien, AIA, Tom Kundig, FAIA, Enrique Norten, Hon. FAIA, Thom Mayne, FAIA, Brian Mackay-Lyons, Hon. FAIA, Niel Denari, FAIA, and Eric Owen Moss, FAIA. Each architect was asked the same questions, a format that provides readers with an objective view of and opportunity to assess each designer’s approach to language-based design strategies for themselves.

“INTERNAL” does not attempt to classify specific design approaches; instead, Diehl asks the architects questions that help elucidate their unique approach to internal, rather than external, design motivators for each project. This strategy distinguishes itself from typical architectural journalism or theory publications wherein the respondent can shape the inquiry or use

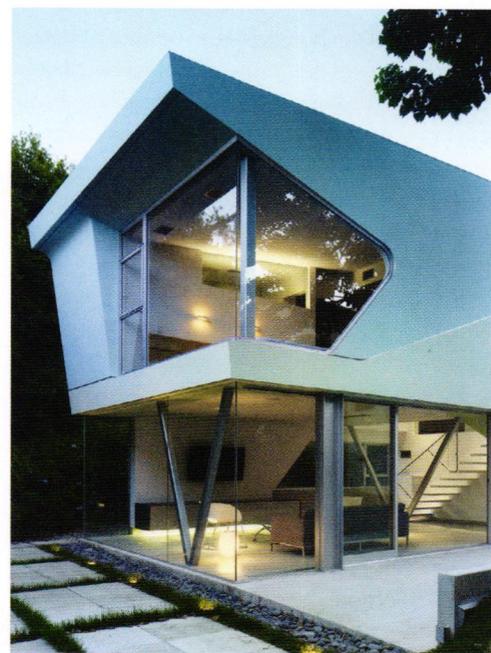
the interview to promote his or her own portfolio. “INTERNAL” is distinctly different from architect-approved monographs, such as “S, M, L, XL” by Rem Koolhaas and Bruce Mau, which include interviews that act as an extension of the architects’ self-promotional activities.

Diehl notes that the book can be read in multiple modes. For those interested in a specific line of inquiry, he invites them to read each architect’s response to a singular question. This provides a horizontal or landscape view of a single concept of architectural intention. Each interview could also be read in a separate sitting to provide the reader with an informative or entertaining view of a single architect’s approach to a single project. Or, for those interested in Diehl’s larger interest in architectural intention and the attitudes and approaches of varied architectural practitioners, one could comfortably read the entire book over a single weekend. As with most architectural theory, there are moments in the interviews where language itself hinders the transfer of meaning; in such cases, the author is careful to ask the architect follow-up questions that help frame the discussion around more tangible concepts.

Of all the architects interviewed, Thom Mayne may be the most aware of Diehl’s audience of design students. To one follow-up question, he responds, “Not only do design decisions have to make sense, but they have to lead to some payoffs.” Mayne seems to understand that

students of architecture are part of the book’s intended audience, and he uses this fact as an opportunity to share some of his core values with future practitioners. Eric Owen Moss takes a more idiosyncratic approach to Diehl’s inquiry. For him, design is more personal. “Authenticity comes from the ability for one to not accept it as a rule, but in a manner that makes it belong to the architect,” says Moss. His work, as well as the project discussed, demonstrate the personal nature of Moss’ own architectural process.

When I interviewed Diehl about “INTERNAL,” he relayed to me that he had begun the book project because he found that at the design lectures he attended, design processes and intentions were taking a back seat to conversations on document production and gestural references. He became concerned that students or junior practitioners were missing a vital component of the discussion regarding the generation of architectural organizational strategies and the verbal approach to design development. While working on the project, he specifically had students in mind as the primary audience; however, we discussed how the objective approach of this book could be equally valuable for experienced professionals who wish to hone their own approach to design intentions. Ultimately, Diehl hopes that the reader gains a richer understanding of the multitude of strategies that may be employed to add meaningful complexity and richer architectural design inquiry to the design process.



*Alan-Voo Residence addition in Los Angeles by Neil Denari*

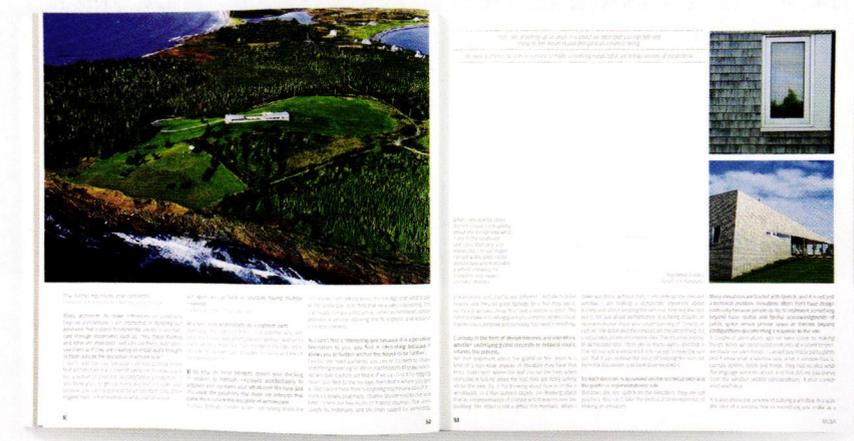
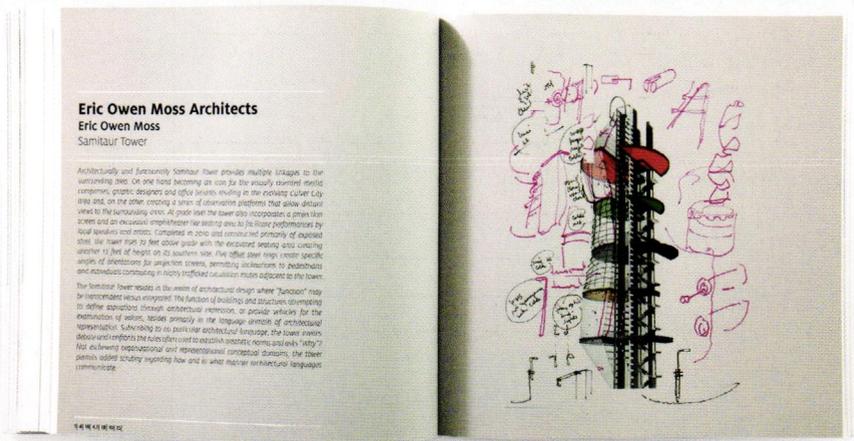
# Review

At the end of our discussion, I introduced the subject of the impending changes and innovations that artificial intelligence may bring to the architectural profession. Diehl laughed and replied that while he never had any intention of linking the two, in light of recent developments in AI he would share that his final note on the subject was this: Understanding architectural intentions and language-based design strategies — their sources and the ability to describe them verbally in ways that clients, collaborators, and perhaps AI design software can understand — are clearly valuable skills. Each reader may choose to take away what lessons or observations they wish from “INTERNAL” — and that is the specific value of a book project that starts with inquiry and leaves the conclusions to the audience.

Since the publication of this book in 2021, the topic of artificial intelligence in design has begun to take over the discussion of the future of innovation in architectural practice. As I write this book review, I find that I have become more sympathetic to Diehl’s concerns and interests. If much of architectural document production is going to involve AI or algorithmically generated strategies, what is the role of the human? Understanding the value of internal and external design motivations will become more important for practitioners who choose to embrace these tools. Having better discussions about these motivations and their intellectual and emotional approaches will likely be how architects in the future distinguish the quality of their work. As software becomes able to produce more competent documents with less labor from practitioners, it will in fact be a practitioner’s ability to contribute to the conceptual value of a building that will demonstrate their architectural skill. Diehl’s book and interviews offer important insights into the value of ideation, verbal design processes, and internal and external motivations for design solutions. If you would like to reach a better understanding of these topics — or simply gain more insight into the work of the architects interviewed — this book is worth your time.

Alex Lahti is an urban planner and landscape designer based in Houston. He is currently pursuing a Master of Architecture degree at the University of Houston, where he studies the strategic reuse of mid-century buildings and landscapes.

*“INTERNAL” features work by Eric Owen Moss, Morphosis, and MacKay-Lyons Sweetapple Architects.*

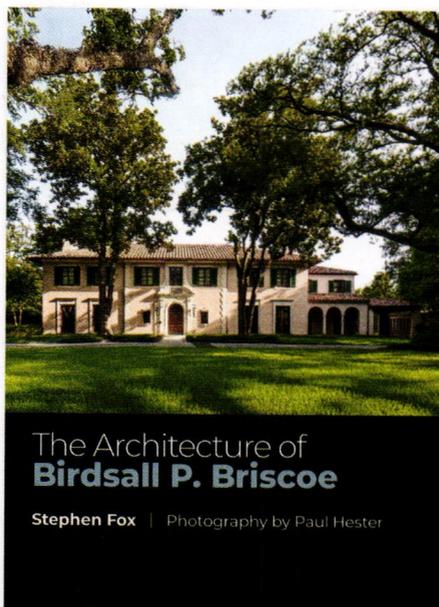


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## Texas Roots, Houston's Growth

*The Architecture of Birdsall P. Briscoe*  
 Stephen Fox  
 Texas A&M University Press, 2022

by Andrew Hawkins, AIA



“The Architecture of Birdsall P. Briscoe” is the second book by author Stephen Fox to be published in the “Sara and John Lindsey Series in the Arts and Humanities” by Texas A&M University Press. His first book in this series was “The County Houses of John T. Staub,” which details the life of another Houstonian architect of the same era. Fox is a renowned and often-studied historian of Texas architecture who takes a specific interest in the city of Houston. He teaches

at Rice University and the University of Houston in their respective schools of architecture, and it is evident from his topics of interest that his Houston roots run deep.

The book covers the life and work of Birdsall P. Briscoe, an architect practicing in Houston from the turn of the 20th century until the mid-1950s. A “Southern gentleman architect,” Briscoe was born into a strong Texas heritage. Many of his family members were founders of Texas

and part of the early “elite” class within the newly formed Republic of Texas. And so Briscoe began his career with societal clout in tow. He was not formally trained as an architect, although he had attended both Texas A&M University and the University of Texas; Briscoe learned his craft under the apprenticeship model, working for a few architects in Houston in the late 1800s and early 1900s. He eventually stepped out on his own, partnering with other Houstonian architects during his early career.

Briscoe’s career was first interrupted by World War I and then suffered through the Great Depression. As noted in the book, the architect used his social standing to work for some of Houston’s most influential residents and socialites. He designed homes for family friends and acquaintances, as well as their extended families, establishing an extensive network of related clients and projects over time. While Briscoe also completed commercial, institutional, and civic projects during his lifetime, his residential work was most prevalent and contributed most to his legacy.

The book frames these homes as “country residences,” a trend among the upper-class citizens of the era. Many of the houses still exist in areas like River Oaks, Shadyside, and Riverside Terrace and are occupied by some of Houston’s more affluent residents. Briscoe’s work was elegant and drew from multiple historical styles, attempting to create a new sense of society by rejecting some of the current trends in elitist residential designs



*Mr. and Mrs. Jemison E. Lester House, Broadacres, Houston, 1927.*



*Entrance hall and stair, Mr. and Mrs. John M. Johnson House, River Oaks, Houston, 1935.*

COVER PHOTO COURTESY TEXAS A&M UNIVERSITY PRESS; PHOTOS BY PAUL HESTER

# Review

of the times. His early works explored “prairie”- and “craftsman”-style residences in an attempt to diverge from the trends of Victorian and Colonial Revival architecture. The residences evolved into the “country house” typology, which borrowed elements from the villas of Italy and the Mediterranean, reduced ornamentation, and reoriented the house. His peers described his work as very responsive to the needs of his patrons.

Most of Briscoe’s surviving work is located in River Oaks, which was developed by the famous Hogg family of Texas. Briscoe was already a prominent architect by the time the development began in the late 1920s and had previously completed work for the Hogg family. He designed homes for many patrons in the new development, and today the neighborhood boasts over 30 existing houses by Briscoe. Three have been designated as City of Houston Landmarks, and one — The Clayton House — is on the National Register of Historic Places. The book focuses on the ideas of style, taste, and fashion as they relate to Briscoe’s ability to create social capital and

craft a new image for Houston and its upper-class citizens. The book leans toward the notion that through his work, Briscoe was able to de-emphasize the traditional residential architectural trends of the time and establish a new identity for the city’s prominent citizens.

More a treatise on Houston’s early development than an architectural monograph, the book is a dense read and contains more text than do typical architectural coffee table books. The photos by Paul Hester showcase Briscoe’s work in glorious fashion, and the historical images included provide insight into the societal ideologies and social conditions during Briscoe’s career. However, there are few drawings within the more than 350 pages of the book, and at times, it is difficult to fully comprehend the design achievements of the architect, as plan layouts are described in words without graphic references. While there may be various reasons for this omission, some additional images, even if reproductions, could aid in comprehension and clarification of the residential designs. The lack of architectural graphics does not detract

from the book’s quality, but it does skew the publication more in the direction of a historical piece than an architectural monograph.

Briscoe certainly worked within a very exclusive network of prominent early Texans, and the people, relationships, places, and businesses discussed were all fundamental to the development of Houston. This book is an excellent source for readers seeking to learn more about the history and development of Texas and Houston during the first 50 years of the 20th century as well as those interested in learning about Briscoe’s life and work. Fox has captured the architecture and its motivations while remaining apolitical in his delivery of the politics, exclusions, and social constructs of this elite community. The significance of this decision is ultimately left for the reader to determine.

Andrew Hawkins, AIA, is principal of Hawkins Architecture in College Station and an assistant professor of practice in the architecture department at Texas A&M University.

*Sun room, Mr. and Mrs. Ernest W. Clemens House, Olmos Park, 1949.*





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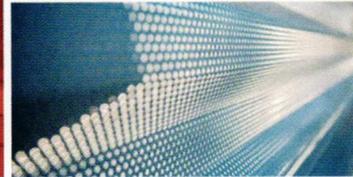


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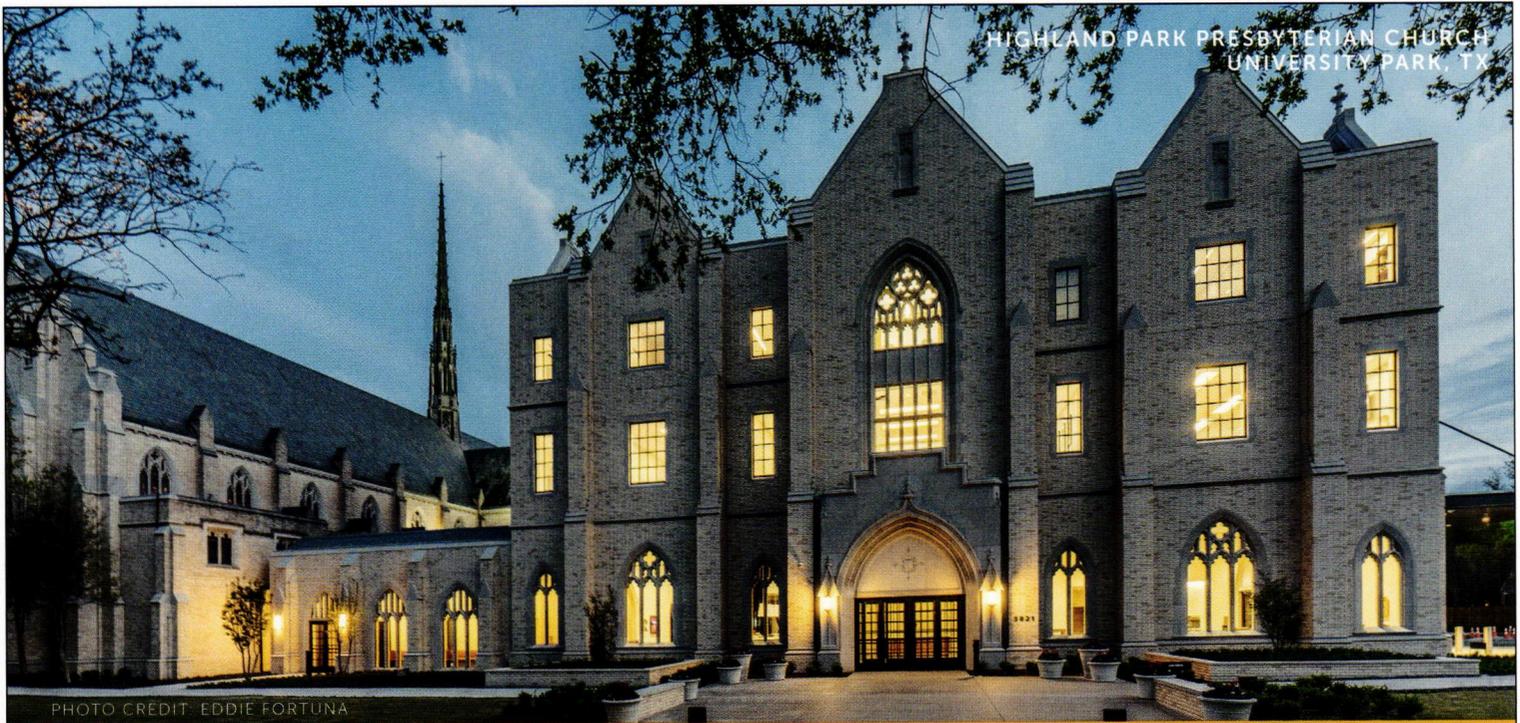
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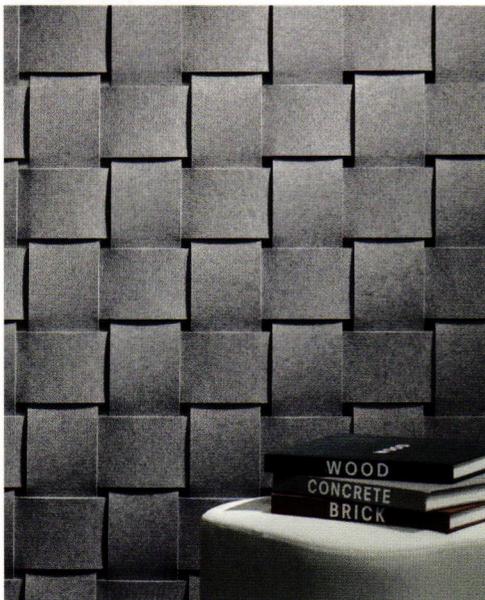
by Rita Catinella Orrell

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[sixinchusa.com](http://sixinchusa.com)

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SilentLab  
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## Arcadia

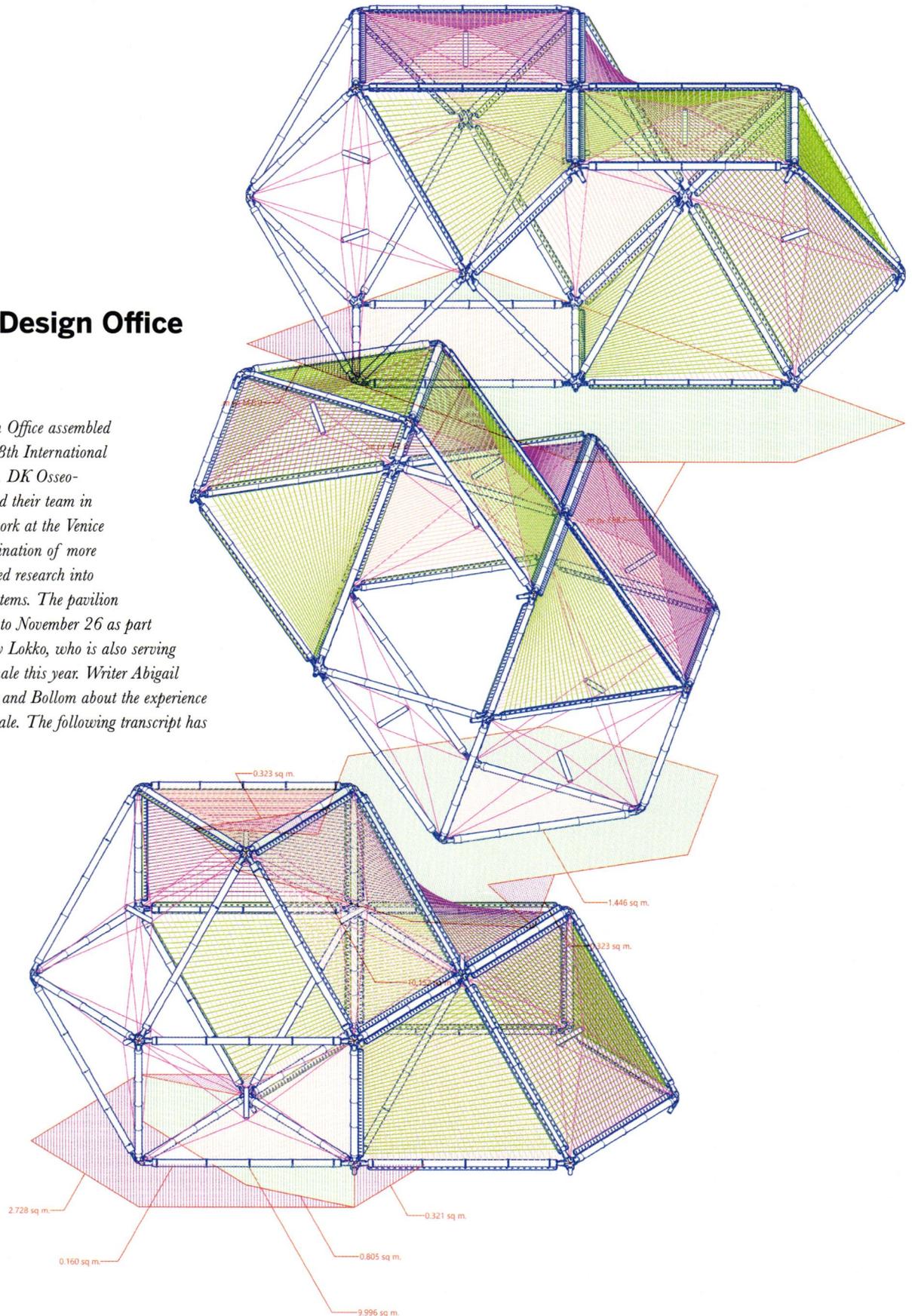
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## Q&A With Low Design Office

by Abigail Thomas

*In May of this year, Low Design Office assembled and presented a pavilion at the 18th International Architecture Exhibition in Venice. DK Osseo-Asare and Ryan Bollom, AIA, led their team in the design-build process. Their work at the Venice Architecture Biennale is the culmination of more than a decade of community-based research into modular bamboo construction systems. The pavilion will be on display from May 20 to November 26 as part of the Arsenale, curated by Lesley Lokko, who is also serving as the curator for the entire Biennale this year. Writer Abigail Thomas spoke with Osseo-Asare and Bollom about the experience of designing for the Venice Biennale. The following transcript has been edited for clarity and length.*



**Abigail Thomas: To begin, could you explain the Venice Biennale and its theme this year?**

**DK Osseo-Asare:** The theme this year is in two parts. The title is “The Laboratory of the Future,” and the intent here is to drive something that will live beyond the Biennale itself. It’s not just about what you get when you come and see things here, but how this can be a platform for precipitating other things in the future.

The other half of it is that it’s very much themed around Africa. The curator, Lesley Lokko, is Scottish-Ghanaian but also a dame in the United Kingdom. She has been very outspoken about how challenging it has been to showcase Africa at the Venice Biennale. In many historical contexts, there was this notion that Black people existed just to produce labor — not to be the beneficiaries of arts and culture, just to contribute to them. The current demographic projections by the UN tell us that birth rates are declining across the world, and the only place that’s still growing at a high rate is Africa. So the current projection is that, by the end of this century, more than one in three people in the world will be African. The future is African. And I think that’s why Lesley made the Venice Biennale about Africa.

I think it’s a particularly interesting Biennale because it’s bringing to the fore a lot of the tensions that are simmering beneath the surface around the world. But beyond that, we’re mostly focused on just helping make people’s lives better. We’re excited to be here because our work has been a bridge between Texas and Africa. It’s why we call ourselves “the transatlantic studio.” We’re excited to showcase some of the work we’ve been developing that is in dialogue with work in Texas. It shows how we’re thinking about the future and how we can play a role in Africa’s future in terms of the diaspora.

**AT: What was the selection and proposal process like for getting your design into the Biennale?**

**DO:** We received an invitation email that said the curator of the Biennale had been following our work and found it something that could make sense as part of what she’s trying to curate. Then there was a whole series of submissions where we started with a very succinct conceptual proposal — just a few words and an image — and the project evolved from that point in conversation between us and the curatorial team of the Biennale.

**AT: How involved was Lesley Lokko in the process of developing this project?**

**DO:** I think that Lesley has been unbelievably involved because the Venice Biennale is enormous. There’s the country pavilions and the central pavilion, and she added a number of additional events this year. It’s a huge production with so many moving parts, and so from my interactions with her, she’s been incredibly involved. That said, she had a whole team of curatorial assistants distributed around the world, so we worked primarily with the assistant curatorial team. We weren’t meeting with her directly. Although, for some of our submissions, she would send a letter with very specific feedback that we would then incorporate.

**Ryan Bollom, AIA:** And I think we were very lucky, too, that we were a part of her “special projects.” We are a part of her own curation, as opposed to the country pavilions. So I think that provided a lot of freedom for our proposal that maybe we wouldn’t have had otherwise.

**DO:** That’s true. And I could also add that I was the architect of the Ghana pavilion at the Art Biennale last year. Ghana has not yet had a pavilion at the Architecture Biennale, but it was the second time that Ghana had a pavilion at the Art Biennale. The first time was in 2019, and the architect was David Adjaye. We did a follow-up for David with the same curator, Nana Oforiatta Ayim. In 2021, she developed a new vision for the future of Ghana’s museums, monuments, and natural heritage. The government of Ghana just recently reclassified this highest tier of natural heritage as part of the museum structure. I wrote the chapter on the future of museums for Ghana as a pan-African vision. Based on that initial set of ideas and conversations, she then invited me to do the pavilion last year. It was a real honor for us.

Lesley saw the pavilion last year, so she was very keen for an opportunity to revisit what we had originally proposed. That’s why this year’s pavilion recycles the physical components of last year’s Ghana pavilion. We redeployed and modified them in a number of different ways this year. It’s a

**Facing** *The pavilion’s modular bamboo configuration is self-structural, allowing it to be oriented in any direction.*

**Right** *This year’s pavilion recycles many components from last year’s Ghana pavilion, also designed by Osseo-Asare.*



big honor for us, but it's also tiring. The metaphor I always give is it's like you just finished doing the winter Olympics, and then you turn around and do the summer Olympics. We spent all of last year doing the Art Biennale, and then suddenly we're back again to do the Architecture Biennale.

**AT: How did that idea of continuity impact your inspiration or the different components of your proposal?**

**DO:** Going back many years, we've had a lot of interest in — as you know by the name of our firm — lowness. In the world of architecture, minimalism is usually understood as beautiful and simple white furniture in a white room. But those aesthetic ideas about what is minimal don't always take sustainability into account. If you really want to think about something that's minimal, you have to think about things like carbon footprint or your impact on the environment. We have a lot of interest in bamboo because it's a carbon sink, so it actually sucks more carbon out of the environment than you end up using to turn it into a building, in certain cases. Even in regions that have historically used bamboo, the material has not always transitioned effectively into the vocabulary of modern architecture, mainly because every stick of bamboo is different. They're non-standard. With lumber in the U.S., the trees are all different, but you go through a lot of procedures to end up with dimensional lumber. These same processes are just beginning for bamboo. That's why in Nigeria and Ghana, we were working experimentally with bamboo and trying to solve this fundamental problem of how to take a non-standard bioproduct and turn it into standardized elements for construction.

**RB:** DK has been working on this technology since his undergrad thesis 20 years ago and continued to develop it in his graduate thesis. Taking it to the next step happened in 2019, when we were finalists for MoMA PS1. The modules were first introduced at that point, and we started to figure out the technology for how to put this thing together quickly and smartly and efficiently. We worked with Drophouse Design to develop the joints. Christian Klein and Matt Satter helped make prototypes of the first joints and figured out how to fit them together. We had our proposal for the first prototype, and there's been several other iterations

since then. There's a number of different systems involved, and each one has evolved over time with each iteration.

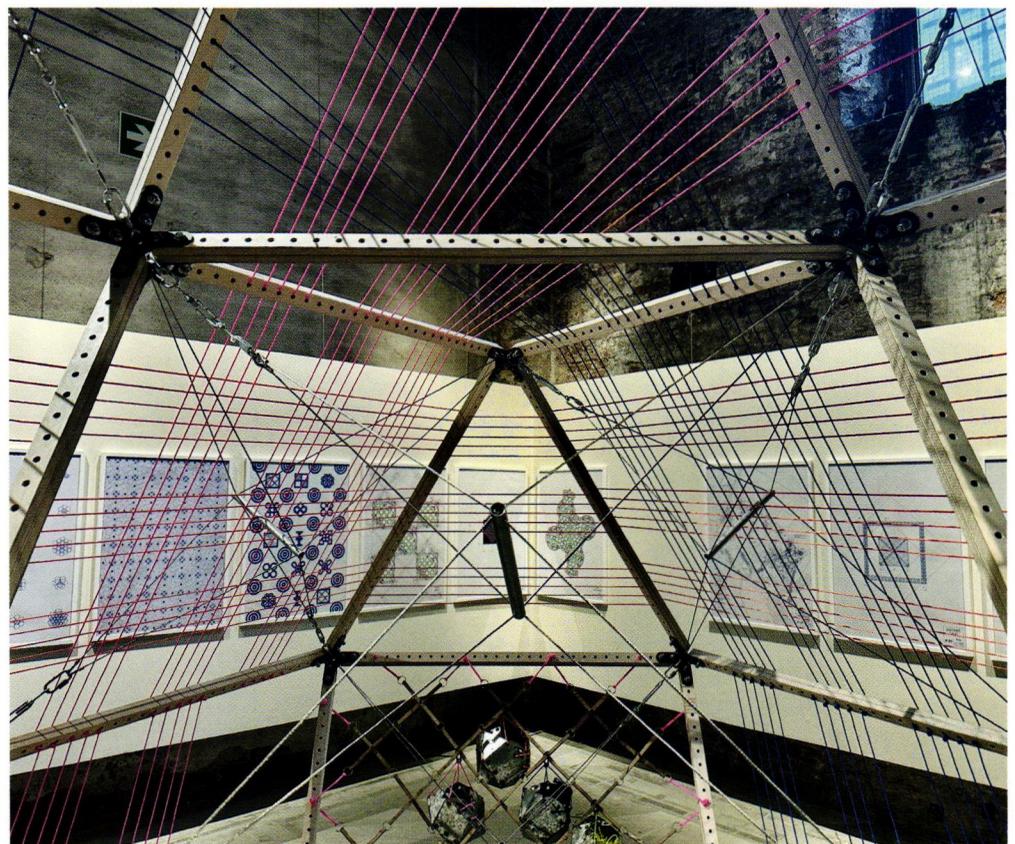
**DO:** These structures, we call them *fufuzela*. It's a neologism that's trying to underscore the shared history that Africa has. If you watched the World Cup when it was in South Africa, they had what looked like plastic trumpets — they're called *wuwuzela* — and they just make one sound. Traditionally they were understood as ecclesiastical instruments, used in religious ceremonies. So they had a certain role that they played within society. Africa is very much connected to sounds. Many cultures historically, at least in West Africa, would also use drums to communicate information between different areas. And in West Africa there's a food called *fufu*, which is like a dough of pounded yam, cassava, or plantain. Different groups of people have their own recipe, and you normally eat it with a kind of soup or stew. You eat as a group in a way that brings people together. It's very emblematic of African culture. It's also representative of how close people are to the land. We put these words together to talk about an architecture of community.

We also understand them as embryos of a future architecture which is alive and sentient and

mobile. Sometimes people find it very strange when we talk about that. But in many African understandings of reality, everything that is physical is considered to be spiritually active. We might talk about the human soul, but in many African cultures everything that is material has a soul or spirit energy. That means that a stone is alive, and a river is alive, and a mountain is alive. It's a bit meta for a lot of mainstream architecture, but that's why we see this as a long-term project of discovery and experimentation. But we do talk about the *fufuzela* as a living structure.

**AT: I know you just now finished the installation process over in Venice. Were there any challenges that came up, or anything that worked particularly well due to your prototyping process?**

**DO:** Our main challenge was logistical. It's always tricky to move a bunch of people between different countries. Also, we do design-build, so we built our pavilion. A lot of other architects relied on local contractors or technicians, but for the most part we built it ourselves. We had two or three days, with a bit of help from a few technicians. We came here with bags full of power tools and started cutting and making and building.



Beyond that, what did help us is the fact that we have been doing this in a massively iterative way. Like Ryan said, I've spent years just building things with no budget in a forest in Nigeria or different neighborhoods in Ghana in a flexible, freeform, experimental way. That helped us to understand the materiality of bamboo and its peculiarities. Since 2019, when we were finalists for MoMA PS1, we've been building and experimenting and iterating. France had a national arts and culture intervention called "Africa 2020," which was looking at the unique relationship that France has had historically — and continues to have — with Africa. We were commissioned to design a microuniversity that was somehow mobile. There, we made the first two full-scale prototypes of the fufuzela.

The fufuzela from France then traveled to Germany and were re-exhibited there. We also used digital fabrication equipment to produce components for that exhibition in Germany. After Germany, the structures then traveled to Senegal for the Dak'Art Biennale, and they are now in Ghana. The components of the one made with computer-controlled fabrication equipment became the Ghana pavilion in Venice last year. Those same elements were repurposed this year for the Architecture Biennale. Doing

this series of exhibitions allowed us to have many microtests for different design aspects. We are now sharing it as an open-source technology that anyone can use.

**AT: As a conscious choice made by the curator, most of the participants in "The Laboratory of the Future" are small firms or individual designers. What is the significance of giving this large platform not only to designers speaking to Africa and African diaspora, but also to smaller designers within that group?**

**DO:** I think one of the things that's really at the core of our work is we believe that high design and high art, at the end of the day, are always made by people. Architecture is built by people, but sometimes the folks from the building industry tend to be cut out. I think because we also build, we see everyone as collaborators: clients, other architects, and the tradesfolk we work with to put buildings together. We're saying that architecture has to be understood as something that is collaborative and involves lots of different people from different walks of life. We're saying that architecture is not just about architects; it involves the whole industry.

In terms of our exhibition, the main structure is playing a film on two screens, and there's a series of drawings along the walls where we're partly explaining our process of collaboration and partly showing the blueprints of this open-source technology. In a weird way, the screen is a form of communication. Through the screens, the structures are able to tell you a story. One of the drawings on the wall is of the fufuzela. In this drawing, we're showing how it's a prototype of an architecture which is not fixed in place. Normally, architecture begins with a foundation and then you build up from there. But here, this is actually self-structural — you can reorient it because it has no up; it has no front; it has no top. It can turn itself into any configuration.

**AT: By showcasing this open-source technology through the pavilion and your drawings, what do you hope that people who see the structure — and the technology behind it — take away from the experience?**

**DO:** I know this sounds grandiose, but in a way, the fufuzela are a prototype for an entirely new world of architecture. So much of architecture is built up from the DNA of the box, but the fufuzela is built up from the DNA of a sphere. So it leads to an entirely different species of structural systems. It's hard to understand from drawings, but when you're physically in the space, you experience what it means to be in a spherical space. It's very different. There are no corners, and sound resonates because it doesn't have corners to die away in. It's definitely a new species of architectural and structural language. I think the main story of the fufuzela is that it's a scaffolding for architectural experimentation. The hope is that when people see it, some will consciously seek it out and others may be unconsciously influenced. We see ourselves as people who want to make the future positive for everyone. We hope to build more bridges between communities and also between Africa and other places like the U.S.



**Facing Drawings** illustrating the collaborative process of developing the fufuzela are an integral part of the exhibition.

**Left** Low Design Office will continue to develop the open-source technology of the fufuzela after the Biennale ends.

Abigail Thomas works at McKinney York Architects in Austin.

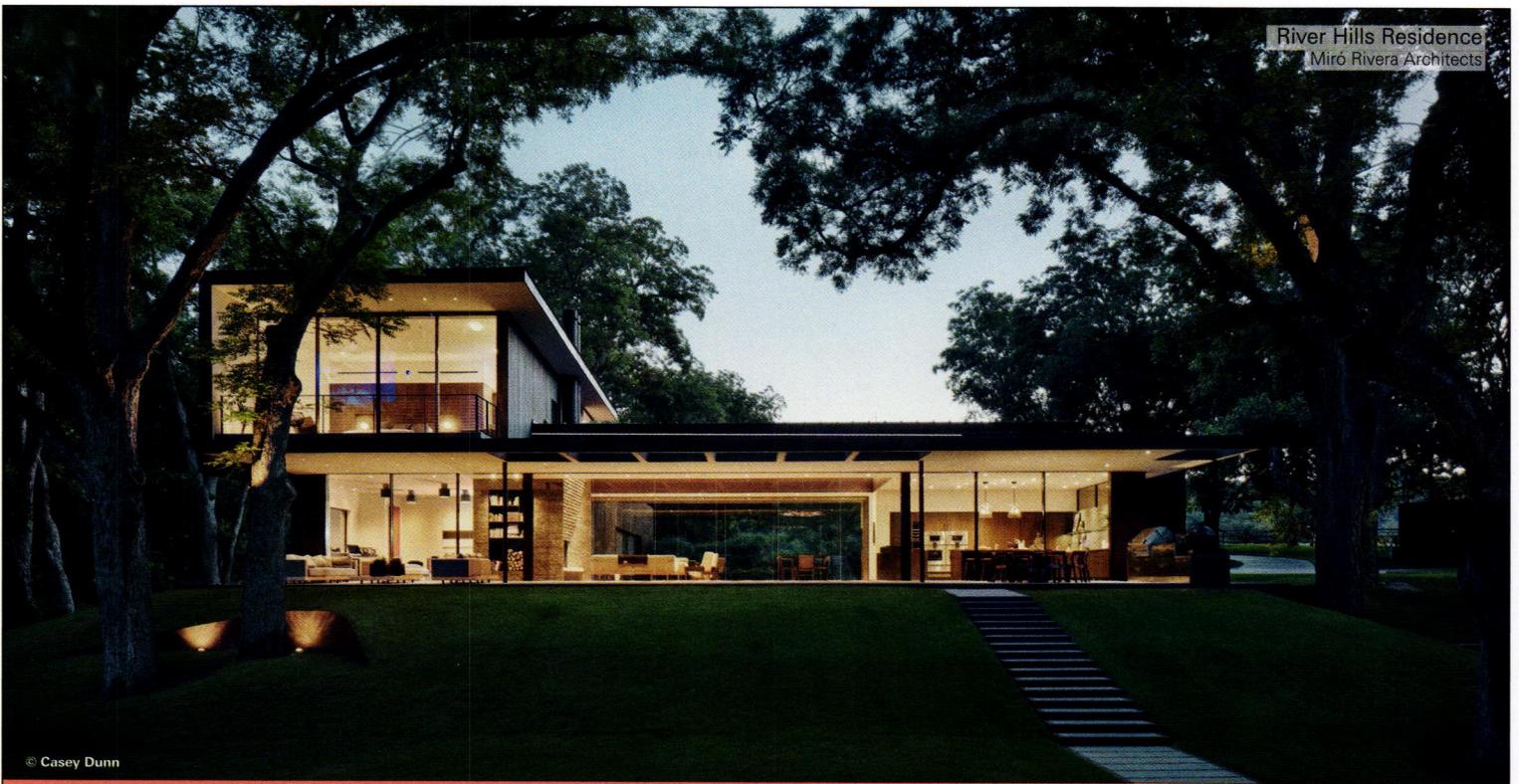
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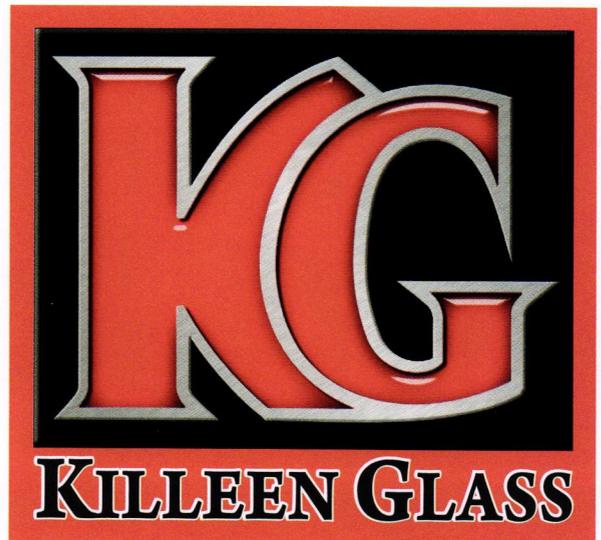
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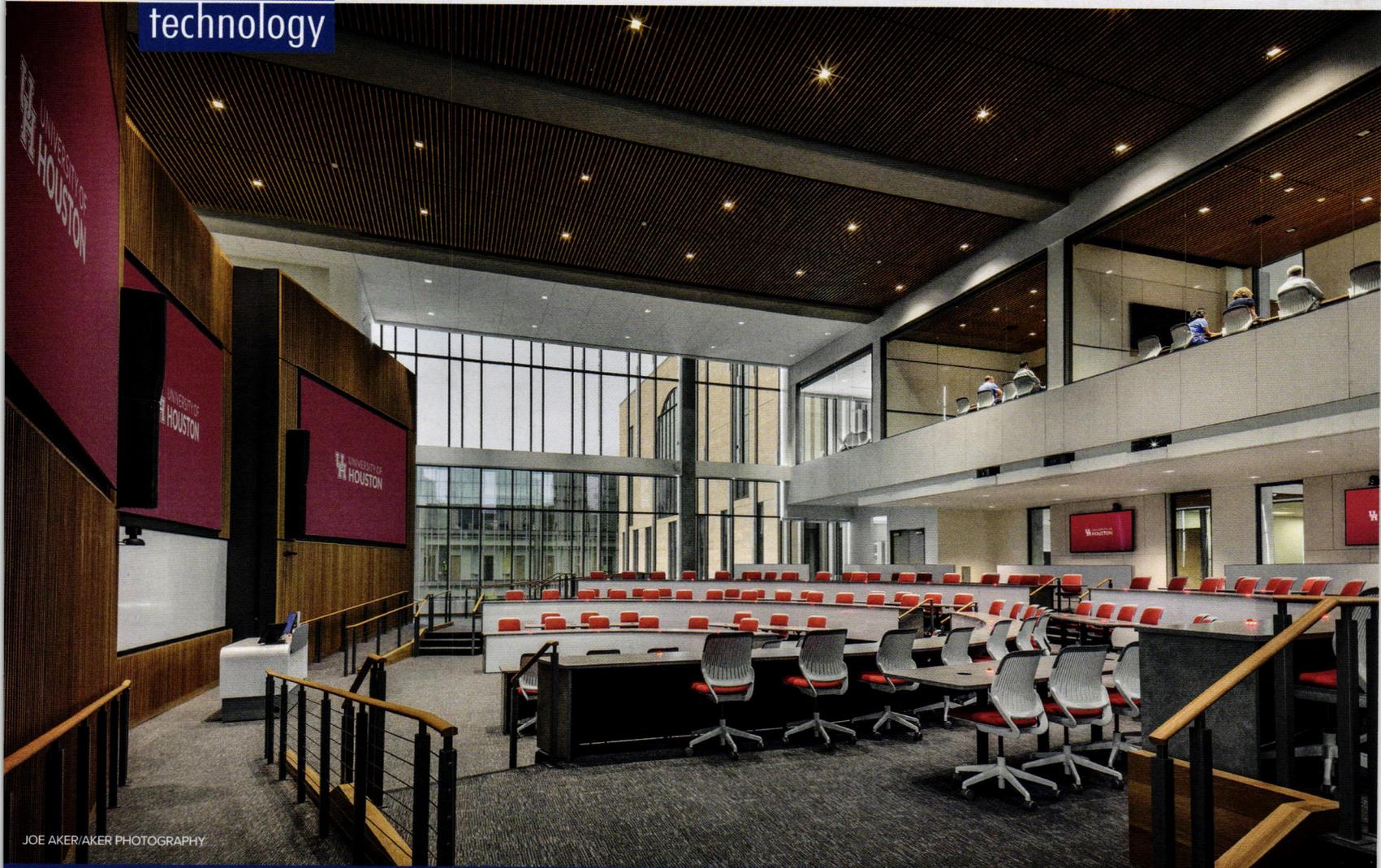
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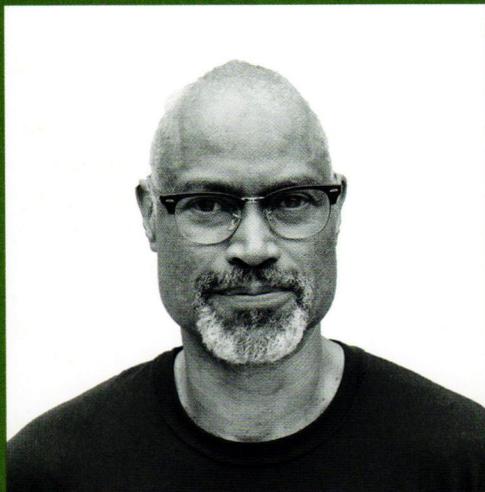


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# 2023 Design Awards

## The Jury



**Douglass Alligood, AIA, NOMA**  
Partner, Bjarke Ingels Group  
New York City

Alligood has more than 40 years' experience working across a wide range of projects and typologies, from single-family homes, commercial/residential towers, hospitals, education facilities, and cultural institutions to large-scale master planning and urban design. As a partner at BIG, he has focused on increasing the firm's technical expertise in the functional aspects of design and building performance. Alligood has been a volunteer and appointed member of several community planning groups, including the Urban Design Forum and NOMA.



**Paola Calzada**  
Founder, Paola Calzada Arquitectos  
Mexico City

Founded in 2008, Calzada's studio takes an interdisciplinary approach to sustainability and fuses architectural, furniture, interior, textile, and industrial design. Calzada is also the founder of Luken Furniture, an ecological design brand made with recycled material that has been recognized by IDA, Diseña México, and Dezeen. She has previously worked with Matteo Thun & Partners in Milan and JSa in Mexico City and has been recognized as one of the most outstanding female architects practicing in Mexico.



**Thomas Robinson, AIA**  
Founder and Principal, LEVER Architecture  
Portland, Oregon

Robinson co-founded LEVER Architecture in 2009 with the goal of making great design more accessible to projects regardless of budget or type. Today, the firm is recognized for design excellence and material innovation and collaborates with communities, institutions, and creative companies to design buildings and spaces that elevate the human experience. Prior to establishing LEVER, Robinson led cultural and institutional projects for Allied Works and Herzog & de Meuron.

# On Process

by James Adams, AIA

Four-time Academy Award-winning actor Katherine Hepburn once said: "As for me, prizes are nothing.... My prize is my work." The sentiment is easy to appreciate, especially in the motion picture industry, where consumption of the artform by a wide audience is critical to its success and an achievement in its own right. But in a field like architecture, where the work is typically experienced by a smaller audience, many architects and designers yearn for the validation and promotion that come with a formal award.

Design awards programs, whose audiences include both the architecture community and those who patronize it, serve multiple purposes. They are important in their effort to scrutinize and elevate the best work submitted each year. They also showcase architectural aspirations, and when conducted in a fair manner, they bring legitimacy to innovation. In addition, a well-prepared award submission provides the discipline for excellent marketing material, even if no formal recognition is received.

The Texas Society of Architects Design Awards program strives to accomplish these goals through its mission "to recognize outstanding architectural and urban design projects by architects practicing in Texas to promote public interest in design excellence." This year, the program received 234 entries — a 50 percent increase over the year prior — to the delight of the Design Awards committee. While that may read as bad news for architects wishing to improve their odds of receiving recognition, it is excellent for the future of the awards program and for the goal of elevating great design in Texas.

What does it take to win a design award? It's a simple question with a very complex answer. This year, as in the past, the instructions to the jury focused on merit. There were no categories; there were no restrictions on how the design awards were selected. The process was developed by the jury during the deliberations, in a manner of their own choosing. The submissions were anonymous, and questions from the jury regarding projects were addressed only with statements noted in the submission.

Observing these deliberations is a fascinating process and a rewarding aspect of involvement with the committee. From the sidelines, we quietly watch the jury develop their own system of recognizing — fairly — the work submitted. Jurors are incentivized to arrive early and spend time together over the two-plus-day process. This affords them the opportunity to build trust with each other and work collectively. Few things in architecture happen so quickly and with such thrilling results as a good jury finalizing their selections.

The TxA Design Awards program is held in high regard, and this is due largely to the quality of work in Texas. It is also due to the integrity of the program, and TxA's willingness to invest in building a great jury each year — something the committee begins working on nearly a year in advance.

Jury selection is a collaborative process in which a diverse group of volunteers and staff identify a dynamic slate of thinkers, innovators, and experts who have proven ability to elevate and educate us with their critical-thinking skills. A candidate's professional persona, diversity of experience, background, and location all factor into the selection process.

On April 20–21, we were honored to convene a dynamic and thoughtful jury. Paola Calzada, the founder of her eponymous small firm located in the Polanco neighborhood of Mexico City, brought a focus on comprehensive interdisciplinary sustainable design. Thomas Robinson, AIA, the founder and principal of LEVER Architecture in Portland, Oregon, contributed his experience in innovative building material use that is also focused on sustainable practices. Complementing them was Douglass Alligood, AIA, NOMA, a New York-based partner at Bjarke Ingels Group, who brought expertise in the planning and design of large-scale, complex projects.

Prior to gathering at the TxA office, the jury was sent copies of all 234 entries with the assignment to independently review each submission and provide an initial non-binding recommendation on whether or not to award the project. Once in the same room, the jurors worked effectively to develop and communicate their goals collaboratively. This included discussions on the importance of a great idea versus the execution of a good idea. They verbalized the value they placed on the consistency of a project and the story of its purpose. Candidly, they agreed that the quality of the imagery and photography was fundamental to how they viewed a design. As an observer, I imagine that the sheer number of submissions forces the jury to be expedient in their initial review. Only upon subsequent discussion could they curtail the submissions into a manageable group. This was a fair and inclusive process in which jurors were able to voice their individual thoughts, ultimately arriving at 23 award-winning projects.

Each year, many previously unrecognized projects are resubmitted, and often the entry has been further refined. A critical factor that impacts success in a given year is the fact that each jury is different and views each project uniquely, and each submission is viewed in the context of other projects submitted that same year. The ability to show only the best supporting documents and imagery to tell a concise story is fundamental to success in this program.

Of this year's submissions, 47 percent were by firms located in Austin, 18 percent by firms in the Dallas-Fort Worth area, 12 percent by Houston firms, 9 percent by San Antonio firms, 9 percent by firms in other areas of Texas, and 4 percent by firms outside of Texas.

Projects in Austin comprised 35 percent of the projects submitted; Houston, 15 percent; the DFW area, 14 percent; San Antonio, 4 percent; other areas of Texas, 24 percent; and projects outside of Texas, 8 percent. Of the 23 winning projects, 11 are located in Austin, four in Houston, one in Dallas, one in San Antonio, four in other areas of Texas, and two outside of Texas.

Thirty-eight percent of submissions were residential construction and 62 percent non-residential. Winning projects included 13 residences and 10 non-residential works.

Reflecting upon this jury's findings and the high quality of work recognized should bring great pride and inspiration to our architectural community in Texas. Each award presents us all with a call and a challenge to elevate our own work in order to make our built environment as effective, sustainable, and inspiring as possible.

James Adams, AIA, is the chair-elect of the TxA Design and Studio Awards Committee and an architect at Corgan in Dallas.



## 8VC

"Sometimes it's about the furniture; sometimes it's about the furnishings; and sometimes it's about the decorative ceiling — but they don't divert your eye to too many different places at once. They're really able to keep the focus and make it interesting."

— Douglass Alligood, AIA, NOMA

**Location** Austin

**Client** 8VC

**Architect** Michael Hsu Office of Architecture

**Design Team** Michael Hsu, FAIA, NOMA, Ken Johnson, Chet Morgan, AIA, Erin Hamilton, Julie Klosterman, Claire Levine-Kay, Arielle Shaves

**Contractor** The Burt Group

**Civil Engineer** WGI

**MEP Engineer** AYS Engineering

**Structural Engineer** Structures

**Landscape Architect** LandWest Design Group

**Waterproofing Consultant** Acton Partners

**Signage** Building Image Group



A 100-plus-year-old bungalow in Austin's South Congress neighborhood was transformed into headquarters for a venture capital firm. Inspired by the building's original character, the design incorporates contemporary elements that respect and enhance its heritage. A glazed exterior corner emulates the original screened porch and reorients the entry to the back of the space, allowing for a wraparound plaza connecting the main building to a clubhouse boardroom. The interior layout took cues from the existing chimneys and leaned into dark, warm tones. A careful selection of materials and color-mapped palettes — including walnut wood floors, lime wash paint, wall coverings, plaster arches, and marble finishes — creates a sophisticated study-like atmosphere that is complemented by a mix of vintage and modern luxe furnishings.





## Alta Vista Residence

"I really appreciate that, at least from the street, it's not overly scaled. It feels residential, but it's also, in a way, grand, like these oaks are grand, when it needs to be."

— Thomas Robinson, AIA

**Location** Austin

**Clients** David and Janet Cooper

**Architect** Alterstudio Architecture

**Design Team** Kevin Alter, Ernesto Cragnolino, FAIA, Tim Whitehill, Michael Woodland, AIA, Matt Slusarek, AIA, Haifa Hammami, Shelley McDavid, AIA

**Contractor** Abode Modern Homes

**Structural Engineer** MJ Structures

**Landscape Architect** Aleman Design Build

**Geotechnical Engineer** Capital Geotechnical Services



The Alta Vista Residence is situated at the edge of an escarpment between several live oak trees. A delicate roof defines the entry and carport and floats above a vertical-board-formed concrete wall. Visitors pass under the limbs of a magnificent live oak and across a modest bridge to enter the home, which opens onto the canopies of two more live oaks via glass panels that slide into an adjacent wall. Concrete is set against rift-sawn white oak, anchoring the interiors against the pull of the outdoors, and abstraction is used to focus attention on the subtlety of light, material, and circumstance. An ADU and extra 1,300 sf below the entry level take advantage of the change in section, tucking unobtrusively into the hillside.





## Berkshires Farmhouse

"It's respectful of its environment and respectful of the materials, because they let them develop over the years. ... It will always keep on changing in accordance with the environment, which I respect a lot, not trying to keep things the same, because nature is ever changing."

— Paola Calzada

**Location** New Marlborough, Massachusetts  
**Clients** Emily Newman and Jeremy Stanton  
**Architect** Kinneymorrow Architecture  
**Design Team** Michael Morrow, AIA, Jessi Mills  
**Contractor** Built by Owner  
**Structural Engineer** Insight Structures



When their house burned down, a couple built a new home on their small Berkshires farm nearby. Constructed by the husband, a chef and butcher by trade, with help from his brother and a friend, the house is sited on a hill with 360-degree views. Standing-seam weathering steel was selected for the skin, and ash and hemlock used for cladding was felled, milled, and seasoned on site. The home's gabled form bridges a saddle in the earth, creating a carport below and a covered entry into a basement utility space. Above, the plan is split lengthwise: Private spaces are aligned at the back, with the kitchen, dining, and living areas along the front. The communal spaces are anchored by oriel windows and bookended by screened porches.



## Canterbury House

"This is a new typology about how you can organize around a porch. Instead of it being in front of the house, it becomes the heart of the house and creates this sense of a celebratory, almost civic, space within a very modest residential building."

— Thomas Robinson, AIA

**Location** Austin

**Client** Nils Timmerman

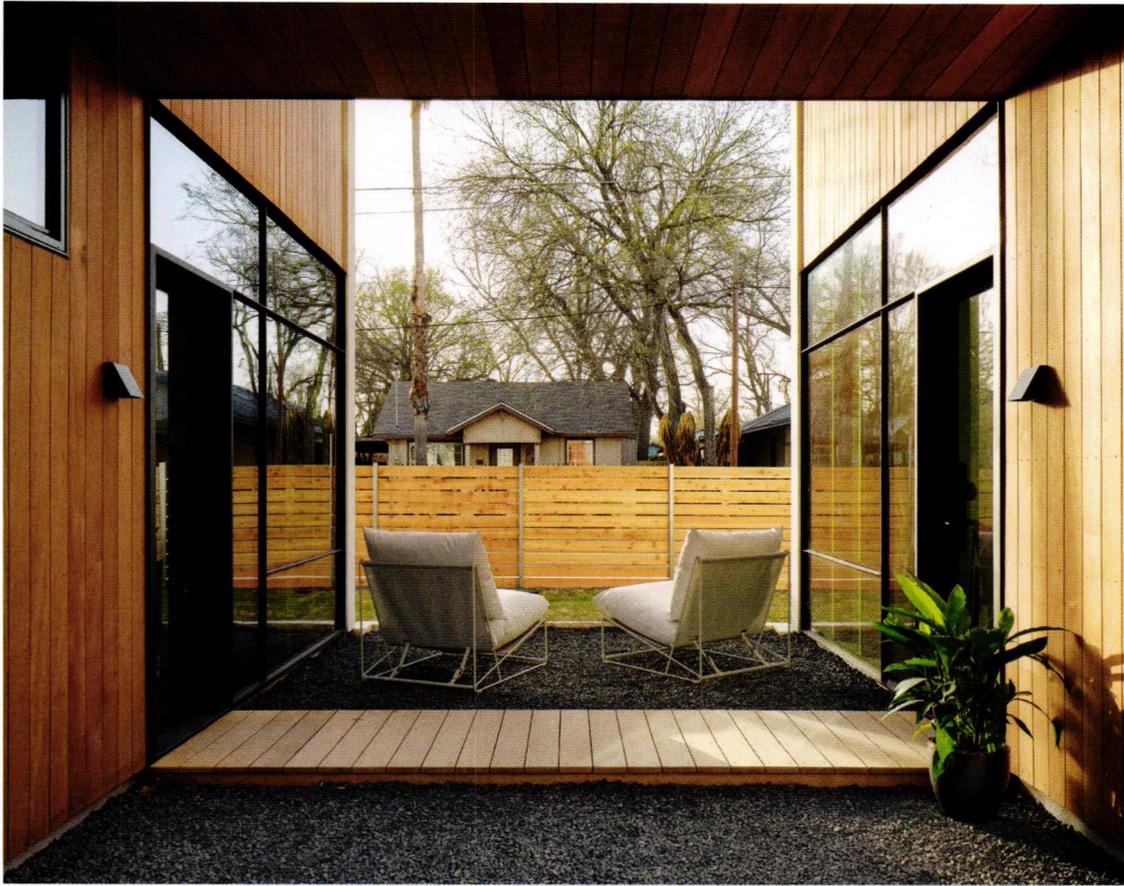
**Architect** Murray Legge Architecture

**Design Team** Murray Legge, FAIA, Lincoln Davidson, Luca Sensie, Michael Norris

**Contractor** Curate

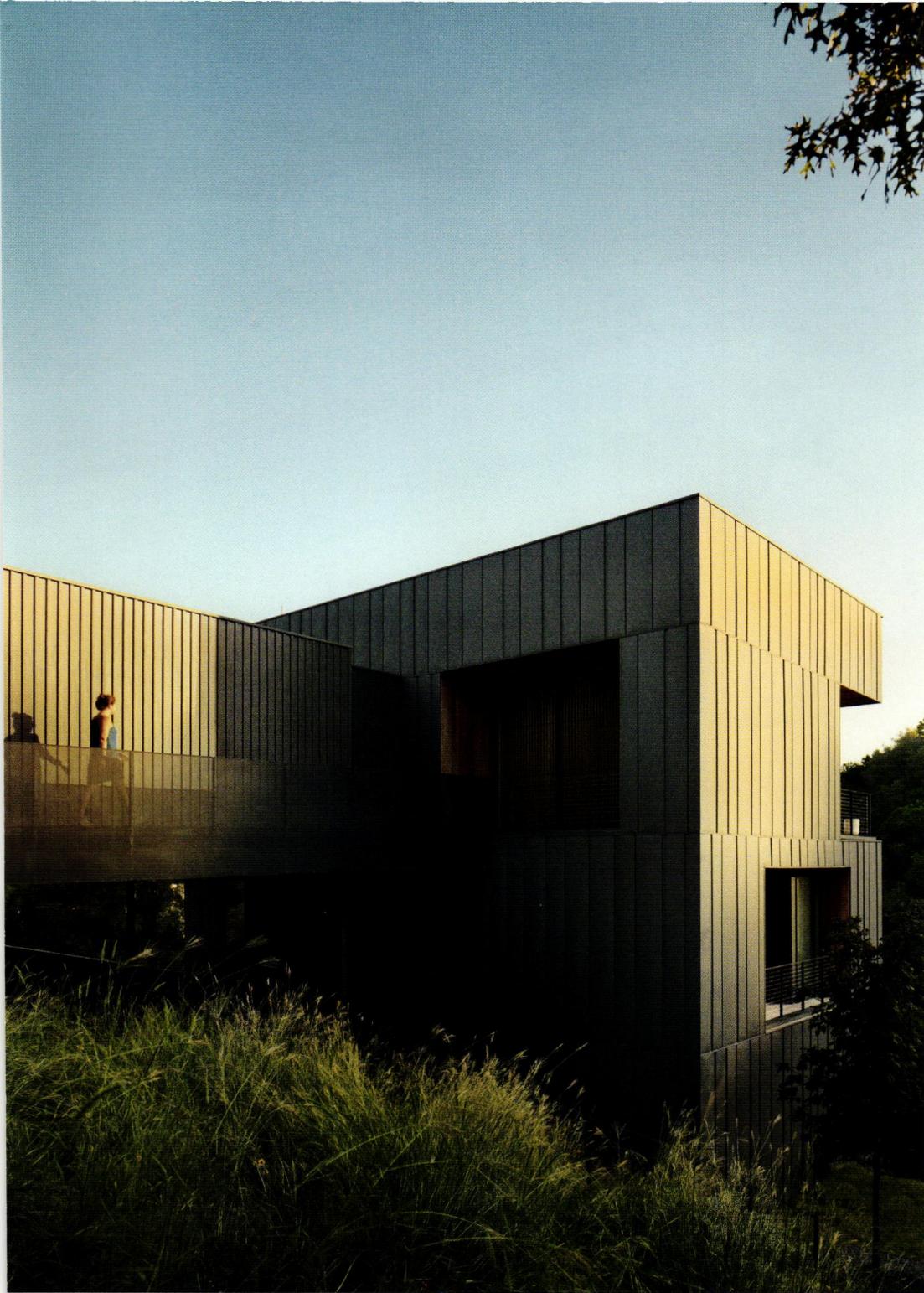
**Structural Engineer** Duffy Engineering

**Civil Engineer** LandDev Consulting



In Austin, modest inner-city houses are being torn down to create large, luxury single-family dwellings. In contrast, this client sought to build four super-efficient, compact homes on a vacant lot. The Canterbury House — with two bedrooms, a media room, and a fully detached guest suite in only 1,680 sf — is one of these units. The home's form is inspired by traditional dog-trot houses, with the courtyard serving as a core that extends living space outdoors. White stucco clads most of the exterior, while the courtyard uses a garapa rainscreen system and is shaded with a steel brise-soleil. On the interior, modest materials, such as white subway tile, stick framing, and plywood bay windows, bring warmth into the living space and bedrooms.





## Falcon Ledge Residence

“The way it’s situated in the site is the most successful thing about this project — how the views are descendant and ascendant, the way that not one view is the same. ... It’s not about money or about luxury; it’s about the luxury of nature.”

— Paola Calzada

**Location** Austin

**Clients** Patricia Snodgrass and Doug Swarin

**Architect** Alterstudio Architecture

**Design Team** Kevin Alter, Ernesto Cragolino, FAIA, Tim Whitehill, Matt Slusarek, AIA, Haifa Hammami, Elizabeth Syndor, AIA

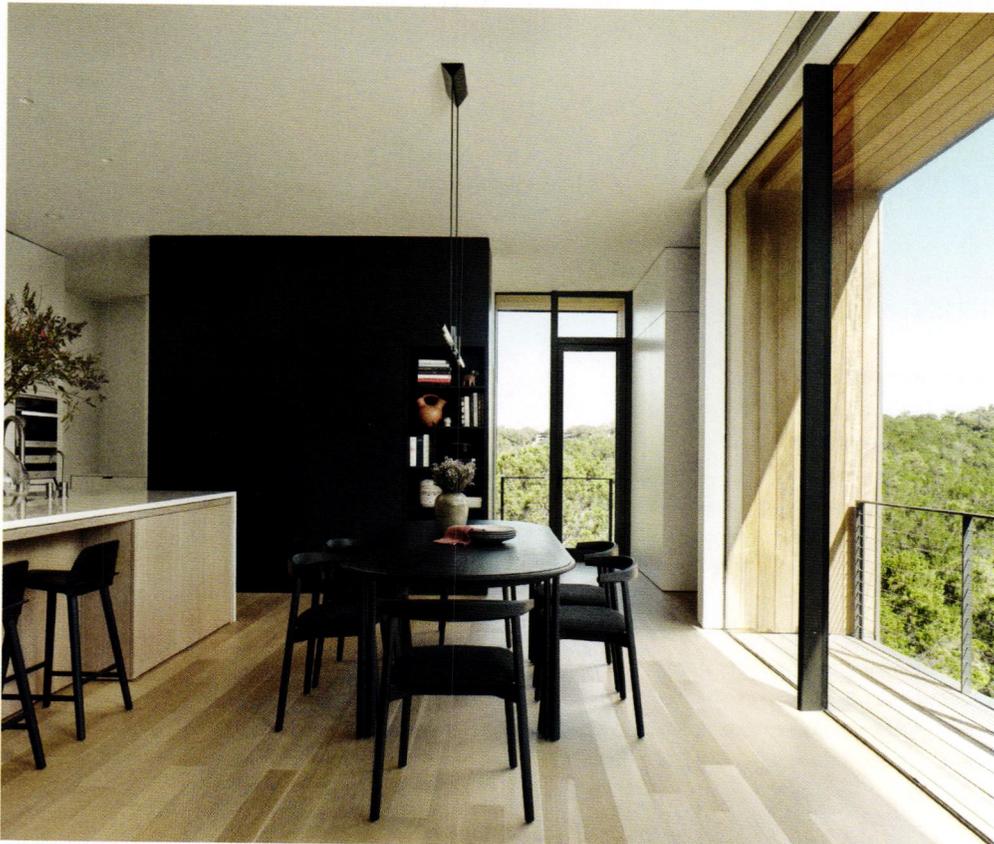
**Contractor** Matt Sitra Custom Homes

**Structural Engineer** MJ Structures

**Mechanical Engineer** Positive Energy

**Geotechnical Engineer** Capital Geotechnical Services

**Landscape Architect** Aleman Design Build



The Falcon Ledge Residence was built on a property long written off as a possible home site, and the building's form — an unexpected tower rising above the tree canopy — was largely determined by the logic of its sequencing. A platform built adjacent to the street for construction staging later became a garage and bridge connecting to a tall, taut home organized with living spaces on top and private spaces below. Oriented for energy efficiency, the compact volume features deep recesses framing views through a steel panel skin, operable windows promoting cross ventilation, and glazing strategies that optimize daylight. The design is rooted in an ecological approach that acknowledges finite resources as a positive contributor in the creation of ethical architecture.



## Fierce Whiskers Distillery

"I always appreciate when an architect speaks the language of the product that it's trying to sell, and when they understand the importance of that product as historical, tasteful, aged. All those characteristics are there in the architecture."

— Paola Calzada

**Location** Austin

**Client** Fierce Whiskers Distillery

**Architect** Overland Partners

**Design Team** Adam Bush, AIA, John Douglas Burleson, Charles Schneider, AIA, Jakob Hyde, Ramiro Guardiola, Angela Toscano Ramos, Rui Xiong

**Contractors** Sabre Commercial (Distillery), IE2 Construction (Tasting Room)

**Structural Engineer** Datum Engineers

**MEP Engineer** EEA Consulting Engineers

**Civil Engineer** Southwest Engineers

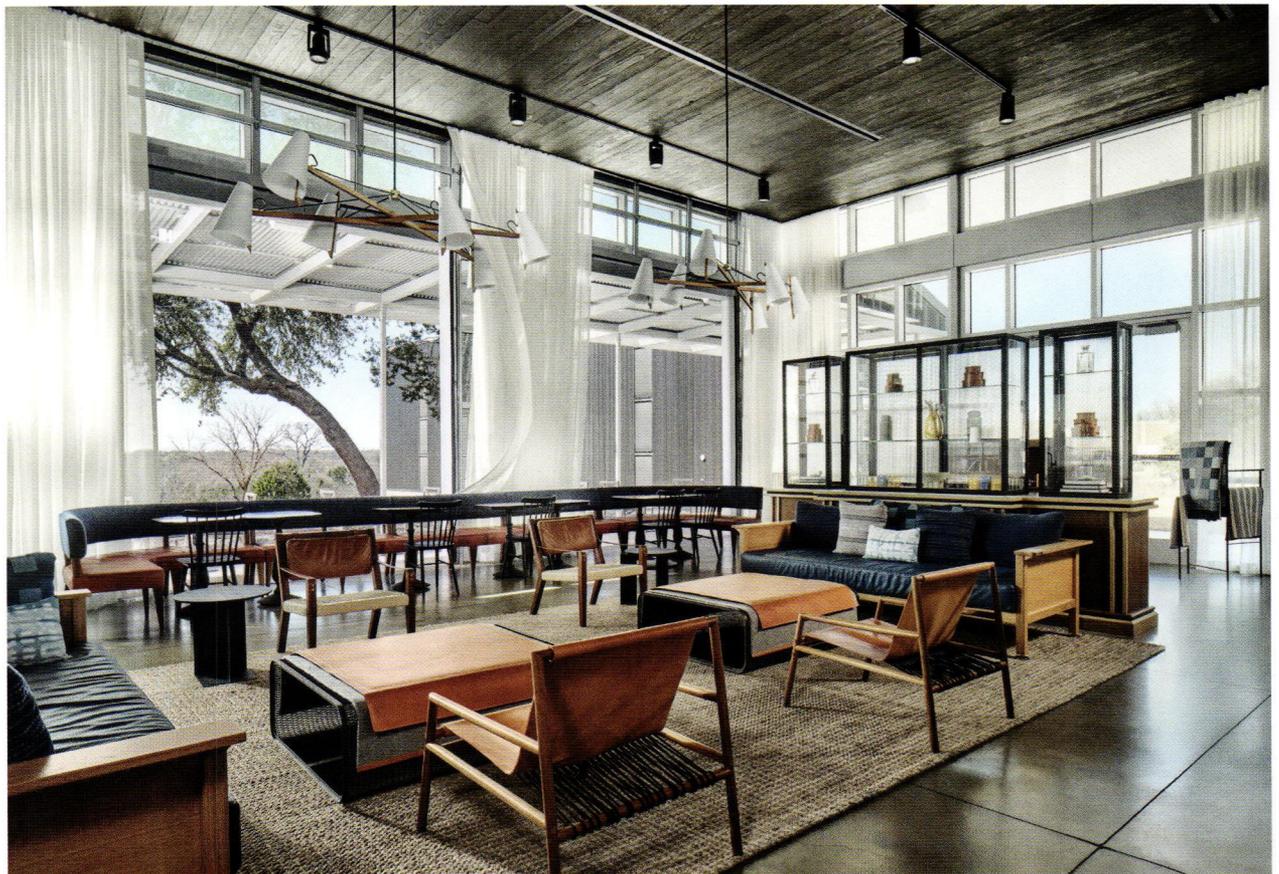
**Life Safety Consultant** Austin Permit Service

**Interior Design – Tasting Room** Brand Bureau

**Solar Array** One80 Solar



Fierce Whiskers is the first full whiskey production and barrel storage facility permitted within the city of Austin and the first distillery of its kind in Texas. The distilling building, with its rooftop solar arrays, runs east/west for ideal solar orientation; it houses production, with milling, cooking, fermenting, and distilling spaces on full display. The rickhouse is oriented north/south to maximize heat gain potential for barrel aging. A first-of-its-kind louver system and open grate floors modulate airflow around barrels to control the aging process. End bays house egress stairs and barrel lifts, with additional louvers offering glimpses to the barrels inside. Visitors can observe the entire process from the facility's tasting room via overhead doors connecting back- and front-of-house spaces to the outdoors.





## Ghostline Kitchens

"You might expect the appetite for architecture to stop at the porch, and then once you get inside, it's all kitchen. But the interior space is also quite wonderful and beautiful. ... I'm inspired to think this is something that could happen in other cities."

— Thomas Robinson, AIA

**Location** Austin

**Client** Ghostline Kitchens

**Architect** A Parallel Architecture

**Design Team** Eric Barth, AIA, Ryan Burke, AIA, Aaron Manns, AIA

**Contractor** Capital Constructors Group

**Structural Engineer** Arch Consulting Engineers

**MEP Engineer** AYS Engineering

**Civil Engineer** KBGE/Civil & Environmental Consultants

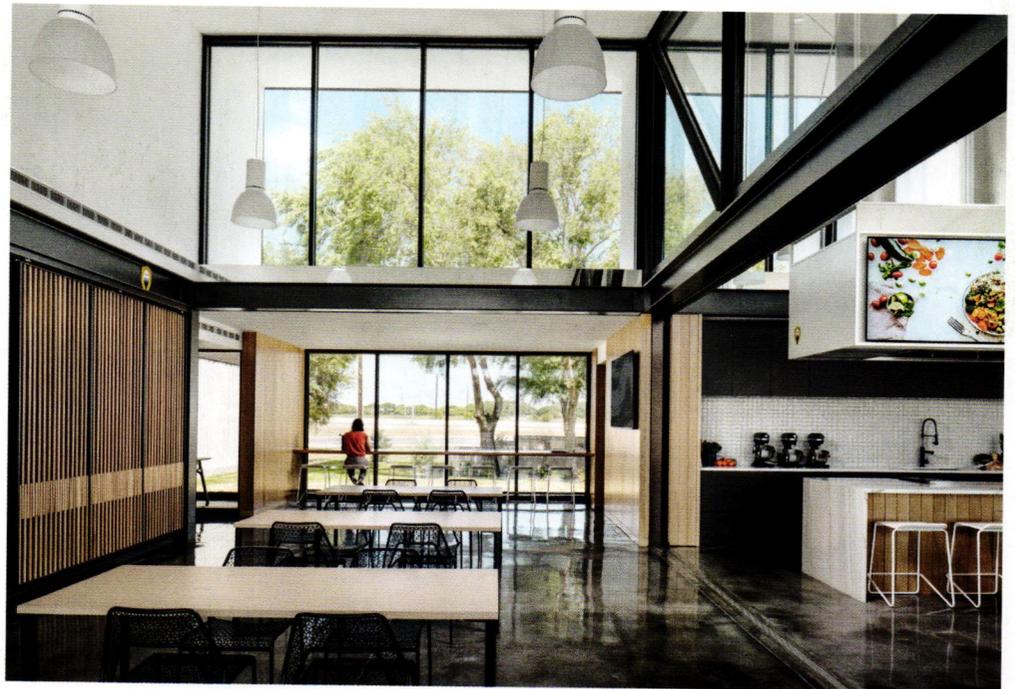
**Geotechnical Engineer** ECS Southwest

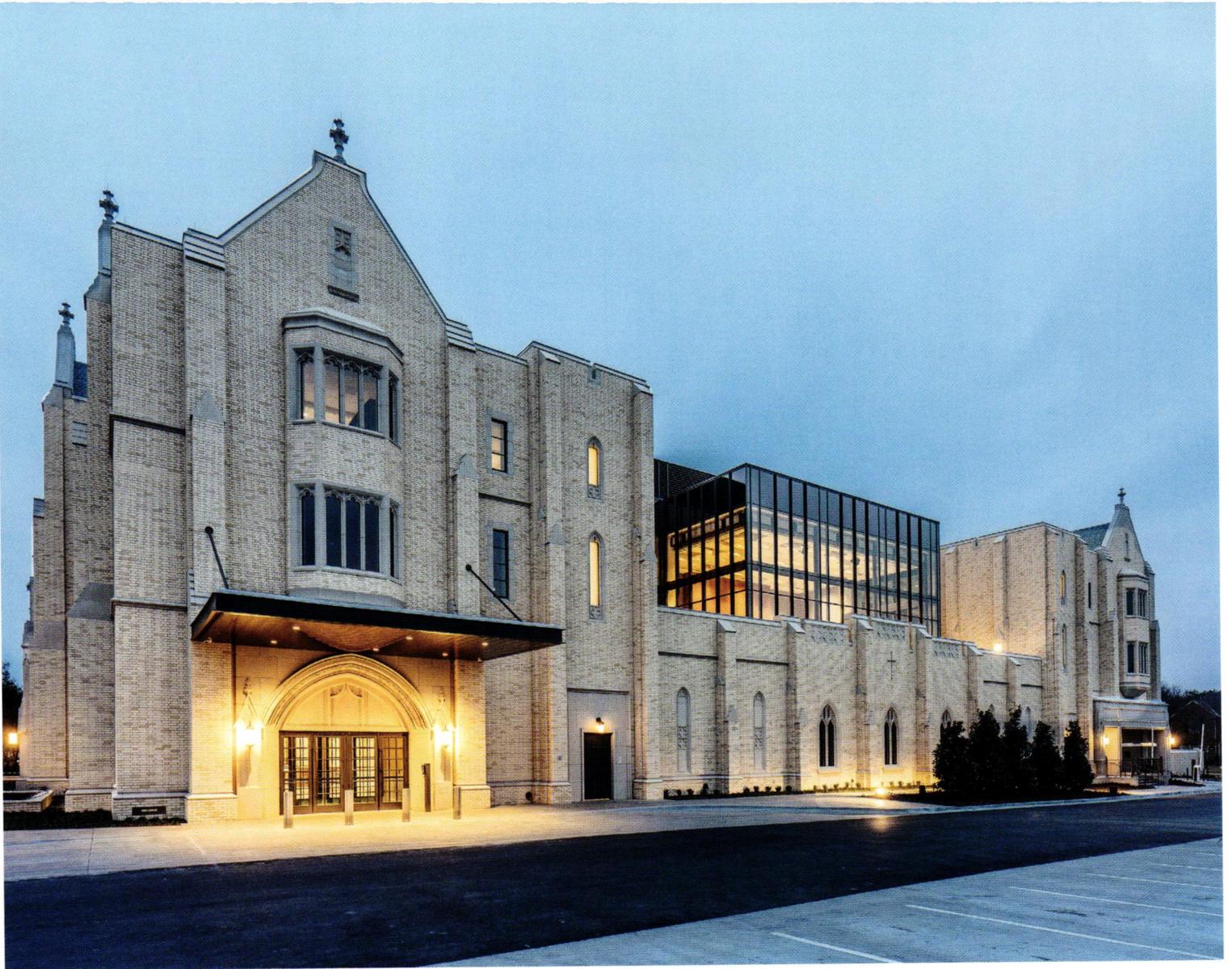
**Kitchen Consultant** GOTU Consulting

**Landscape Architect** Benkendorfer + Associates



While the creative office as a typology has flourished over the past 30 years, commercial kitchens have largely been relegated to anonymous windowless buildings and basements. This prototype flagship facility in South Austin represents the evolution of the food industry. It creates an accessible, affordable food production facility serving chefs, bakers, restaurateurs, and food vendors in a purpose-built space designed to foster creativity, collaboration, and well-being. The steel and glass coworking and lobby space is flooded with daylight and connects to covered outdoor spaces and a community-focused “fairground.” The production kitchens and warehouse spaces balance efficiency, flexibility, and comfort. The result is a highly functional and adaptable building that can transform with the ever-changing trends and technologies of the industry.





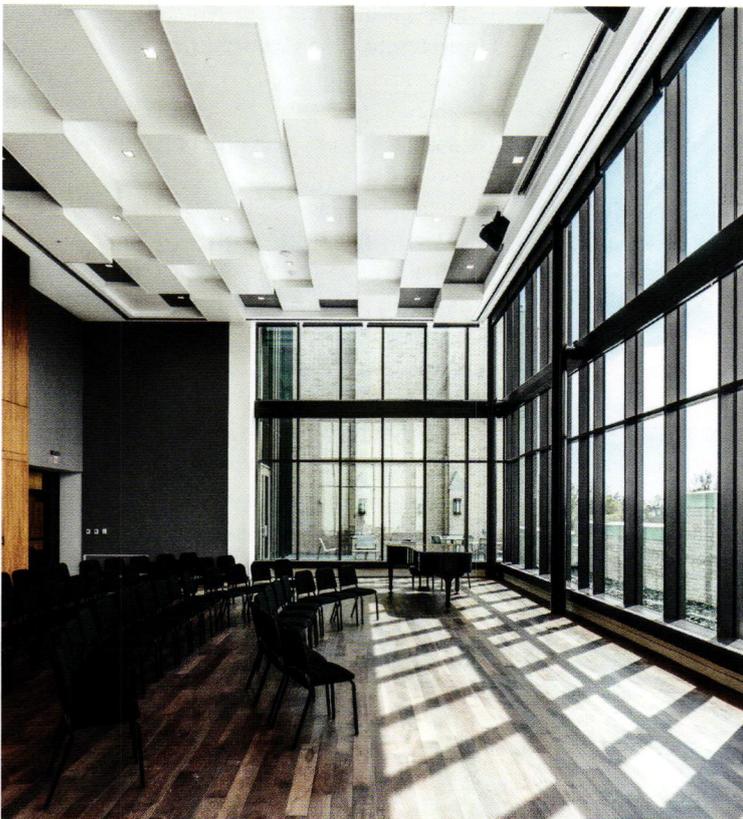
## Highland Park Presbyterian Church

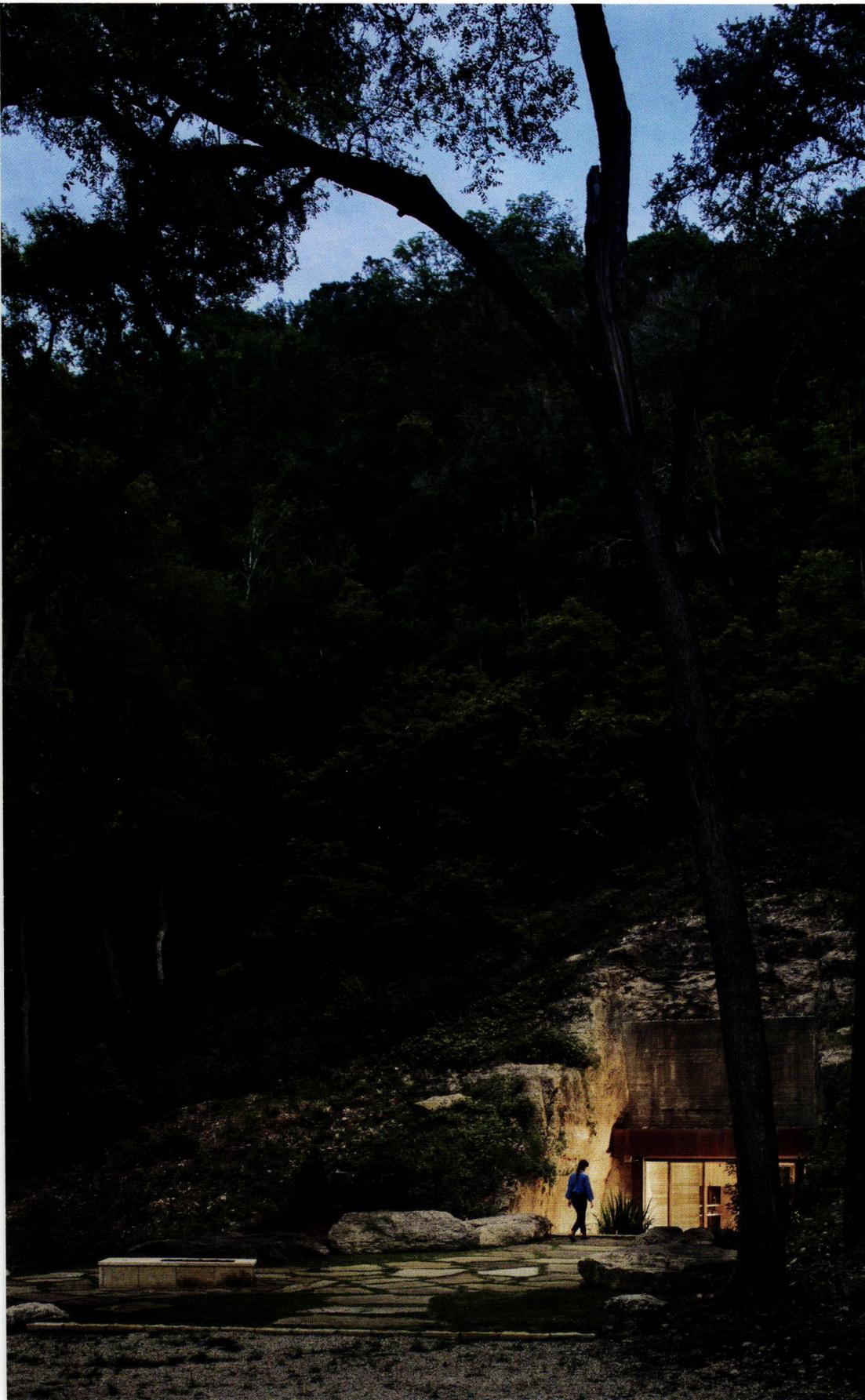
“Even in their presentation, the design team uses the term ‘respect,’ and that’s exactly what I see in this project. They’ve respected the historic parts of the building ... and the new parts of the building are designed artfully, artistically, and in an aesthetically pleasing way that fits.”

— Douglass Alligood, AIA, NOMA

**Location** University Park  
**Client** Highland Park Presbyterian Church  
**Architect** OMNIPLAN  
**Design Team** Tip Housewright, FAIA, Aaron Farmer, AIA, Mark Holsinger, Meredith Quigley, AIA, Joanna Hampton, AIA, Wes Garwood, AIA, David Brewerton, AIA, Eddie Fortuna, Emily Yan, AIA, Ashley Creedon, Morgan Mitford  
**Contractor** Rogers-O’Brien Construction  
**MEP Engineer** Blum Consulting Engineers  
**Structural Engineer** Datum Engineers  
**Civil Engineering** RLG  
**AV, IT, Security** Salas O’Brien  
**Lighting Consultant** Schuler Shook  
**Signage Consultant** Secker Brink Design  
**Parking Consultant** DeShazo Group  
**Kitchen Consultant** Worrell Design Group  
**Life Safety/Code Consultant** Jensen Hughes  
**Landscape Architect** Studio Outside

The Highland Park Presbyterian Church sought to evolve the children’s ministries and create a new central gathering space on its 1920s neo-Gothic campus. As the church is located in a residential community with little opportunity to grow outward, the architects replaced a non-historic building with a new three-level structure with two levels of below-grade parking. Its lobby and grand foyer overlook the historic church building, and the program includes a large contemporary worship space, smaller gathering spaces, adult classrooms, and staff office spaces. The exterior design utilizes the historic material palette and detailing but adds expansive glass jewel-boxes to frame sacred spaces in a different and awe-inspiring way. The project also included an extensive school renovation with courtyard playground spaces, a new gym, and connector buildings.





## Hill Country Wine Cave

“What I love about this project is that it’s a minimal intervention into the landscape. ... It’s almost a surprise as you’re walking through the forest, walking through nature, and you find these very sophisticated interiors that still show off the natural carving of the tunnel.”

— Douglass Alligood, AIA, NOMA

**Location** Texas Hill Country

**Architect** Clayton Korte

**Design Team** Brian Korte, FAIA, Camden Greenlee, AIA, Josh Nieves, Brandon Tharp

**Contractor** Monday Builders

**Structural Engineer** SSG Structural Engineers

**Mechanical Engineer** Positive Energy

**Civil Engineer** Intelligent Engineering

**Lighting Designer** Studio Lumina

**Interiors & Landscape Design** Clayton Korte



An existing, excavated cave flanked by tall oak and elm trees was converted into a wine cellar and lounge that nearly disappear into the native landscape. As the cave was neither water-tight nor necessarily designed for this intent, the architects inserted a human-scaled, more delicate wooden module into the volume of the excavation, avoiding physical interaction with the cave wall. A bulkhead was used to restrain the loose limestone at the cave mouth and provide a predictable surface to wed the insert. Simple, rich regional materials were chosen for practicality and minimal maintenance, and since the space would be sporadically occupied, demands on environmental systems were reduced by lowering the temperature delta between the building envelope and cave.



## Houston Endowment Headquarters

“The most exciting element of this project for me is the space between the edge of the canopy and the beginning of the building. It’s an incredibly dynamic exterior space, which is the heart of the expression of the architecture.”

— Thomas Robinson, AIA

**Location** Houston

**Client** Houston Endowment

**Architects** Kevin Daly Architects and PRODUCTORA

**Design Team** kdA: Kevin Daly, FAIA, Luke Smith, Gretchen Stoecker, Phineas Taylor-Webb, Ryan Conroy, Casey Worrell, Kevin Ulmer, Evan Hursley, Robert Becker; PRODUCTORA: Wonne Ickx, Nicolás Fueyo

**Contractor** Bellows

**Local Representative** Kirksey Architecture

**MEP Engineer** CMTA

**Structural Engineer** Arup

**Civil Engineer** BGE

**Sustainability Consultant** Transsolar

**Construction Manager** Forney Construction

**Lighting Designer** George Sexton Associates

**AV/IT** 4B Technology

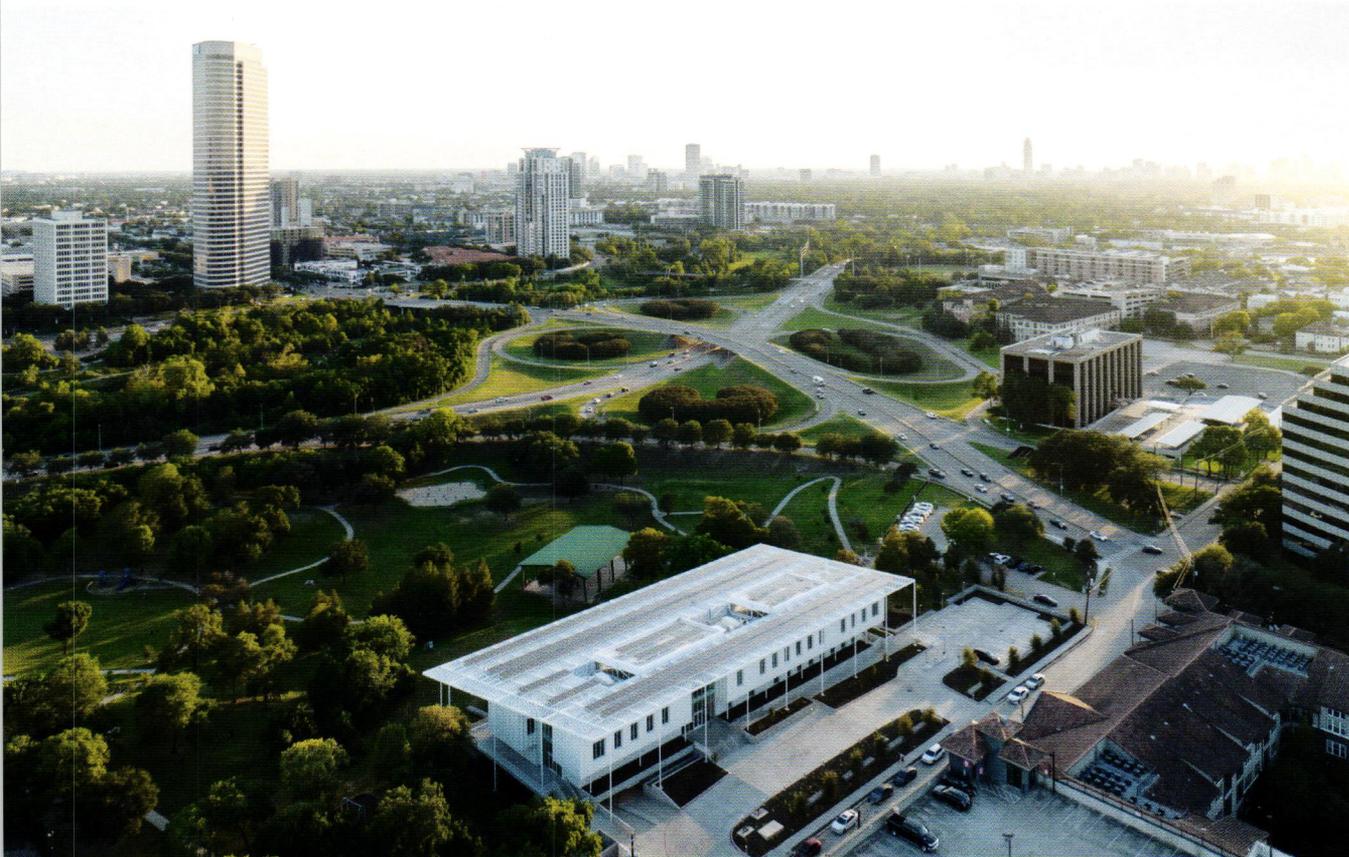
**Acoustics** Newson Brown

**Waterproofing** Curtainwall Design Consulting

**Environmental Graphics** MG&Co.

**Landscape Architect** TLS

The Houston Endowment Headquarters provides a highly visible home for the organization within a park-like setting while interweaving imperatives of public and private space. Inspired by what Lars Lerup called Houston's "zoohemic" canopy, the design features an energy-generating canopy structure evoking the surrounding foliage and an intricate louvered lattice that encourages the use of outdoor terraces, maximizes daylight within the building, and minimizes solar gain. A geothermal well system, high-efficiency rainscreen facade, and photovoltaic system work together with the lattice to create a net-zero project. On the interior, a hybrid structural system composed of steel and CLT provides a flexible and efficient framework for organizing public and private zones linked to the park through a series of shaded exterior terraces.





## The Pitch

“One of the great challenges post-COVID is that we can all do our work remotely, but what does it mean to be together? This explores that interface of different modes of getting people to connect. ... It's both incredibly rigorous and incredibly playful at the same time.”

— Thomas Robinson, AIA

**Location** Austin

**Client** Karlin Real Estate

**Architect** Mark Odom Studio

**Landscape Architect** TBG Partners

**Design Team** Mark Odom Studio: Mark Odom, AIA, Geoffrey Ford, Erin Nies, AIA; TBG Partners: Elliott Doerly, McCall Graf

**Contractor** Citadel Development

**Builder – Mass Timber Pavilion** Austin Commercial

**Fabricator** Makehaus

**MEP Engineer** Bay & Associates

**Container Consultant** Falcon Structures

**Structural Engineer** Leap!Structures

**Civil Engineer** LandDev Consulting

**Accessibility** Contour Collective

**Branding** Lauren Dickens



The Pitch is a mixed-use destination connecting Austin's Major League Soccer training facility and practice stadium to a business park, activating a part of Austin that has long lacked density. Open seven days a week, the venue hosts local vendors offering a variety of food, beverage, and retail options, as well as office and outdoor gathering space. Built on an open, unused piece of land, The Pitch was constructed from 23 repurposed shipping containers in two standard sizes. The containers are stacked, creating two levels, and clustered into five building pods that are oriented differently but use the same custom detailing, material, and color. A mass timber pavilion with custom steel apertures further anchors the program, creating a gathering hub for all patrons.



## POST Houston

“Texas has these big landscapes, and this building is its own landscape. How do you intervene in a landscape of that scale? You need to be bold; you need to be noticed. You might make some friends; you might make some enemies. But one thing that this intervention cannot be is ignored.”

— Thomas Robinson, AIA

**Location** Houston

**Client** Lovett Commercial

**Design Architect** OMA

**Collaborating Architect** Powers Brown Architecture

**Design Team** OMA: Jason Long, Salome Nikuradze, Yusef Ali Dennis, Daniel Kendra, Chris Yoon, Laylee Salek, Wesley Leforce, Ekaterina Nuzhdina, Simina Marin, Vincent Parlatore, Vincenzo Damato; Powers Brown Architecture: Scott Thompson, Jeanette Shaw, Austin Sandel

**Executive Architect – Food Hall** LUCID

**Contractor** Harvey Builders

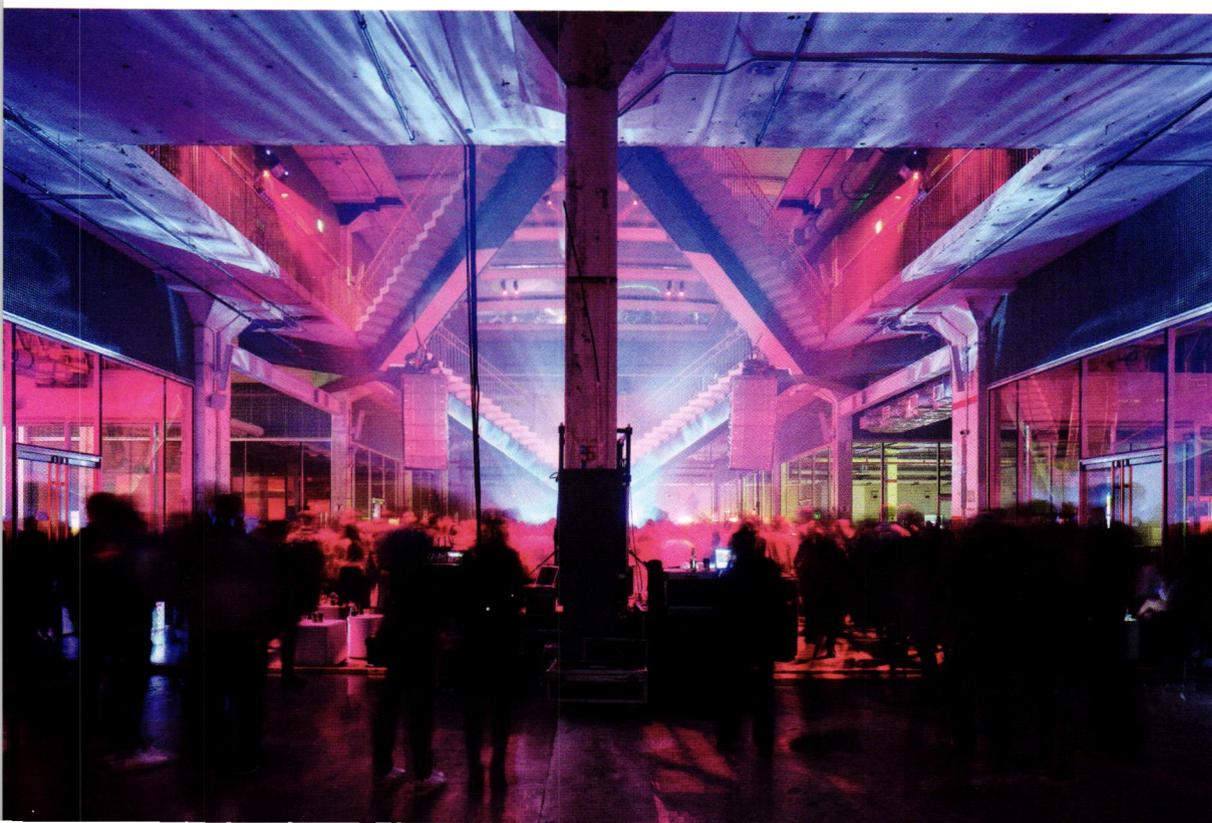
**Structural Engineer** IMEG

**Lightning** Dot Dash

**Landscape Architect** Hoerr Schaudt

Located in the country’s most culturally diverse and rapidly changing city, POST Houston aims to reinvigorate Houston’s downtown neighborhoods with a mixed-use environment combining arts, entertainment, creative workspaces, dining, and retail. In this adaptive reuse project transforming one of the city’s civic landmarks, a 500,000-sf warehouse and office building’s solidity and scale are preserved while strategic, surgical interventions break its fortress-like relationship to its context without dismantling the building. The warehouse is punctured vertically with skylights and atriums and raked horizontally with new passages that establish distinct programmatic thoroughfares. Three ETFE-covered atriums, each with a unique, monumental staircase, intersect a commercial ground-plate, a second-floor creative workspace, and a “Texas-sized” rooftop park while bringing light into the depth of the building.

CLOCKWISE FROM TOP LEFT: PHOTOS BY SCOTT SHIGLEY, MARCO CAPPELLETTI, AND LEONID FUMANSKY





## Princeton Municipal Center

“As a civic building, it wants to be open and express its accessibility. Transparency should be figurative and literal. The community should feel, ‘This is our building; this is where we are welcome.’ If I lived there, I would feel like this building was built to welcome me.”

— Douglass Alligood, AIA, NOMA

**Location** Princeton

**Client** City of Princeton

**Architect** Perkins&Will

**Design Team** Robert Sing Ting, AIA, Meredith Hunt, Assoc. AIA, Ron Stelmarski, FAIA, John Strasius, AIA, Lauren Mereness, Kevin Mereness

**Contractor** Crossland Construction

**Structural Engineer** Click Engineering

**MEP Engineer** MEPCE

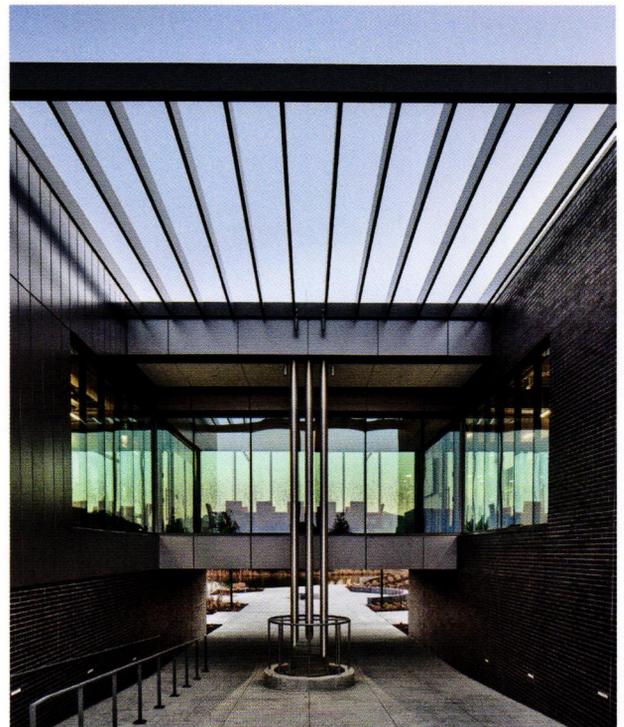
**Lighting Design** Essential Light Design Studio

**Interior Design & Branding** Perkins&Will

**Landscape Architect** Kimley-Horn



To encourage civic engagement within Princeton as its population begins to skyrocket, the new city hall was designed in tandem with a family development. The police department, parks and recreation department, and city government are welded into one building to encourage communication across jurisdictions and to give citizens more immediate access to their civil servants. The building's materiality celebrates the city's history as a farming town with regional building materials and dark velour brick referencing the Blackland Prairie soil. The site itself creates another layer of the public realm with a park system that blends into the neighborhood. Non-invasive indigenous trees and shrubs were added to encourage biodiversity, and rainwater is collected and deposited into an existing playa lake to keep the site healthy.





## River Hills Residence

“This is another beautiful example of a simple concept executed in a very sophisticated way. They’re able to maintain the simplicity in the landscape, in the form of the building, in the views out to the landscape, in the material choices — in every aspect of the building.”

— Douglass Alligood, AIA, NOMA

**Location** Austin

**Architect** Miró Rivera Architects

**Design Team** Juan Miró, FAIA, Miguel Rivera, FAIA, Ken Jones, AIA, Brooks Cavender, Taylor Odell

**Contractor** Classic Constructors

**Geotechnical Engineer** Terracon

**Structural Engineer** Architectural Engineers Collaborative

**MEP Engineer** Bay & Associates

**Lighting** Arclight Design

**Landscape Designer** Environmental Survey Consulting

The design for the River Hills Residence was inspired by its site’s unique topography and natural assets: massive pecan and bald cypress trees, proximity to Lake Austin, and views of wooded cliffs. The main house is comprised of two wings connected by a glass volume flanking a central courtyard, with weathering steel used for cladding, handrails, chimneys, retaining walls, and scuppers. The wings are connected by the great room, which features a sculptural charcoal limestone fireplace and two walls of floor-to-ceiling glass. Along the east facade, an overhang defines a series of outdoor living spaces before turning upward to wrap around the primary suite perched on the southeast corner. A path leads to a swimming pool, guest cabin, and boat dock.





## Rollingwood Residence

"If I were the young me, I would probably have said, 'Oh, I want to be an architect,' because of this project. It's the composition, the organization, the interior and exterior materials, the long, thin bricks, the skylight, the airiness. There's a little bit of surprise and a little bit of mystery."

— Douglass Alligood, AIA, NOMA

**Location** Rollingwood

**Architect** A Parallel Architecture

**Design Team** Eric Barth, AIA, Ryan Burke, AIA, Jacob Brown

**Contractor** Shoberg Homes

**Structural Engineer** Steinman Luevano Structures

**Civil Engineer** Innovative Water Solutions

**HVAC Consultant** Fresh Air HVAC Sizing

**Interior Design** Polly Hazelwood

**Landscape Design** A Parallel Architecture

**Landscape Contractor** Spencer Landscape Company



This home's carefully composed facade serves as a quiet, durable backdrop to verdant shade trees and a lush lawn. Inside, a thin floating wood ceiling defines a kitchen space where clerestory windows invite views of the canopy and sky; a translucent glass bar separates the kitchen from the home office, which is afforded views of the majestic oak court, playroom, and adjacent living room. A glassy family room overlooking the street is accessed via a floating steel-and-wood stair and is separated by a chalkboard-clad sliding wall from the hallway leading to the bedrooms and guest suite with private terrace. The backyard is defined by a fireplace, rain garden, and pavilion that converts to a fully screened porch via concealed retractable shades.





## Shelia's Home

"Within the context of a very limited footprint, there's a direct connection to social structures, architecture, and design that are very much about Texas and the climate here."

— Thomas Robinson, AIA

**Location** Austin

**Client** Community First! Village

**Architect** Chioco Design

**Design Team** Jamie Chioco, Ben Dimmitt, Christy Taylor, AIA, Mike Chevariat

**Contractor** IE2

**Structural Engineer** Structures



Shelia's Home is the product of a competition and design charrette organized by AIA Austin for Community First! Village, a neighborhood of tiny homes dedicated to helping people out of chronic homelessness. Partnering with a long-time resident, the architects created a home to be replicated five times within the village. The exterior features a small front porch and entry door at one corner and a private screened porch in the opposite corner. On the interior, living and sleeping areas are separated for greater privacy, operable windows provide natural light and cross-ventilation, and an exposed framing wall with shelving allows the display of art and personal items. The house is designed to work well in two different solar orientations and with two different entry doors.





## Spring Creek Residence

"It's incredibly elegant and disciplined, with a single form, with the refinement of the detailing. And the plan is quite beautiful in terms of its narrative. You go from the most public to the most private across the length of the house."

— Thomas Robinson, AIA

**Location** Alta, Wyoming

**Architect** Baldrige Architects

**Design Team** Burton Baldrige, AIA, Brian Bedrosian, Andrew Fulcher, Clifford Vickrey

**Contractor** Wilkinson Montesano

**Structural Engineer** G&S Structural Engineers

**Civil Engineer** Y2 Consultants

**Mechanical & Plumbing Engineer** Quantum Group Engineering

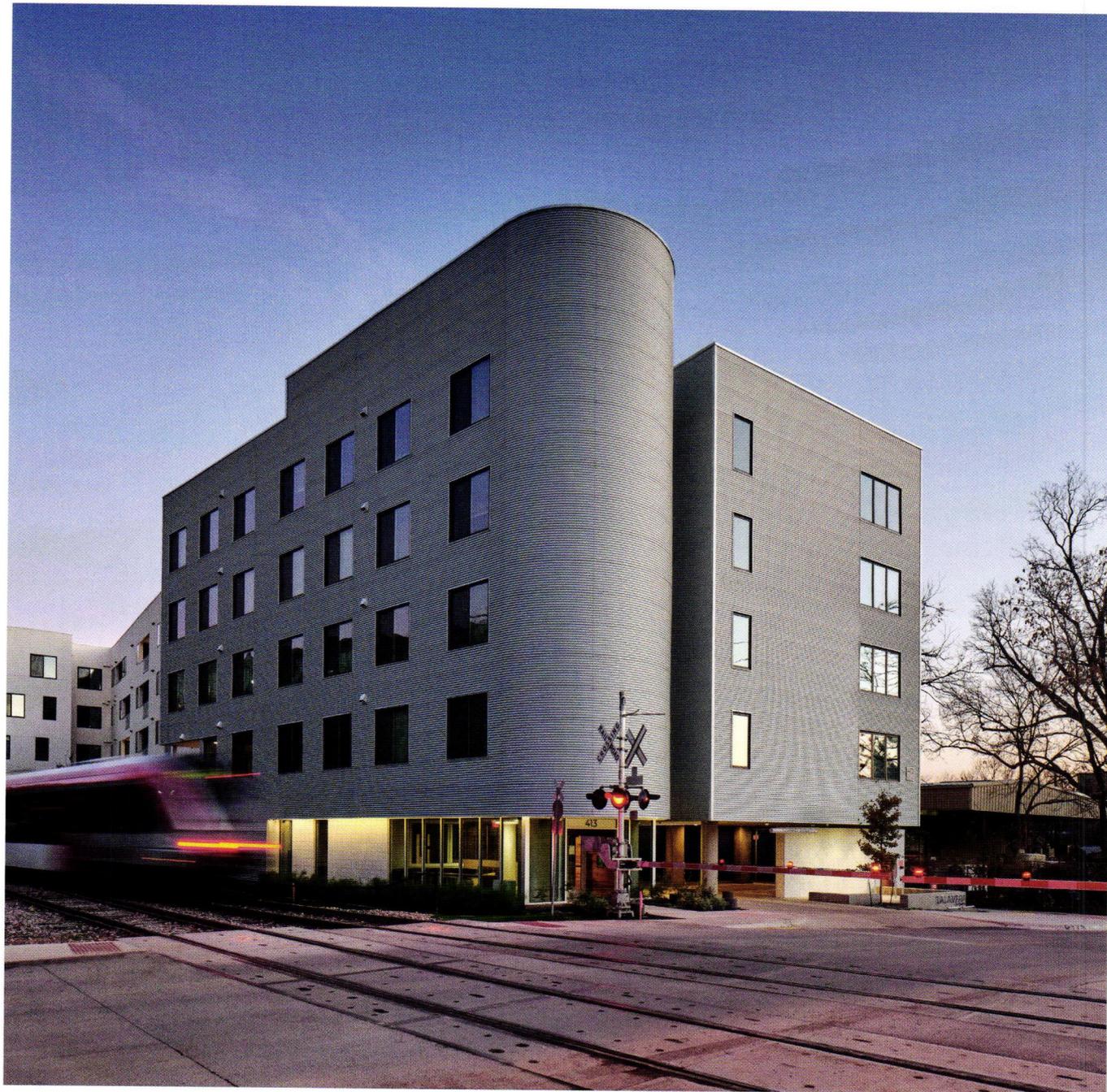
**Electrical Engineer** Bradley Engineering

**Environmental Consultant** Intermountain Aquatics



Spring Creek Residence is located on 70 acres of wild land with undisturbed views up into the Tetons. The house normally comprises the kitchen, living area, and primary suite, but when the owner's adult son visits, a central stair allows access to his suite and a tiny guestroom nook. Further up, the gable houses a sleeping loft for up to three additional guests. The hyper-energy-efficient home has hydronic radiant heat but relies on operable windows for cooling. It is outfitted with an energy recovery ventilator, and hyper-thick walls and ceilings provide insulation in excess of code. The building was designed for low impact on the sensitive site, with any shrubs disturbed replaced in triplicate to support the bear, elk, and moose habitat.





## Talavera Lofts

“It’s good for the city; it’s good for the landscape. It dignifies the way people live in community and makes it easier to live with each other and create a protective and well-woven society.”  
— Paola Calzada

**Location** Austin

**Client** DMA Companies

**Architect** Nelsen Partners

**Design Team** Phil Crisara, AIA, Carson Nelsen, AIA, Bob Newell, AIA, Lindsay Abati, AIA, Jose Aparicio, Daniela Valle

**Contractor** Skybeck Construction

**Civil Engineer** Stantec

**MEP Engineer** WGI

**Structural Engineer** Connect Structural

**Interior Design** PDR

**Landscape Architect** dwg.

TOP LEFT AND BOTTOM PHOTOS BY MATTHEW NIEMANN;  
TOP RIGHT PHOTO BY PATRICK Y. WONG



Talavera Lofts occupies a tight urban site wedged between a major bicycle connector and a light rail, with a station just a block away. Ninety of its 93 units are reserved for applicants earning as little as one-third of the area median income. In response to the adjacent rail line, the architects used resilient exterior cladding with corrugated metal and custom-designed tiles. They also included a roof deck on the second floor that provides a private space for residents, highlighting the sense of community that is at the heart of this development. Austin Energy Green Building rated, the project met important sustainability goals during design and construction, including diverting over 244 tons of construction waste from the landfill.





## Tarrytown Residence

“They achieved a very simple feeling — very effortless — like it’s meant to be this way. You can flow inside to outside, and the lines are perfectly proportioned planes.”

— Douglass Alligood, AIA, NOMA

**Location** Austin

**Clients** Peter and Anne Wood; Stephen Emery

**Architect** Alterstudio Architecture

**Design Team** Kevin Alter, Ernesto Cragolino, FAIA, Tim Whitehill, Joseph Boyle, AIA, Shelley McDavid, AIA, Sara Mays

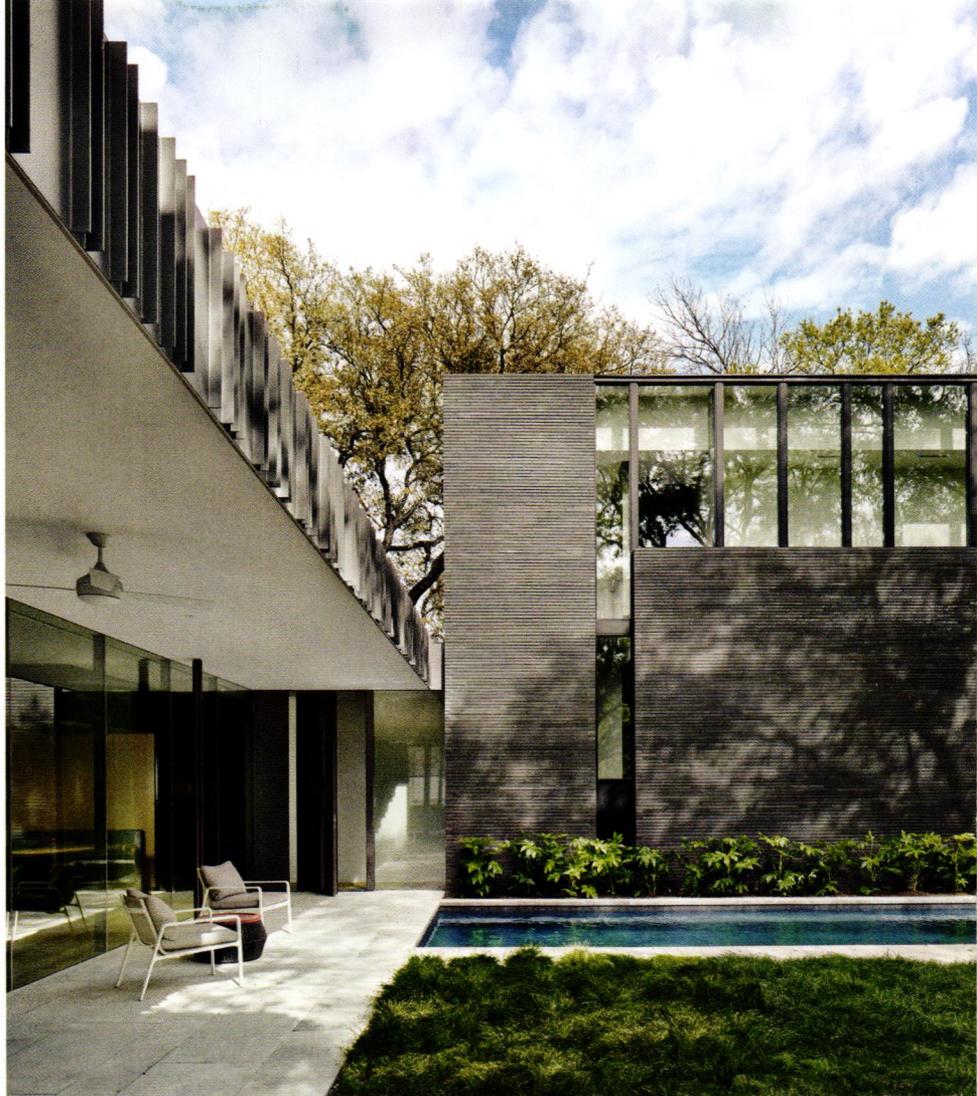
**Contractor** CleanTag

**Structural Engineer** MJ Structures

**Mechanical Engineer** Positive Energy

**Geotechnical Engineer** Holt Engineering

**Landscape Architect** Word + Carr Design Group



Caught between a walled garden along the street and a central courtyard behind, the interior of the Tarrytown Residence opens to the outdoors under a ubiquitous ceiling plane and is minimally contained by site-glazed window walls. A pair of abstract volumes clad in long-format, black brick and black-stained cedar completes the ensemble. In the middle of the house, a monitor opens the center of the home to the sky; to the east are a two-story library and screen porch. A glass-floored bridge from an office loft allows access to the upper bookshelves and transforms into a balcony for the porch. Inside, the black brick is presented against detailed millwork, mill-finished steel, and a rich palette of fabric, wallpaper, and tile.



## Texas Tower

"It creates an open and inviting ground plane — an important part of towers, which otherwise could be alienating in a city. It's additive to the public realm and the urban fabric."

— Douglass Allgood, AIA, NOMA

**Location** Houston

**Client** Hines

**Design Architect** Pelli Clarke & Partners

**Architect of Record** Kendall/Heaton Associates

**Design Team** Fred W. Clarke, FAIA, Edward Dionne, AIA, Graham Banks, AIA, Patrick Fraher, Ryan Desilva, Minwoo Hahn, AIA

**Construction Manager** Gilbane Building Company

**MEP Engineer** ME Engineers

**Structural Engineer** Magnusson Klemencic Associates

**Civil Engineer** Kimley-Horn

**Geotechnical Engineer** Langan Engineering

**Acoustic Design** Cerami & Associates

**Lighting Design** One Lux Studio

**Fire & Life Safety Consultant/Code Consultant**

Kendall/Heaton Associates

**Parking Consultant** HWA Parking

**Curtain Wall/Facade Design** Read Jones

Christoffersen

**Interior Design, Signage, & Wayfinding** PDR, A+I

**Retail Design** Streetsense

**Security & Surveillance Consultant** HMA Consulting

**LEED Administration and Environmental Design**

NORESCO

**Vertical Transportation** Persohn/Hahn Associates

**Landscape Architect** Clark Condon





An inspiring addition to the Houston skyline, Texas Tower is located directly adjacent to the Arts District, Market Square, and Buffalo Bayou. The 47-story office tower is positioned diagonally on its site, providing a welcoming gesture to the neighborhood, linking tenants to outdoor spaces, and creating direct connections from the ground floor lobby to retail and amenity spaces. The main lobby features abundant transparency and warm wood arches serving as a gateway to fitness, shopping, dining, and lounge areas. South-facing spaces incorporate multilevel atria, designed for adaptability, that draw sunlight into interior workspaces. Rooftop gardens along the parking structure provide a lush green landscape for walking, gathering, and relaxing. Texas Tower has met LEED Platinum, WiredScore, and WELL Building standards.





## Verde Creek Ranch

“The floor plan separates the volumes in such a clean and modernistic manner that in all of its interior and exterior spaces, no two volumes clash. The whole plan blends together very skillfully, and the materials also separate very skillfully.”

— Paola Calzada

**Location** Center Point

**Client** Stephen & Susan Butt

**Architect** Lake|Flato Architects

**Design Team** Ted Flato, FAIA, Laura Jensen, AIA, Megan Toma, AIA, Sam Xu, AIA, Camille Lane

**Contractor** Duecker Construction

**Civil Engineer** Givler Engineering

**Structural Engineer** Structural Design Consulting

**Mechanical Engineer** Positive Energy

**Landscape Architect** Studio Outside

**Interior Designer** Schooler, Kellogg & Co.

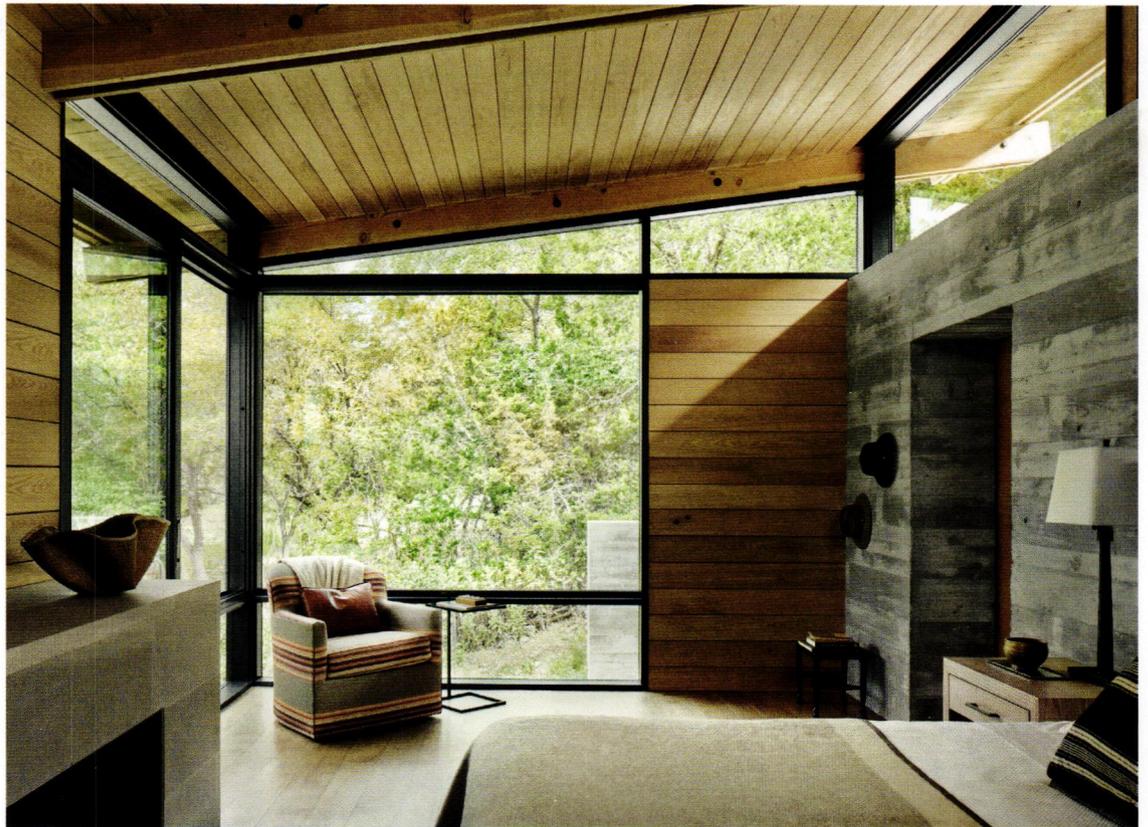
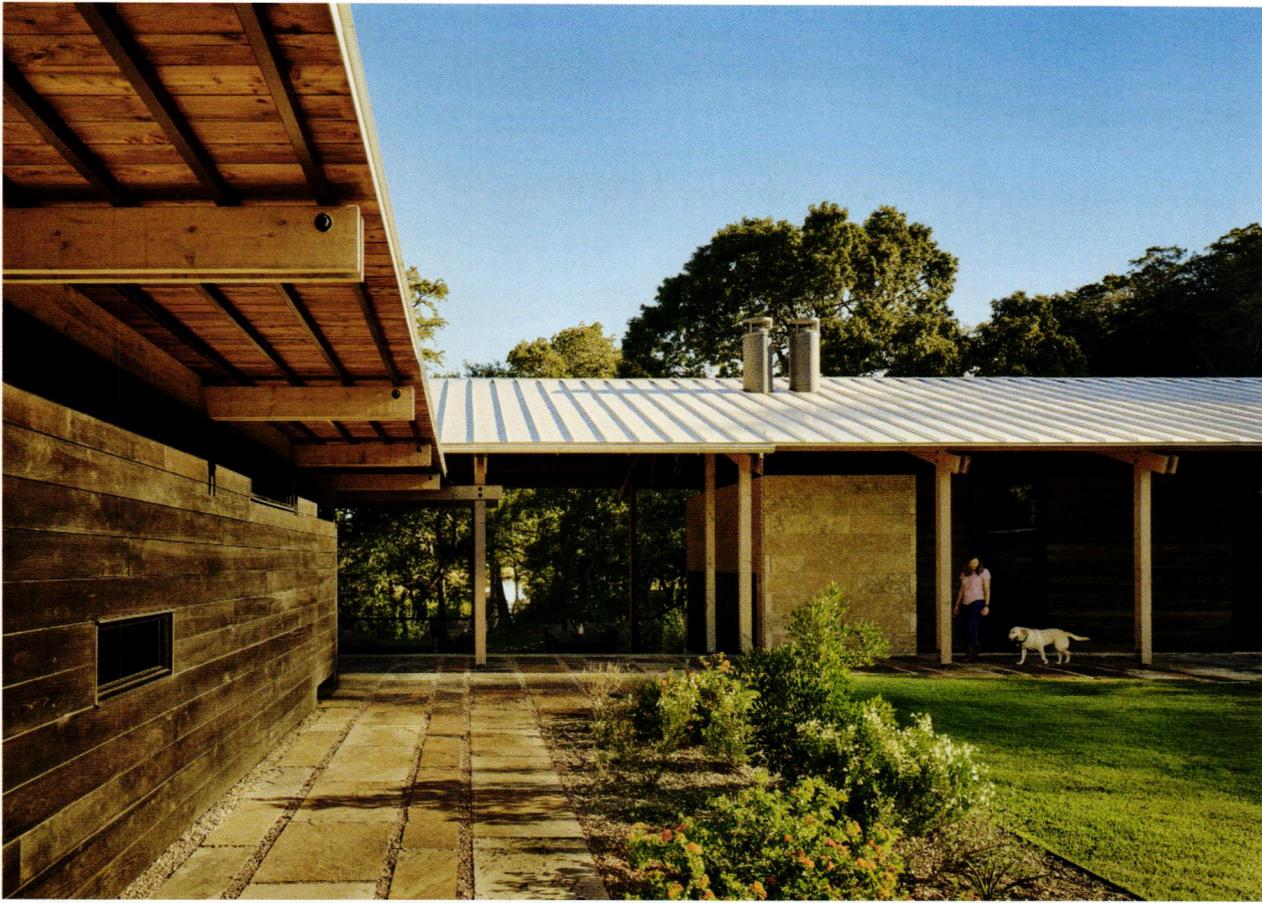
**Building Enclosure Consultant** Acton Partners

**Lighting Consultant** Mike Moss Design

**AV Consultant** Sterling Home Technologies

**POE Consultant** Engineered Projects Consulting

A secluded, pastoral landscape nestled within a large creek bend provides a perfect site for a private family retreat. The house structures — separate bedrooms connected to shared living spaces through an outdoor walkway — are pushed to the edges and spaced apart to maintain the experience of discovering a hidden clearing. Cypress wood siding is used on the interiors and exteriors, and local Lueders limestone and board-formed concrete anchor the main fireplace and buildings partially buried in the hillside. With a 12.8-kW solar array on the carport roof and two Tesla batteries, the house can sustain itself through power outages and offset its energy use. The buildings float mostly above grade, allowing for the occasional floodwaters to pass through.





## Will Smith Zoo School

"It teaches kids how to respect nature by respecting nature. It retreats every time it sees a tree — and then it scales back in just one volume. And the other volume keeps on going further down, and they start playing. It's like a dance with the trees."

— Paola Calzada

**Location** San Antonio

**Client** San Antonio Zoological Society

**Architect** Lake|Flato Architects

**Design Team** Greg Papay, FAIA, Trey Rabke, Clay Cottingham, Heather Holdridge, Assoc. AIA

**Contractor** Guido Construction

**Mechanical, Electrical & Plumbing Engineer** DBR

**Structural Engineer** Datum Engineers

**Civil Engineer** Pape-Dawson Engineers

**Wayfinding** MN Design

**Landscape Architect** Rialto Studio



The design for this new preschool facility renovated an existing 20,000-sf building and added classrooms to support a nature-based curriculum, with nearly half of the teaching spaces integrated into the surrounding landscape. Abandoning the pre-existing double-loaded corridor, the architects created classrooms spanning the full width of the building and moved student circulation outdoors, providing abundant access to views, daylight, and natural ventilation even on the interior. The outdoor spaces mix ad hoc creative spaces with hands-on structured spaces to create interest and excitement while accommodating learning differences. The school uses the environmental attributes of the LEED Platinum building and site to compose lessons for the students in habitat, natural material, energy, and water conservation.





## XO House

"It's definitely worth studying for how an idea gets translated into architecture and moves beyond just a diagram, becoming something that's evocative and playful but at the same time incredibly rigorous."

— Thomas Robinson, AIA

**Location** Houston

**Client** Laura and Jason Logan

**Architect** LOJO Architecture

**Design Team** Jason Logan, Matt Johnson, AIA

**Contractor** Viviano Viviano

**Structural Engineer** INSIGHT Structures

**Civil Engineer** Karen Rose Engineering

**Sliding Gate Fabrication** Aria Signs & Design

**Rainwater Collection** Innovative Water Solutions

**Mechanical & Geothermal** Indoor Comfort Specialists

**Electrical** MJ Campbell Electric

**Plumbing** Pegasus Plumbing

**Landscape Architect** Falon Land Studio

**Landscape Installation** Telloc Landscape & Construction



The XO House reimagines the courtyard typology by stacking a courtyard house on top of four programmatic blocks, with the corners cantilevered to avoid an additional setback requirement for garages and carports. On the ground floor, the blocks form an “X,” with one serving as a studio, another as the entry stair up to the primary residence, and the other two as a secondary dwelling. The courtyard (“O”) configuration of the main residence is inspired by the Roman compluvium as a strategy for daylighting, passive airflow, and rainwater harvesting, while the landscape of native grasses and wildflowers covers seven geothermal wells that augment the heating and cooling load of the home.



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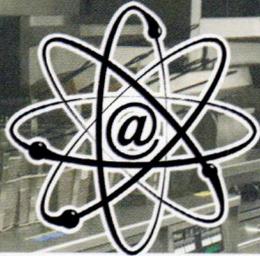
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Location: Tyler, TX

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

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Booth 635  
Stafford, TX  
[tamlyn.com](http://tamlyn.com)

**Teal Construction Company**

Booths 1019 & 1118  
Houston, TX  
[tealcon.com](http://tealcon.com)

**Technoform**

Booth 831  
Twinsburg, OH  
[technoform.com](http://technoform.com)

**Terracon Consultants**

Booth 837  
Dallas, TX  
[terracon.com](http://terracon.com)

**TBAE | Texas Board of Architectural Examiners**

Booth 245  
Austin, TX  
[tbae.texas.gov](http://tbae.texas.gov)

**Texas Scenic Company**

Booth 1209  
San Antonio, TX  
[texasscenic.com](http://texasscenic.com)

**TJC Products**

Booth 1021, 1120  
Frisco, TX  
[tjcwllc.com](http://tjcwllc.com)

**TownSteel**

Booth 913  
City of Industry, CA  
[townsteel.com](http://townsteel.com)

**Tree Stake Solutions**

Booth 338  
Rosharon, TX  
[treestakesolutions.com](http://treestakesolutions.com)

**Tremco Construction Products Group**

Booth 912  
Beachwood, OH  
[tremcocpg.com](http://tremcocpg.com)

**TRW Family of Companies**

Booth 706  
Houston, TX  
[trwfamily.com](http://trwfamily.com)

**Tubelite**

Booth 531  
Wausau, WI  
[tubeliteinc.com](http://tubeliteinc.com)

**U.S. Bullet Proofing**

Booth 501  
Upper Marlboro, MD  
[usbulletproofing.com](http://usbulletproofing.com)

**Unika Vaev**

Booth 804  
North Franklin, CT  
[unikavaev.com](http://unikavaev.com)

**Vaask**

Booth 140  
Austin, TX  
[vaask.com](http://vaask.com)

**Velux Commercial**

Booth 1000  
Broomfield, CO  
[commercial.velux.com](http://commercial.velux.com)

**Vinyl Siding Insitute**

Booth 1048  
Alexandria, VA  
[vinylsiding.org](http://vinylsiding.org)

**Vinzero U.S. CAD**

Booth 346  
Irvine, CA  
[uscad.com](http://uscad.com)

**Vitro**

Booth 813  
San Antonio, TX  
[vitro.com](http://vitro.com)

**VIVA Railings**

Booth 243  
Lewisville, TX  
[vivarailings.com](http://vivarailings.com)

**Wade Architectural Systems**

Booth 1219  
Humble, TX  
[wadearch.com](http://wadearch.com)

**Waterguard**

Booth 736  
College Station, TX  
[waterguard-usa.com](http://waterguard-usa.com)

**WB Manufacturing**

Booth 1012  
Thorp, WI  
[wibenchmfg.com](http://wibenchmfg.com)

**Westcoat Specialty Coating Systems**

Booth 534  
San Diego, CA  
[westcoat.com](http://westcoat.com)

**The Western Group**

Booth 829  
Fort Worth, TX  
[architecturalwire.com](http://architecturalwire.com)

**Western Red Cedar Lumber Association**

Booth 805  
Abbotsford, BC  
[realcedar.com](http://realcedar.com)

**Westlake Royal Stone Solutions**

Booth 345  
American Canyon, CA  
[westlakeroyalbuildingproducts.com/stone-solutions](http://westlakeroyalbuildingproducts.com/stone-solutions)

**The Whiting-Turner Contracting Company**

Booth 343  
Plano, TX  
[whiting-turner.com](http://whiting-turner.com)

**WJHW**

Booth 1200  
Dallas, San Antonio, TX  
[wjhw.com](http://wjhw.com)

**WoodWorks**

Booth 633  
Waxahachie, TX  
[woodworks.org](http://woodworks.org)

**York Metal Fabricators**

Booth 929  
Oklahoma City, OK  
[yorkmetal.com](http://yorkmetal.com)

## 8VC, Austin

**Contractor** The Burt Group

**Consultants** **CIVIL ENGINEER:** WGI; **MEP ENGINEER:** AYS Engineering; **STRUCTURAL ENGINEER:** Structures; **LANDSCAPE ARCHITECT:** LandWest Design Group; **WATERPROOFING CONSULTANT:** Acton Partners; **SIGNAGE:** Building Image Group

**Resources** **EXISTING STUCCO - REPAINTED:** Sherwin Williams; **LIVING ROOM FIREPLACE SURROUND:** Metal Union; **CHEVRON WALNUT WOOD FLOOR:** Havwoods International; **COUNTERTOPS:** Architectural Surfaces; **MILLWORK, WALNUT PANELING, TRIM, MOULDING, BASE, SCROLL WORK: K&J;** **STOREFRONT - NEW CURTAINWALL & FRITTED GLASS:** Santiago Iron Works; **FIREPLACE MANTEL:** Chesneys; **COVERED PORCH TILE:** Haustile; **RECEPTION WALLCOVERING:** Dedar Milano; **MEETING ROOM WALLCOVERING:** House of Hackney; **PRIVATE OFFICE BATHROOM WALLPAPER:** Work + Sea; **STAIRWAY RAKED PLASTER CEILING:** Southwest Progressive Enterprises; **PAINT:** Sherwin Williams; **LIMEWASH PAINT:** Portola Paints; **BATHROOM WALL TILE:** Zia Tile; **BATHROOM FLOOR TILE:** Stone Source; **EXTERIOR PAVERS:** Wausau Tile; **CUSTOM GRAND CHANDELIER:** Karen Hawkins Studio; **CUSTOM GRAND CHANDELIER ELECTRICIAN:** Two Hills Studio; **OFFICE WORKSTATIONS:** Knoll (SKG); **LIVING ROOM SOFA:** Bla Station (Scandinavian Spaces); **LEATHER WRAPPED RECEPTION DESK:** Ambrose Upholstery; **RECEPTION DESK:** Summerwood Building; **DRAPERY:** Cush Cush Design; **RECEPTION DESK & LIVING ROOM PENDANT:** Emotional Light; **LIVING ROOM WALL SCOURCE:** Apparatus; **LIBRARY & MEETING ROOM PENDANT:** Workstead; **STAIR RUNNER:** The Rug Company; **EXTERIOR FIREPIT:** Glammfire

## Alta Vista Residence, Austin

**Contractor** Abode Modern Homes

**Consultants** **STRUCTURAL ENGINEER:** MJ Structures; **LANDSCAPE ARCHITECT:** Aleman Design Build; **GEOTECHNICAL ENGINEER:** Capital Geotechnical Services

**Resources** **BONDERIZED/PAINT GRIP STEEL:** Metal Sales Manufacturing; **CUSTOMIZED T&G WHITE OAK SIDING, SOFFIT, AND CEILING:** US Lumber Brokers; **CUSTOMIZED CAST-IN-PLACE BOARD-FORMED CONCRETE:** Abode Modern Home; **DECKING:** Eastside Lumber and Decking; **SOFFIT SYSTEM:** StoQuik; **INSULATION:** Demilec; **THERMAL AND MOISTURE BARRIERS:** Huber Engineered Woods; **UNDERLAYMENT, SHEATHING:** Huber Engineered Woods; **ENTRY DOOR:** Pivot Door Company; **SKYLIGHT:** Velux; **WINDOWS:** Lincoln Windows; **WINDOW WALL SYSTEMS:** Fleetwood; **CUSTOMIZED SITE-BUILT WHITE OAK WINDOWS:** Abode Modern Home; **ROLLING SCREEN:** Phantom Screen; **CABINETRY:** Signature Cabinets; **COUNTERTOP:** Caesarstone; **TILES:** Landmark, Florida Tile, CEGI, CEPAC Tile, Iris U.S.; **FLOORING:** Hardwood Bargains; **PAINT:** Sherwin Williams; **DOOR HARDWARE:** Emtek, Sugatsune, Hager, AHI; **HARDWARE CABINETRY:** Linnea, Top Knob, EPCO; **ROLLER SHADES:** Austin Shade Works; **APPLIANCES:** GE, Whirlpool, BOSCH, SUBZERO, Maytag, Marvel, Blaze, Best Range Hoods; **FIXTURES:** Cal Faucets, Artos, Julien, Kohler, Moen; **ELECTRICAL:** SORAA, Halo, Lutron, Nest, Smarter Homes, Somfy, Phantom Screens, Leviton, Mockett, Hubbell, Deltana, Nutone, Unique Lighting by Toro; **HVAC SYSTEMS AND HUMIDITY CONTROL EQUIPMENT:** Lennox; **VENTILATION:** Seiho; **SPRINKLER:** Toro Irrigation

## Berkshires Farmhouse, New Marlborough, Massachusetts

**Consultant** **STRUCTURAL ENGINEER:** Insight Structures

**Resources** **FAÇADE MATERIALS:** Western States Metal Roofing, Screeneze; **OPENINGS:** Weathershield Contemporary Collection, Velux; **FAUCETS:** Vola; **TOILETS:** Duravit; **COOK RANGE:** Bluestar; **FRIDGE:** Thermador; **SWITCHES:** Buster and Punch

## Canterbury House, Austin

**Contractor** Curate

**Consultants** **STRUCTURAL ENGINEER:** Duffy Engineering; **CIVIL ENGINEER:** LandDev Consulting

## Falcon Ledge Residence, Austin

**Contractor** Matt Sitra Custom Homes

**Consultants** **STRUCTURAL ENGINEER:** MJ Structures; **MECHANICAL ENGINEER:** Positive Energy; **GEOTECHNICAL ENGINEER:** Capital Geotechnical Services; **LANDSCAPE ARCHITECT:** Aleman Design Build

**Resources** **METAL PANELS:** Central Texas Metal Roofing Supply; **WINDOWS:** Lincoln Wood Products; **SKYLIGHTS:** Velux America; **DOORS:** Maverick Door and Millwork; **CABINETWORK AND CUSTOM WOODWORK:** Kingwood Fine Cabinetry; **WOOD FLOORING:** Kristynik Hardwood Flooring; **PAINTS AND STAINS:** Farrow and Ball, Sherwin Williams, Rubio Monocoat; **WALL COVERINGS:** Scalmandre, Hygge & West; **SOLID SURFACING:** Dekton, Metroquartz, Giotto, Soapstone; **SPECIAL SURFACING:** Tadelakt; **FLOOR AND WALL TILE:** Waterworks, Daltile; **HARDWARE LOCKSETS:** Emtek; **HARDWARE PULLS:** MadeMeasure; **OFFICE FURNITURE:** Herman Miller; **RECEPTION FURNITURE:** Tacchini, Rug Company, Knoll, B&B Italia, Juniper; **CHAIRS AND TABLES:** De La Espada; **UPHOLSTERY:** Kravet; **OTHER FURNITURE:** Expormim; **TASKLIGHTING:** Ben & Aja Blanc, Luceplan, Konzept, Gubi, D'Armes; **KITCHEN SINK:** Julien; **KITCHEN FIXTURES:** California Faucets, Riobel; **MASTER BATH SINKS:** Lavaca; **MASTER BATH TUB:** DADOquartz; **MASTER BATH FIXTURES:** Cocoon, Studio Piet Boon; **OTHER BATHS SINKS:** Kohler; **OTHER BATHS FIXTURES:** AquaBrass; **TOILETS:** TOTO

## Fierce Whiskers Distillery, Austin

**Contractors** **DISTILLERY:** Sabre Commercial; **IE2 CONSTRUCTION:** Tasting Room

**Consultants** **STRUCTURAL ENGINEER:** Datum Engineers; **MEP ENGINEER:** EEA Consulting Engineers; **CIVIL ENGINEER:** Southwest Engineers; **LIFE SAFETY CONSULTANT:** Austin Permit Service; **INTERIOR DESIGN - TASTING ROOM:** Brand Bureau; **SOLAR ARRAY:** One80 Solar

**Resources** **EXTERIOR PAINTS:** Sherwin-Williams; **METAL AND STEEL FABRICATION:** Joe Bush & Associates Steel; **DECORATIVE FORMED METAL:** Crippen Sheet Metal; **RESINOUS FLOORING:** Crossfield Dex-O-Tex Products; **White Oak Shou Sugi Ban - Ceiling:** Travis Millworks; **FORMICA-FACED LAMINATE ARCHITECTURAL CABINETS:** Formica (Travis Millworks); **QUARTZ COUNTERTOPS - RAVEN:** Caesarsstone (Travis Millworks); **TILE:** Daltile Ceramic Tiles (Centex Flooring); **GROUT:** Laticrete (Centex Flooring); **SATIN ANNOXIDIZED ALUMINUM:** Schluter Finec (Centex Flooring); **TASTING ROOM INTERIOR PAINT - BEADBOARD:** Benjamin Moore (Travis Millworks); **INTERIOR PAINTS (EXCLUDING TASTING ROOM):** Sherwin-Williams (Sherwin-Williams Austin); **TOILET/RESTROOM ACCESSORIES:** Brobrick Washroom Equipment

## Ghostline Kitchens, Austin

**Contractor** Capital Constructors Group

**Consultants** **STRUCTURAL ENGINEER:** Arch Consulting Engineers; **MEP ENGINEER:** AYS Engineering; **CIVIL ENGINEER:** KBGE/Civil & Environmental Consultants; **GEOTECHNICAL ENGINEER:** ECS Southwest; **KITCHEN CONSULTANT:** GOTU Consulting; **LANDSCAPE ARCHITECT:** Benkendorfer + Associates

**Resources** **CONCRETE FORMWORK:** Fitzgerald Formliners; **CUSTOM METAL/WOOD FABRICATION:** Against the Grain Custom Metal & Wood Fabrication; **METAL PANELS:** ATAS International (TectaAmericaJM); **SLIDING GLASS PARTITIONS:** Kawneer (Killeen Glass & Mirror); **SKYLIGHTS:** Vellux Commercial; **STOREFRONT WINDOWS:** Tubelite (Killeen Glass & Mirror); **WALL COVERINGS:** Koroseal; **KITCHEN EQUIPMENT:** Mission Restaurant Supply; **KITCHEN VENTILATION:** CaptiveAire; **AUDIO VISUAL:** Audio Visual Consultations

## Highland Park Presbyterian Church, University Park

**Contractor** Rogers-O'Brien Construction

**Consultants** **MEP ENGINEER:** Blum Consulting Engineers; **STRUCTURAL ENGINEER:** Datum Engineers; **CIVIL ENGINEERING:** RLG; **AV, IT, SECURITY:** Salas O'Brien; **LIGHTING CONSULTANT:** Schuler Shook; **SIGNAGE CONSULTANT:** Secker Brink Design; **PARKING CONSULTANT:** DeShazo Group; **KITCHEN CONSULTANT:** Worrell Design Group; **LIFE SAFETY/CODE CONSULTANT:** Jensen Hughes; **LANDSCAPE ARCHITECT:** Studio Outside

**Resources** **BRICK:** Acme Brick; **CAST STONE:** Dallas Cast Stone; **PEDESTAL PAVERS:** Hanover; **WOOD FLOORING:** Woodwright; **PERFORATED WOOD:** Navy Island (Drywall Interiors); **WOOD VENEER:** Wood Gallery (Facility Construction Services); **STEEL WINDOWS:** Lone Star Iron Doors; **POLISHED CONCRETE FLOORING:** Texas Bomanite; **CERAMIC TILE:** Daltile; **CARPET:** Interface; **ACOUSTIC BAFFLES:** Filz Felt (Drywall Interiors); **PLASTIC LAMINATE:** Abet Laminati; **TEXTILES:** Maharam; **SHADES:** Mecho; **ACOUSTIC CEILING TILE:** Armstrong; **CARPET:** Shaw; **PAINT:** Benjamin Moore, Trikes; **ACOUSTIC CURTAINS:** Texas Scenic (Merrick); **LVT:** Tarkett; **FURNITURE:** Knoll (GL Seaman); **LIGHTING:** Crenshaw (ALA)

## Hill Country Wine Cave, Texas Hill Country

**Contractor** Monday Builders

**Consultants** **STRUCTURAL ENGINEER:** SSG Structural Engineers; **MECHANICAL ENGINEER:** Positive Energy; **CIVIL ENGINEER:** Intelligent Engineering; **LIGHTING DESIGNER:** Studio Lumina

**Resources** **WOOD PANELING - VERTICAL GRAIN DOUGLAS FIR, EBONIZED WHITE OAK, RAW WHITE OAK:** Alamo Hardwoods; **PRIMARY DOOR HARDWARE:** Rocky Mountain Hardware; **DOOR HARDWARE:** Deltana, Rixson, Simonswerk, Saint Louis Design, Dorma; **GLAZING - 1" CLEAR TEMPERED IGU'S:** Thad Ziegler; **ACOUSTIC FABRIC:** Boyd Rib FR (LBI Boyd); **LIGHTING:** BK Lighting, Sistemalux, Tech Lighting, RAB, WAC, Ecosense, 3G, Lightcraft, Lumini (Stevens Lighting); **APPLIANCES:** Miele, SubZero, Wolf, Perlick, InSinkerator (Morrison Supply); **PLUMBING FIXTURES:** Watermark, Toto, Vigo, Kohler, Cactus Max Fine Metal Artwork (Morrison Supply)

## Houston Endowment Headquarters, Houston

**Contractor** Bellows

**Consultants** **LOCAL REPRESENTATIVE:** Kirksey Architecture; **MEP ENGINEER:** CMTA; **STRUCTURAL ENGINEER:** Arup; **CIVIL ENGINEER:** BGE; **SUSTAINABILITY CONSULTANT:** Transsolar; **CONSTRUCTION MANAGER:** Forney Construction; **LIGHTING DESIGNER:** George Sexton Associates; **AV/IT:** 4B Technology; **ACOUSTICS:** Newson Brown; **WATERPROOFING:** Curtainwall Design Consulting; **ENVIRONMENTAL GRAPHICS:** MG&Co.; **LANDSCAPE ARCHITECT:** TLS

**Resources** **ALUMINUM RAINSCREEN:** Kinetica; **METAL/GLASS CURTAIN WALL:** Duke Glass; **STRUCTURAL STEEL:** Myrex; **PERFORATED ALUMINUM LOUVERS:** Kinetica; **CROSS-LAMINATED TIMBER:** Nordic CLT; **MOISTURE BARRIER:** Tremco; **EIFS:** Parex; **METAL WINDOW FRAMES:** Kawneer; **GLAZING:** Tristar, Cristacurva; **SKYLIGHTS:** Tristar; **ENTRANCES:** Kawneer; **WOOD DOORS:** LaForce; **FIRE-CONTROL DOORS & SECURITY GRILLES:** TGP, Cornell; **SPECIAL DOORS:** Impressions Architectural Millwork; **LOCKSETS:** Schlage; **CLOSERS:** LCN; **EXIT DEVICES:** Von Duprin; **ACOUSTICAL CEILINGS:** Navy Island, Armstrong; **CABINETWORK & CUSTOM WOODWORK:** Environment; **PAINTS AND STAINS:** Benjamin Moore; **WALL COVERINGS:** Unika Vaev Ecoustic; **PLASTIC LAMINATE:** Fenix; **SOLID SURFACING:** Corian; **FLOOR AND WALL TILE:** Mutina; **RESILIENT FLOORING:** Nora; **RAISED FLOORING:** Tate; **OFFICE FURNITURE:** AIS; **RECEPTION FURNITURE:** HTX Made; **CHAIRS:** Allermuir, Normann-Copenhagen, Herman Miller; **TABLES:** Herman Miller; **UPHOLSTERY:** Maharam; **OTHER FURNITURE:** Kevin Daly Architects; **DOWNLIGHTS:** Zumtobel, USAI; **EXTERIOR LIGHTS:** Ecosense, Selux; **LIGHTING CONTROLS:** nLight; **RESTROOM FIXTURES:** Toto USA; **KITCHEN FIXTURES:** Elkay; **DRAIN ASSEMBLIES:** MIFAB; **BUILT-UP ROOFING:** Firestone; **ENERGY MANAGEMENT SYSTEM:** Johnson Controls; **PHOTOVOLTAIC SYSTEM:** JA Solar; **GEOTHERMAL WELLS:** Cole's Drilling and MLN

**The Pitch, Austin****Contractor** Citadel Development**Consultants** **BUILDER – MASS TIMBER PAVILION:** Austin Commercial; **FABRICATOR:** Makehaus; **MEP ENGINEER:** Bay & Associates; **CONTAINER CONSULTANT:** Falcon Structures; **STRUCTURAL ENGINEER:** Leap!Structures; **CIVIL ENGINEER:** Land-Dev Consulting; **ACCESSIBILITY:** Contour Collective; **BRANDING:** Lauren Dickens**Resources** **HIGH CUBE SHIPPING CONTAINER:** Falcon Structures; **MASS TIMBER PAVILION:** Structural Wood Systems (R.M. Rodgers); **GLASS:** Arrow Glass and Mirror; **EXTERIOR BUILDING LIGHTING:** We-ef, Ecosense; **KITCHEN PLUMBING:** Moore Supply; **KITCHEN COOKING:** Vulcan; **ICE MAKER:** Manitowoc; **LED LIGHTING:** Senso by Lumini**POST Houston, Houston****Contractor** Harvey Builders**Consultants** **COLLABORATING ARCHITECT:** Powers Brown Architecture; **EXECUTIVE ARCHITECT – FOOD HALL:** LUCID; **STRUCTURAL ENGINEER:** IMEG; **LIGHTNING:** Dot Dash; **LANDSCAPE ARCHITECT:** Hoerr Schaudt**Resources** **FLY ASH CONCRETE:** Ingram Readymix; **CEMENT:** Cemex (Viking Contractors); **RAINSCREEN GRATING:** Ohio Gratings; **SHEET METAL:** Berridge; **TPO ROOFING:** Carlisle Syntec Systems (Chamberlin Roofing and Waterproofing); **PREFINISHED COUNTER FLASHING:** ArcelorMittal; **BASE COAT STUCCO:** Quikrete**Princeton Municipal Center, Princeton****Contractor** Crossland Construction**Consultants** **STRUCTURAL ENGINEER:** Click Engineering; **MEP ENGINEER:** MEPCE; **LIGHTING DESIGN:** Essential Light Design Studio; **INTERIOR DESIGN & BRANDING:** Perkins&Will; **LANDSCAPE ARCHITECT:** Kimley-Horn**Resources** **BRICK:** Cloud Ceramics (Blackson Brick); **ALUMINUM COMPOSITE MATERIAL:** Reynobond (Abrams Architectural Products); **GLAZED ALUMINUM CURTAINWALL:** Kawneer (Lindsay Glass); **GLAZING:** Guardian Glass (Lindsay Glass); **COLD ROLLED STEEL:** Johnson Products; **MISCELLANEOUS METAL/METAL RAILINGS/STRUCTURAL STEEL:** Tippen Steel Services; **WOOD DECK:** (Disdero Lumber/Lock-Deck); **RECLAIMED WOOD COUNTERTOPS:** Terramai (Centerpoint Productions); **WOOD FLOORING:** Woodwright Hardwood Floor Company; **SOLID MDF ART PANELING:** Modular Arts; **ALUMINUM COMPOSITE MATERIAL:** Reynobond (Abrams Architectural Products); **FORMED METAL WALL PANELS & STANDING SEAM METAL ROOF PANEL:** PAC-CLAD/Petersen Aluminum (Merit Roofing Systems); **TPO ROOFING/INSULATION:** Carlisle SynTec (Merit Roofing Systems); **INTERIOR ALUMINUM FRAMES:** RACO Interior Products (Commercial Hardware/Unified Door & Hardware Group); **OVERHEAD COILING DOORS:** Overhead Door Corporation; **FLUSH WOOD DOORS:** VT Industries (Commercial Hardware/Unified Door & Hardware Group); **HM DOORS & FRAMES:** Curries (Commercial Hardware/Unified Door & Hardware Group); **GLAZED ALUMINUM CURTAINWALL:** Kawneer (Lindsay Glass); **GLAZING:** Guardian Glass (Lindsay Glass); **SECURITY GLAZING/FRAMES:** Insulgard Security Products (Lindsay Glass); **TERRAZZO FLOORING:** Andreola Terrazzo; **PORCELAIN TILE:** Concept Surfaces (PDL Tile); **CARPET TILE:** Interface, Shaw (PDL Flooring); **RUBBER BASE:** Johnsonite (PDL Flooring); **ENTRANCE FLOOR GRILLE & ENTRANCE FLOOR MATS:** Mats (PDL Flooring); **CORK RUBBER FLOORING:** Zandur (PDL Flooring); **RESILIENT TILE FLOORING:** Gerflor (PDL Flooring); **ACOUSTICAL PANEL CEILINGS:** Certainteed, Decoustics (PRIME Construction Services); **DOOR HARDWARE:** ASSA ABLOY (Unified/Commercial Hardware); **PLASTIC LAMINATE CLAD LOCKERS:** Holman (Houston Steel Equipment)**River Hills Residence, Austin****Contractor** Classic Constructors**Consultants** **GEOTECHNICAL ENGINEER:** Terracon; **STRUCTURAL ENGINEER:** Architectural Engineers Collaborative; **MEP ENGINEER:** Bay & Associates; **LIGHTING:** ArcLight Design; **LANDSCAPE DESIGNER:** Environmental Survey Consulting**Resources** **CORTEN SIDING AND ROOFING:** Western States Metal Roofing; **WOOD SIDING:** Thermory USA (US Lumber Brokers); **ROOF:** CertainTeed (Precision Roofing); **STRUCTURAL STEEL:** (Patriot Steel); **DECKING:** Trex; **INTERIOR WALL INSULATION:** Owens Corning (Hill Country Insulation); **EXTERIOR WALL INSULATION:** Johns Manville (Hill Country Insulation); **WATER-PROOFING:** GCP Applied Technologies; **WATERPROOFING:** Stuco-Flex International; **VAPOR BARRIER:** Stego Wrap Vapor Barrier; **WINDOWS + DOORS:** Proinller; **GLAZING:** Saint-Gobain (Proinller); **HARDWARE:** Emtek Products, Mixal, FSB North America, Rixon, Halliday and Baillie, Fritzgurgens (All previous hardware from J+L Hardware); **OTHER HARDWARE:** CR Laurence; **DOOR STOPS:** Sugatsune (J+L Hardware); **CAST-IN-PLACE CONCRETE:** Alamo Concrete (Keystone Construction); **GYPSUM:** United States Gypsum Company (A + A Drywall); **PAINT:** Benjamin Moore (Lozano Painting); **TILE:** Daltile, Ann Sacks, Waterworks (Alexander Marchant); **SHOWER GLASS:** Art's Glassworks; **SOLID SURFACE:** Avonite; **DISHWASHER, REFRIGERATOR, FREEZER, OVENS:** Gaggenau; **ICE MAKER:** SubZero; **REFRIGERATOR/FREEZER:** Bosch Home Appliances; **WASHER/DRYER:** LG; **OUTDOOR APPLIANCES:** Hestan (All kitchen, laundry, and outdoor appliances from Harway Appliances); **SINK:** Elkay; **MUDROOM FAUCET:** Franke; **KITCHEN FAUCET:** Rohl; **KITCHEN DISPOSAL:** In Sink Erator; **SHOWER VALVES AND DIVERTERS BATHROOM FAUCET:** DXV; **SHOWER ARM AND HEAD:** Hansgrohe; **BATHROOM SINK:** ProFlo, Powder Sink; **Alape, Toilet:** American Standard, Wall-Hung Toilet Carrier: Geberit, Wall-Hung Toilet, Master Tub & Master Sink: Duravit, Tubs: Hydro Systems, Tub Filler: Lacava, Rain Shower Head: Kohler, Steam Shower: ThermaSol (All bathroom and faucet equipment from Ferguson); **POWDER FAUCET:** WaterMark Design; **RECESSED DOWNLIGHTS:** Lighthouse Lighting; **STRIP LIGHTING:** Kelvix Lighting; **UPLIGHTS:** SPJ Lighting; **TRACK LIGHTING:** Juno Lighting Acuity Brands; **TRACK LIGHTING:** Viabizzuno; **FLUORESCENT:** TX Fluorescents Saylite (All lighting from Design Build Lighting); **STAIR HANDRAIL:** W2 MacFab; **STEEL SHELVES:** DOB Fabrication; **SWIMMING POOL:** PoolScapes; **INTERIOR CABINETS:** HenryBuilt; **EXTERIOR CABINETRY:** Lasertron Direct**Rollingwood Residence, Rollingwood****Contractor** Shoberg Homes**Consultants** **STRUCTURAL ENGINEER:** Steinman Luevano Structures; **CIVIL ENGINEER:** Innovative Water Solutions; **HVAC CONSULTANT:** Fresh Air HVAC Sizing; **INTERIOR DESIGN:** Polly Hazelwood; **LANDSCAPE DESIGN:** A Parallel Architecture; **LANDSCAPE CONTRACTOR:** Spencer Landscape Company**Resources** **STEEL:** Steel House MFG; **CABINETRY:** TRC Carpentry Services; **MOTORIZED SHADES:** Lutron (Captive Audio); **WINDOWS:** Western Window Systems (Mirror Gallery); **COUNTERTOPS:** Caesarstone, MSI (Alpha Granite); **AUDIO VISUAL:** Texas Electric**Shelia's Home, Austin****Contractor** IE2**Consultant** **STRUCTURAL ENGINEER:** Structures**Resources** **7/8" CORRUGATED METAL:** CTMRS; **2X PAINTED WOOD SCREEN & DOUG FIR VENEER PLYWOOD:** McCoy Building Supply; **WINDOWS:** Cornerstone (Grand Openings); **SLIDING GLASS DOOR:** Windsor (Grand Openings); **RIPPLE GRAY GLAZED CERAMIC TILE, CHIPPED ICE QUARTZ COUNTERTOP, & COLOR WHEEL 2X8 ARCTIC WHITE CERAMIC TILE:** Daltile; **BISQUE WHITE PENDANT LIGHT:** A19; **CASSIUS OUTDOOR 52" FAN & LOKI 52" INDOOR FAN:** Hunter**Spring Creek Residence, Alta, Wyoming****Contractor** Wilkinson Montesano**Consultants** **STRUCTURAL ENGINEER:** G&S Structural Engineers; **CIVIL ENGINEER:** Y2 Consultants; **MECHANICAL & PLUMBING ENGINEER:** Quantum Group Engineering; **ELECTRICAL ENGINEER:** Bradley Engineering; **ENVIRONMENTAL CONSULTANT:** Intermountain Aquatics**Resources** **WINDOWS:** Jeld-Wen; **SKYLIGHTS:** Velux; **DOOR HARDWARE:** Emtek, Accurate; **BATHROOM HARDWARE:** CR Laurence; **APPLIANCES:** Wolfe, Sub-Zero; **FIREPLACE:** Isokern; **PLUMBING:** Kohler, Toto; **TILE:** Cle-tile, Dal-tile**Talavera Lofts, Austin****Contractor** Skybeck Construction**Consultants** **CIVIL ENGINEER:** Stantec; **MEP ENGINEER:** WGI; **STRUCTURAL ENGINEER:** Connect Structural; **INTERIOR DESIGN:** PDR; **LANDSCAPE ARCHITECT:** dwg.**Resources** **ECONOLAP 3/4":** Centria; **CUSTOM PRINT PORCELAIN TILE:** Datile; **STO POWERWALL:** STO; **GALVANIZED WIRE MESH:** McNichols; **SERIES 3000 THERMAL MULTIPLANE:** Oldcastle; **SUNGUARD SN68 GLASS:** Guardian Glass; **1500 SERIES WINDOWS:** PlyGem**Tarrytown Residence, Austin****Contractor** CleanTag**Consultants** **STRUCTURAL ENGINEER:** MJ Structures; **MECHANICAL ENGINEER:** Positive Energy; **GEOTECHNICAL ENGINEER:** Holt Engineering; **LANDSCAPE ARCHITECT:** Word + Carr Design Group**Resources** **CORSO BRICK:** S. Anselmo; **WOOD SIDING:** Delta Millworks; **CUSTOM STEEL FASCIA AND FACADE & SPECIAL DOORS:** Drophouse Design; **EBONY STAINED CEDAR SIDING:** Delta Millworks; **METAL FRAME WINDOWS:** Ram, Heritage; **METAL DOORS:** Heritage; **PAINT:** Benjamin Moore; **WALL COVERINGS:** Twenty2; **CABINETWORK AND CUSTOM WOODWORK:** Tim Cuddy Cabinetry; **SOLID SURFACING:** Caesarstone; **FLOOR AND WALL TILE:** Jasba, Original Mission Tile, Stone Solutions, Inter ceramic, Mudtile; **RECESSED CANS:** Zaniboni; **MODO PENDANT:** Roll and Hill; **GREGG SUSPENSION LIGHT:** Foscarini; **ALTO SCONCE:** Cedar and Moss; **LOCKSETS:** FSB, Emtek; **PULLS:** Schwinn, Linnea, Soubreny; **OTHER HARDWARES:** CR Laurence, Sugatsune; **TUBS & SINKS:** Kohler; **SHOWERS:** Hansgrohe, Grohe; **TOILETS:** American Standard; **FAUCETS:** Grohe**Texas Tower, Houston****Contractor** Gilbane Building Company**Consultants** **MEP ENGINEER:** ME Engineers; **STRUCTURAL ENGINEER:** Magnusson Klemencic Associates; **CIVIL ENGINEER:** Kimley-Horn; **GEOTECHNICAL ENGINEER:** Langan Engineering; **ACOUSTIC DESIGN:** Cerami & Associates; **LIGHTING DESIGN:** One Lux Studio; **FIRE & LIFE SAFETY CONSULTANT/CODE CONSULTANT:** Kendall/Heaton Associates; **PARKING CONSULTANT:** HWA Parking; **CURTAIN WALL/FACADE DESIGN:** Read Jones Christoffersen; **INTERIOR DESIGN, SIGNAGE, & WAYFINDING:** PDR, A+I; **RETAIL DESIGN:** Streetsense; **SECURITY & SURVEILLANCE CONSULTANT:** HMA Consulting; **LEED ADMINISTRATION AND ENVIRONMENTAL DESIGN:** NORESO; **VERTICAL TRANSPORTATION:** Persohn/Hahn Associates; **LANDSCAPE ARCHITECT:** Clark Condon**Resources** **POST-TENSIONED CONCRETE & CIP AND REINFORCING:** Baker Concrete Construction; **EXTERIOR STONE CLADDING:** Camarata (Henraux); **CURTAIN WALL, FASCIA, FORMED METAL PANELS, MISCELLANEOUS METALS, & LIQUID METAL COATING AT LOBBY SECURITY DESKS:** Metalier (Crown Corr); **LOBBY SCREENS/DECORATIVE METALS/MONUMENTAL STAIR/OPERABLE WALLS:** Broome Welding & Machine; **WALNUT VENEER (LOBBY WALL/CEILING SLATS, PANELS, MILLWORK, LIBRARY MILLWORK), OAK WOOD FLOORING (TO MATCH WALNUT IN LOBBY), COMPOSITE "RE-CON" WOOD VENEER (PAVILION TREE):** Mortensen; **CURTAIN WALL, ENTRANCES, STOREFRONTS:** Crown Corr (Viracon); **LOBBY SCREENS/OPERABLE WALLS/MONUMENTAL STAIR/INTERIOR LOBBY GLASS:** Ranger Specialized Glass (Bendheim); **FLUSH WOOD DOORS:** Door Pro Systems (VT

# Resources

Industries); **LOBBY CUSTOM OPERABLE WALLS:** Ranger Specialized Glass (Frits Jurgens); **LOBBY STONE FLOORING/WALLS, EXTERIOR CLADDING, LANDSCAPING STONE, & STONE COUNTERTOPS:** Camarata (Henraux); **ELEVATOR STONE FLOORING/WALLS:** Fina Stoneworks (Henraux); **VINYL WALL COVERINGS:** Marek Brothers Systems (Knoll); **BIKE STORAGE ROOM GRAPHICS:** AD Display Systems; **METAL LOCKERS AND TOILET ACCESSORIES:** Griesenbeck Architectural Products; **ROLLER SHADES (SHEERWEAVE):** Phifer; **FLOOR GRILLES:** Nailor Industries; **OFFICE AND PARKING ELEVATORS:** Eklund's (TKE); **LOBBY ESCALATOR:** TKE; **DESIGN SOFTWARE:** Revit, AutoCAD, SketchUp, Rhino, Lumion, Adobe

## Verde Creek Ranch, Center Point

**Contractor** Duecker Construction

**Consultants** **CIVIL ENGINEER:** Givler Engineering; **STRUCTURAL ENGINEER:** Structural Design Consulting; **MECHANICAL ENGINEER:** Positive Energy; **LANDSCAPE ARCHITECT:** Studio Outside; **INTERIOR DESIGNER:** Schooler, Kellogg & Co.; **BUILDING ENCLOSURE CONSULTANT:** Acton Partners; **LIGHTING CONSULTANT:** Mike Moss Design; **AV CONSULTANT:** Sterling Home Technologies; **POE CONSULTANT:** Engineered Projects Consulting

**Resources** **LUEDERS STONE:** I-10 Building Materials; **BOARD-FORMED CONCRETE:** Ingram Ready Mix; **STEEL - KITCHEN SHELVES/POTHOLDER:** Cactus Max; **STEEL PLATES/STRUCTURE, STEEL SCREEN DOORS, PIVOT GATES, FIREPLACE SURROUND:** Proactive Approach; **STEEL & CABLE RAILINGS:** Texas Railing Systems; **CYPRESS WOOD SIDING:** Lumber Link; **CYPRESS CABINETRY:** Custom Trim & Cabinet; **WB & RAINSCREEN:** Benjamin Obdyke; **CUSTOM WOOD WINDOWS & DOORS:** Dover Millwork; **ALUMINUM SLIDER:** Solar Innovations; **CYPRESS WOOD - SOLID DOORS:** Peder-nales Door & Window; **WOOD SIDING EXTERIOR:** Valhalla Lifetime Finish; **WOOD SIDING INTERIOR AND WOOD STRUCTURE EXTERIOR:** Cabot; **BATHROOM FITTINGS:** Kallista; **BATHROOM SINKS & COUN-**

**TERTOPS - CUSTOM CONCRETE:** Newbold Stone; **KITCHEN SINK:** Julien; **KITCHEN FAUCET:** Franke; **DOOR & CABINET HARDWARE:** Rocky Mountain; **LIGHTING CONTROLS & SHADES:** Lutron

## Will Smith Zoo School, San Antonio

**Contractor** Guido Construction

**Consultants** **MECHANICAL, ELECTRICAL & PLUMBING ENGINEER:** DBR; **STRUCTURAL ENGINEER:** Datum Engineers; **CIVIL ENGINEER:** Pape-Dawson Engineers; **WAYFINDING:** MN Design; **LANDSCAPE ARCHITECT:** Rialto Studio

## XO House, Houston

**Contractor** Viviano Viviano

**Consultants** **STRUCTURAL ENGINEER:** INSIGHT Structures; **CIVIL ENGINEER:** Karen Rose Engineering; **SLIDING GATE FABRICATION:** Aria Signs & Design; **RAINWATER COLLECTION:** Innovative Water Solutions; **MECHANICAL & GEOTHERMAL:** Indoor Comfort Specialists; **ELECTRICAL:** MJ Campbell Electric; **PLUMBING:** Pegasus Plumbing; **LANDSCAPE ARCHITECT:** Falon Land Studio; **LANDSCAPE INSTALLATION:** Telloc Landscape & Construction

**Resources** **CORRUGATED S-DECK PANEL:** Berridge Manufacturing; **STAINLESS MESH GUARDRAIL:** Jakob Rope Systems; **DELTA-FASSADE S - UV RESISTANT VAPOR BARRIER:** DELTA Dorken; **WINDOWS & DOORS:** Western Window Systems (RAM Windows & Doors); **CONCRETE FLOORS:** Dungan Miller Design; **TILE & COUNTERTOPS:** La Nova; **WOOD FLOORS:** Legno Bastone (Houston Flooring Center); **TOILETS, BATHTUB, MIRRORS:** Duravit (Ferguson); **FAUCETS, SHOWERS:** Hansgrohe (Ferguson); **APPLIANCES:** Bosch (Ferguson); **DINING ROOM LIGHT:** Flos Lighting - Aim; **LIVING ROOM LIGHT:** Foscarini - Twiggy; **KITCHEN LIGHT:** Luceplan - Compendium

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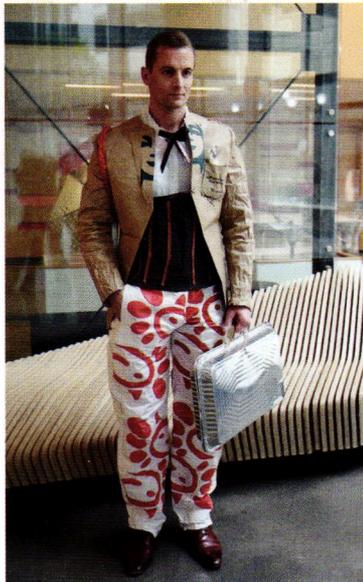
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## Haute TRASHION

by Gabriella Bermea, AIA, NOMA

**G**lobal design firm HKS is partnering this year with Galleria Dallas to showcase designs from the firm’s annual TRASHION Show. The concept behind TRASHION challenges the societal norms of the fast fashion industry by demonstrating the power of collective action and creativity to make progress toward a more equitable world. By reusing, recycling, and repurposing everyday materials to create one-of-a-kind garments, TRASHION allows HKS employees from across its offices to explore creative ways to reduce waste and demonstrate how design can help us overcome worldwide environmental and social challenges.

The TRASHION Show is an extension of HKS’ Environmental, Social, and Governance (ESG) in Design efforts. ESG in Design extends the firm’s commitment to infuse environmental and social responsibility into its culture and governance structure with guidance from the United Nations Global Compact, which HKS joined in 2020. Caitlin Potter, AIA, an associate and medical planner at HKS, says: “We really wanted a creative outlet for all our employees to have an opportunity to practice what we preach. Our goal was to invite everyone to examine how they can repurpose their waste and create those head-to-toe high-fashion garments.... It’s not just about sustainability, but how can you look at some of the environmental, social, and governance issues of the day and really use those to fuel your design inspiration.”

“Galleria Dallas is committed to green initiatives and is proud to be an IREM Certified Sustainable Property,” says Megan Townsend, director of marketing at Galleria Dallas. “Partnering with HKS on its TRASHION Show initiative allows us to engage with our community in a new and innovative way to share both our environmental initiatives and our commitment to showcasing the local creative community.”

The TRASHION Show extends a message to the community about the powerful potential of sustainable design — for fashion and beyond. This event provides increased visibility for creative pathways toward equity and opens a new branch of collaboration between architects and the community. Continued partnership across the consumer and design markets represents a hope for a more resilient tomorrow.

Gabriella Bermea, AIA, NOMA, is an associate and design architect with VLK Architects; chair of the TxA Equity, Diversity, and Inclusion Committee; and communications director for the Young Architects Forum.

**Clockwise from top left** *The Houston team’s “Outfit No. 5” is made from construction paper, intricately folded to mimic architectural geometries, and communicates messages on ESG; Richmond’s “Guardian of the Rainforest” playfully manipulates magazine pages and interiors samples to evoke the rainforest canopy; “The TREEumph” by the New York City team is inspired by villains from entertainment and is constructed with yoga mats, shoestrings, and clothes hangers; “Mixed Messages” by Dallas’ Caitlin Potter combines two banners from the previous year’s ESG in Design event to embody the messages of repurposing and recycling; “Fast Food” by the Atlanta team speaks to how the “on-the-go” lifestyle encourages consumption and food packaging waste; the Denver team’s “Microaggressions” is made of flowers from used party decor, which represent the microassaults, microinsults, and microinvalidations people face daily.*

PHOTOS COURTESY HKS