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One of the TxA 2019 Design Award winners: Fort Worth Camera by Iñáquez Shaw Architecture (p. 64).
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Top photo: Waterfront Office Lobby
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Left photo: Houston Zoo; Cafeteria
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Say It Like It Is

by Aaron Seward

All physical ugliness and social ugliness have strong concomitants and roots. Incredibly, there is rampant today all manner of hate and fierce argument on the basic idea — of all things — of civil rights. . . . It seems . . . not a crooked analogy to lock hand in hand the bitter disregard for the rights of others with the callous notion that a man may put up anything ugly, vulgar, or trivial he wishes so long as it’s “big enough” and he has the money. Can you think how seriously tragic it is that any congressman or lawmaker, anywhere, can find a reason or the audacity to speak against the civil rights of any man or group of men . . . ? An attack on personal rights, pursuits, and nonconformity of all kinds does seem like an attack on gravity, growth, and life itself.

— O’Neil Ford, “The Condition of Architecture” (1964)

One of the most heartening results of studying the writings of those who have come before us, as well as the most disturbing, is to discover how much our time has in common with times past. Heartening because it’s possible to find succor in the accounts of those who have labored under circumstances and conditions that, if they don’t precisely mirror our own, at least prefigure them. Disturbing because, in spite of these histories and the lessons they convey, the same troubles persist, often in metastasized form.

This was on my mind quite a lot as I read “O’Neil Ford on Architecture” (University of Texas Press, 2019), edited by Trinity University architectural historian Kathryn O’Rourke. This tight little volume collects within one binding the significant writings and lectures of the daddy of Texas architecture.

By practice, Ford was not a writer or a theorist. He was an architect and a builder, a damned good one who managed to do what very few ever accomplish: He created an authentic and original body of work. But he was an avid reader, a frequent traveler, and a life-long student of history and art. He had strong convictions and expressed them with a bold directness that contrasts sharply with the shrinking and diplomatic public faces that most architects, wary of offending clients by voicing views that might prove controversial, usually adopt.

Even today, Ford’s broadsides make for a bracing read. He spoke out against hucksters and “vulgarians,” and articulated his disdain for fads and their unimaginative followers who churn out uninspired imitations — the whole culture that puts profit and self-aggrandizement ahead of honest curiosity and the pleasure of doing a job well. He threw cold water on notions of American exceptionalism by pointing out the superior advancements in culture and design in places that are often characterized as inferior to the U.S. (i.e. Latin America) and was disgusted by the fact that in his day the country should be so polarized over questions of basic civil rights. He saw all these disturbing trends as both symptom and cause of the ugliness of the built environment, which was before his very eyes being transformed by a boom in freeway construction that enabled the exponential expansion of suburbia while justifying the destruction of the inner city and its public spaces and architectural monuments. “The usurpation and defamation of land by vulgarians and the construction of square miles of shacks,” he proclaimed, “have given us a generation of children with blinders built on both sides of their heads and minds.”

As we celebrate recent standouts in Texas architecture with this Design Awards issue, it’s worth remembering that the projects contained herein are very much the exception to the rule. For every Fort Worth Camera that rises in a downtown cultural district, a hundred, a thousand, thoughtless strip malls bloom in ever-unfurling suburbia. Ignoring it won’t make it go away. Probably, noticing it won’t either. But the more of us who speak out — say it like it is — who hold ourselves and those around us to a higher standard, as did Ford, the better chance we’ll have of forging a better future. I’ll leave you with one of his more urgent exhortations:

May each of us with his particular ability join in the desperate fight to save our land from the reckless, the willful, the selfish, the unimaginative, and the just plain ignorant vulgarians. One important thing an association, with the help of its membership, can and must do is work to achieve the significant and larger purpose of serving all people.
Hannah George
is a student at The University of Texas at Austin School of Architecture and College of Liberal Arts. Pursuing a professional degree in architecture and Plan II Honors, she almost spends as much time writing about architecture as she does designing it. In this issue, she reports on Studio Gang’s planning study for the Seaholm Intake Building in Austin (p. 16).

Sammy Medina
is the editorial director of Metropolis Magazine. He also regularly contributes to Artforum, The Art Newspaper, and the Harvard Design Magazine, among others. He received his bachelor’s degree in architecture from the Catholic University in Washington, D.C. See his review of Reto Geiser’s new book on the historian Sigfried Giedion on page 32.

Mackie Kellen
was editorial intern of Texas Architect from July 2018 through July 2019. She is currently pursuing a masters degree in digital media and marketing at Trinity University in Dublin, Ireland. For her final assignment as T.A.’s intern, she covered John Grable Architects’ Equipment Sombrilla (p. 128).

Erin Augustine
is the web editor of Texas Architect. She holds an M.A. in applied economics from CERGE-EI and an M.A. in political science from Northeastern Illinois University. Read her review of the short story collection “Lot,” by Bryan Washington, on page 36.

Letters

The following comments were emailed to the editor in response to the July/August 2019 issue of Texas Architect.

Great last issue! I love that you’re pushing us to think more broadly and to look at issues rather than having the mag just be another glossy rag.

Craig Kinney, AIA
Kinney Franke Architects, San Angelo

I’m sure you’ve been hearing it a lot, but this recent issue is just phenomenal! Every piece is a gem, and the mix of searing criticism with high entertainment value is irresistible. I loved everything, but that Humphreys interview was particularly terrifying, and the social stair article has made all kinds of people around town jittery! Christiana did a great job with the Kasita article too.

Lucy Begg, AIA
Thoughtbarn, Austin

I have to say, I enjoyed your interview with Humphreys & Partners a lot more than I expected. The disciplined approach is refreshing, and the Big House is really incredible as a typology. I had a hard time understanding their response to your question about the relationship between ideas, demand, and value. Their response seemed off target and a little shallow, at least compared to the potential of their approach to practice and architecture’s impact and cultural role.

Matthew Z. Leach, AIA
Page, Austin

The following letter was mailed to the editor.

I was sad to hear of the passing of internationally renowned architect César Pelli. I was privileged to have worked with César, Fred Clarke (a UT Austin graduate), and Diana Balmori (César’s wife and landscape architect) on the master plan for the UT Austin campus in my capacity of director of planning and design for the UT system.

César was a true gentleman and his unique talent will be missed. His office in New Haven, CT, was abuzz with creativity and marvelous architectural models. I look forward to the completion of the Google office building to the Austin skyline.

John M. Davis, FAIA
Architect Emeritus, Austin

Block 185 in Austin’s Seaholm District will be occupied by a tower designed by Pelli Clarke Pelli. The firm’s founder, César Pelli, died on July 19.
CAREFULLY CURATED
Let Them In

by D. Michael Hellinghausen, AIA

We are a peculiar profession. A surprising number of folks will tell you that they had always wanted to be an architect. Further, we are a very respected profession, even considered noble by some. Yet our numbers do not reflect this highly desirable status. Currently, of about 30 million Texas residents, only about 8,200 of us are licensed architects.

What's the deal?

Recessions hurt our numbers, of course. But architects have enjoyed a very busy time for the past decade. I believe the real issue is the cost of admission. That cost is paid not only in dollar terms, but more importantly, in navigating severely restricted access points along the journey to becoming an architect.

Recently, I wrote about some profound changes coming to our state demographics between now and 2050. Our population will soar to something like 54 million in 30 years. This near-doubling of our numbers from 2010 will undoubtedly create innumerable design and construction needs. In the U.S. as a whole, according to the National Council of Architectural Registration Boards (NCARB), there is currently only one architect for every 2,800 people, whereas in Texas, it is only one architect for every 3,600 people. I fear this ratio will worsen in our state over the next few decades.

The Texas of 2050 will be vastly more diverse, and considerably older, on average. This reinforces two troubling trends already underway. First, our fastest growing ethnic groups have typically had the lowest levels of education. Lower levels of education have a direct connection to lower levels of income, which in turn cause further erosion in educational achievement. Second, the aging cohort of our population is quite large, and will be leaving the workforce in droves, taking with it the highest levels of education in our state history.

A proportionally smaller pool of architects in this Texas workforce of the future, with potentially lower average levels of education than today, does not bode well for our profession. Left unchecked, these trends forecast a gradual decline in our numbers, proportionally speaking. This shrinking would portend an erosion of our presence in the community, a reduction in our impact on the built environment, and a decrease in the effectiveness of our advocacy efforts.

What's to be done about all this? I think it's time to take a hard look at the many "gates" into our profession and recognize that, for many, these gates are firmly closed and locked. They exist at all points along the path, beginning with awareness, education, and licensure. As a profession, we must begin to push these gates open.

Awareness — Most of us in the profession had important role models in our lives, and very likely had people who encouraged and prodded us along. Somehow, the profession came to our attention as a viable, and achievable, career choice. The lower the income level, the less likely that children have such role models, much less any awareness of architecture as a profession. We must all work to be visible representatives of the profession and encourage young people to see it as a viable career option.

Education — The Texas Society of Architects has created a dual credit architecture certificate program for implementation at various high schools across the state of Texas. Through this program, students have an opportunity to begin their foundational architectural education for college credit while still in high school, and then transfer into an associate degree program at a local community college, or an accredited architecture program at a university. But students must know about, and take advantage of, this open avenue.

TxA also has an exemplary scholarship program, the Texas Architectural Foundation. Since its inception, TAF has distributed hundreds of scholarships, totaling well over $2,000,000, to assist students pursuing careers in architecture and to help fund architectural programs in Texas schools of architecture. Please consider contributing to TAF, perhaps even creating a new scholarship fund, and make yourself available to schools at all levels to talk about our profession.

Licensure — Certainly, it's necessary to have minimal criteria for entry into, and licensure for, a profession that impacts the health, safety, and welfare of the public. These criteria must also be appropriate to the times, but I believe the times are changing. Licensure candidates struggle with the current registration exam process and require years to pass them all, as well as to complete all of the AXP requirements. It may be time to reconsider additional experience as an alternative path to licensure, as is the case in at least 17 other states.

The year 2050 will be here sooner than we think, so let's not just wait to see what happens. We have nothing to gain by restricting entry to our profession, but we may have lots to lose if we don't begin to kick open the gates. Let's let them in.

D. Michael Hellinghausen, AIA, is a principal and COO of OMNIPLAN in Dallas, and the 2019 TxA president.

“Home is Not a House,” by UT Austin School of Architecture students Allison Walcond and Krishnan Misrty, is one of TxA's 2019 Studio Award winners.
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OMA and Powers Brown Unveil Adaptive Reuse Design for Houston's 1962 Central Post Office Building

Real estate development in Houston throughout its history has been mostly unremarkable, the minimum product of pro formas and adherence to the city’s slipshod patchwork of building, site plan, traffic, and parking ordinances. The only notable interruption in the pattern of averages was during the go-go years of the 1970s and 1980s when, according to an April 1982 Texas Monthly profile, Houston was “maybe the architectural capital of the United States, the place where styles are set.” At that time, interest rates were sky-high, and certain progressive developers (Gerald Hines being the best-known example) experimented with hiring fashionable architects to add high-quality design as a means to differentiate their products in a crowded and already expensive market.

Lately, perhaps as a result of a ripple effect from Austin, whose sizzling architectural scene has been fueled by a steady supply of rich, tech-tax refugees from California, Houston now has a handful of developers pushing design. A new member of this clique is Kirby Liu, son of Frank Liu, whose real estate companies include Lovett Homes, Intown Homes, and Lovett Commercial Realty. Lovett’s townhouses and strip malls, neither ugly nor distinctive, are mostly inconspicuous despite their large numbers. In his role as director of development at Lovett Commercial, and in particular as project manager for the redevelopment of the former central Houston post office, Kirby Liu appears to be working to raise Lovett’s design standards. He studied for two years at the Harvard Graduate School of Design before he became impatient to work in the real world. He tested out working at a fancy firm, Rex, for about half a year before returning home to become involved with Lovett’s purchase of the former downtown post office, which sits on a prominent 16-acre site on the northern edge of downtown and had been mothballed in May 2015.

The central U.S. Post Office building (1962) was designed by Houston firm Wilson, Morris, Crain & Anderson. It was built on the site of the moderne Southern Pacific Railroad Station (1934), designed by Fort Worth architects Hedrick & Gottlieb, that was demolished in 1959 when the site was acquired for the post office. The complex consisted of a 530,000-sf, two-story, windowless mail-sorting facility covering six acres, fronted by a five-story slab containing a post office on the ground floor and administrative offices above.
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In front of the office tower is a flat terrace with a modernist checkerboard of planted and paved sections. Because the site slopes down toward Buffalo Bayou, the edge of the terrace has a tall retaining wall butting up to the street. The complex is impressive mostly for its vast spread. When the building opened, for example, newspaper accounts described in detail the electric buggies used to carry postal workers across the 880-foot-long space. Literally detached from the surrounding urban fabric by virtue of its parking lots and retaining walls, it represents the suburbanizing trend of American postwar modernism that is now considered troubling.

Lovett's first idea for the site was to scrape the post office building and repopulate it with high-rises. While they were studying this option, they were approached by the founders of a music festival called Day for Night, who proposed using the building as a temporary venue. After two successful iterations of the festival in the winters of 2016 and 2017, Lovett became convinced that the building could be reused rather than being demolished. They then applied to have the post office listed on the National Register of Historic Places in order to be eligible for redevelopment tax incentives. Although there is a slew of them, the two largest and most commonly used incentives are the 20-percent federal income tax credit and the 25-percent Texas franchise tax credit. These can amount to several million dollars' worth of tax breaks for a large project. (Lovett has not indicated whether it will have the post office listed as a City of Houston landmark. Were they to do so, the building could potentially be protected from demolition, and such additional incentives as a 40-percent reduction in the city's onerous parking requirements would be available.)

Because of its prominent location, Kirby Liu pushed for the post office rehabilitation to be a showpiece. Lovett considered several well-known national and international architects for the job. They eventually selected OMA, with Jason Long out of its New York office as the project architect. The architect of record is the Houston firm Powers Brown. The great challenge of this project was how to rework and reintegrate what is essentially a gigantic suburban complex on its own superblock plopped right next to downtown. The initial design, which appeared briefly on Swamplot in October 2017, before it was taken down at Lovett's request, was quite aggressive (but fascinating, nonetheless), with giant gashes cut out of the mail-sorting warehouse. However, in order to maximize all the incentives that

The mail-sorting hall will be broken into three sky-high atriums with a central stair to allow access to the second level and roof.
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-Nate Kipnis, FAIA, Principal, Kipnis Architecture + Planning
make these types of projects viable, the team revised the design to adhere more closely to the Secretary of the Interior’s standards for the treatment of historic properties.

The design as publicly presented in June of this year is officially called POST Houston (abbreviated POST HTX) and is respectful of the historic fabric of the building. The mail-sorting hall is going to be broken up into three sections reflecting modern life: shopping, eating, and (co-)working. Each programmatic unit will surround a central atrium sawed out of the cast-in-place concrete structure that will daylight the spaces. In each atrium, there will be a differently designed sculptural, central stair to allow access to the second level and to the roof. On the roof, there will be a quasi-public, landscaped park, the “Skylawn,” designed by Chicago landscape architect Hoerr Schaudt, who also designed Centennial Garden in Houston’s Hermann Park. It will afford splendid views of downtown Houston’s glistening collection of skyscrapers. The eastern end of the roof will become a farm, either for the restauranteurs down below or for a community gardening organization. The eastern third of the mail-sorting building is currently reserved for a music venue, and the office tower will become a hotel, both to be done in a later phase. The ample surface lots will suffice for now for parking, with the addition of landscaping and way-finding signage.

Although POST Houston’s mixed-use program, essentially a repeat of Gerald Hines’s 50-year-old Galleria (minus Neiman Marcus), breaks no new ground, it is impressive: Not only did Lovett save an important, and problematic, piece of Houston’s postwar architectural heritage that might more easily have been razed; they also commissioned an internationally-known architectural firm to work it all out. POST Houston is promising, especially because it comes from one of Houston’s large, established developers, which in the past has been indifferent to the historic resources on its properties. In 2015, for example, Intown Homes destroyed the moderne Shell Research Laboratory (1946) on Bellaire Boulevard, designed by Houston modernist Herbert Cowell, then working for the Austin Company, to build townhouses. Lovett, and especially Kirby Liu, should thus be commended for their ambitious break from precedent. We can only hope that Houston’s other developers take note.

Ben Koush, AIA, is an architect in Houston.

Phase I of Austin’s Seaholm Intake Reuse Begins Based on Studio Gang Planning Study

If you hop the fence for a closer look at the Seaholm Intake Building, you’ll find little bits of graffiti nestled behind the giant tags Austinites know all too well. In the armpit of a concrete fin, an inscription small enough to fit in your hand reads simply, “USE THIS SPACE.”

“And, that’s the charge here: How do we ‘use this space?” says Gia Biagi, an architect and principal of urbanism at Studio Gang. After being selected to develop the Seaholm Waterfront in 2017, Studio Gang came to Austin to conduct research for a concept study. In a presentation that is now publicly available, Biagi shows an image of the prophetic tag and asks the small audience, “How can we make [Seaholm Intake] fulfilling for the people who use it, and for Austinites at large?”

Pedestrians on the Ann and Roy Butler Hike-and-Bike Trail, kayakers on Lady Bird Lake, and commuters crossing the several bridges that span the Colorado River pass the Seaholm Intake every day. Dipping below the water’s edge, the brutalist concrete shell functions as a canvas for graffiti more than anything else. Aside
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The “Watering Hole,” a dock for kayaks and paddleboards, also appears in all three of the schemes. It is located just east of the intake building.

from possessing an architectural character similar to the powerplant across West Cesar Chavez Street, the structure doesn’t reflect its original function: pumping water through the boiler room and turbine hall to keep the power plant’s electrical generation equipment cool. After operating for 34 years, it was determined to be too contaminated for reuse and shut down in 1989. Now program-less, it sits sealed up tight and fenced off, a mysterious and aloof presence on Austin’s frenetic waterfront.

Over the years, there have been many attempts to revitalize the intake building and the companion power plant. In 1996, City Council authorized its reuse and approved significant investment for cleanup of the site. In 2005, City Council chose a developer to make a master development plan for the power plant building and site, which has since been transformed into a corporate headquarters for a medical records company, surrounded by a mixed-use development. Eight years later, the city finally put together a competition for reuse proposals for the intake. But after reviewing dozens of submissions, city officials decided to approach developers for proposals emphasizing historical preservation instead. Three more years passed before the city recommended a proposal from Stratus Properties, a Central Texas developer responsible for Block 21 of Austin’s Second Street District, which is home to the W Hotel. Local practice Minguell-McQuary Architecture + Design produced the scheme, which removed one central bay of the concrete structure and added several quirky features, like a swooping green roof and a spiral stair. But historical preservation advocates pushed back, saying the proposal would alter the existing building fabric too much.

Finally, in May 2016, Austin Parks Foundation, the City of Austin Parks and Recreation Department, and The Trail Foundation announced the funding of the collaborative planning study led by Studio Gang. The study began with research and public input. The architects documented the site’s “desire lines,” where the grass has been worn down from active use, suggesting these pathways for possible connections to the Seaholm development and Austin Central Library across the street. They entered the building and discovered a curiously open and bright quality. They held ice cream socials, stopped trail-goers, hosted open houses, and formed focus groups to reach communities previously unconsidered for further feedback.

The concept study Studio Gang eventually released outlines three options: the Porch Yard, Court Yard, and Garden Yard. Each of the options keeps the existing structure largely intact, while adding new program spaces in various configurations around the site.
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In the Porch Yard, services are housed in a porch wrapping around the north side of the building. The grassy yard behind the building is protected from Cesar Chavez by a veil of vegetation.

The Court Yard option adds services in the “Shed,” a gabled structure sited parallel to the street, effectively making the grassy area behind the building a courtyard. A boardwalk lines the intake’s southern edge at water level, while the “Perch” overlook allows views from the level above.

In the Garden Yard, service and amenity programs are housed in the “Pavilion,” a small building on the east that can also be used as a stage for events. Moveable earth walls partition the yard and protect it from street noise. The pavilion has bathrooms facing the trail and amenities facing the yard.

According to Elizabeth Krasner, who directs communications for Studio Gang, the final design will feature the “amenity porch and forest veil from the Porch Yard; boardwalk and lake overlook from the Court Yard; open-air pavilion from the Garden Yard, and a central, civic lawn that was included in all three options.”

The final design will be implemented in three phases. The goal of the first phase is to make the intake building “safe and habitable.” Egress requirements will be met, lighting fixtures updated, windows replaced, plants tamed, the facade cleaned, and the holes in the floor covered. Parks and Recreation selected Cotera+Reed Architects and Ten Eyck Landscape Architects to carry out Studio Gang’s vision for Phase One. According to Kevin Johnson from Parks and Recreation, the full design and permitting phases are expected to go through the early part of 2020, and they anticipate releasing the project for bid in the spring.

“Within the next two years,” adds the Austin Parks Foundations (APF) team, a trail with water-accessible points, and potentially an amphitheater, will be added if funding can be secured. Last summer, $450,000 was raised by Austin Park Foundation and The Trail Foundation for the visioning of the project, $600,000 was allocated from the hotel
occupancy tax, and $2 million was approved in a bond election last November. The city is seeking more funding for the intake’s future phases.

“We hope to see this longtime underutilized space — both inside the buildings and the parkland surrounding it — become a real community asset,” said the APF team. “It’s going to take careful planning, thoughtful partnerships, and significant funding to make this project a reality.”

Hannah K. George is a student at The University of Texas at Austin School of Architecture and College of Liberal Arts.

Sixthriver Designs Community-Oriented Facility for Austin Classical Radio Station

Many Austinites could be forgiven for failing to recognize their own public, classical radio station. Despite being an institution whose legacy dates back to 1967, Austin’s KMFA 89.5 has largely flown under the radar. That trend has only continued, as more listeners tune in to streaming services as opposed to traditional radio channels.

In response, the organization recently decided to take a bold step in an effort to adapt to present trends while investing in the future. For the first time since its inception, KMFA is constructing its own headquarters, enlisting local architecture firm Sixthriver to design an expansive, community-oriented facility specifically aimed at fostering real-life engagement.

“Aside from the typical office needs of any organization’s new home, KMFA challenged the design team to provide all the current office amenities and appurtenances, while allowing the public to access the space for performances and gatherings,” says Nathan Wilcox, a principal and design director at Sixthriver. “A major goal of the project was to place the broadcast studio in a highly visible and interactive location, while providing for the technical and acoustical challenges therein.”

The material palette is designed for transparency and warmth. Woods inspired by the cello and bassoon are complemented by champagne-and-brass tones of timpani and trumpets. The exterior cladding embraces a scale-patterned, iridescent finish — a riff on the site’s previous use as a fish hatchery.

The intent to provide performative and community gathering spaces shaped the design approach from the outset. Says Wilcox: “This [approach] generated the need for a number of unique solutions ranging from the provision of a multifunctional and flexible pre-function and banquet space, to designing acoustically-separated but visually accessible spaces. These aspects informed the massing and configuration of the building, which floats above a public plaza, covering, shading, and simultaneously activating the fully-glazed broadcast studio.”

With construction expected to be completed by late summer of next year, the 18,000-sf facility will become part of a broad, mixed-use development located to the east of Interstate 35 and north of Town Lake. Nestled among future homes for seniors, market rate apartments, and a fleet of office and retail suites, this prominent location will leave KMFA poised to impact East Austin and the city as a whole for decades to come.

“Much has been written about the technological disconnection of society,” Wilcox says, “and as the centroid of our culture drifts further and further into the virtual world, real gathering spaces with real people become critically important. The idea of bringing broadcasters, employees, the neighbors, and the general public into the same shared space reinforces the idea that made radio such a cultural behemoth in the first place. We connect with each other as a society when we are all listening to a common tune.”

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

Texas Architects and the 86th Texas Legislative Session

To paraphrase one of Frank Sinatra’s greatest hits, it was a very good session. We set out with two primary goals: 1) to curtail a devastating form of “legal extortion” that has been increasingly putting the design/construction industry at risk; and 2) to become significant contributors on the issue of school safety. We were hoping to achieve other practice benefits while pursuing the two major goals. [For a full list of bills we tracked, see “The 86th Texas Legislative Recap” at txmagazine.org.]

Of six bills we established as priorities, five passed. The item we opposed most — a measure we believe could have devastated design practices — was never scheduled for floor debate in the House. More significant for the future, as a result of TxA members’ testimony and research contributions during this year’s legislative hearings, legislators saw and acknowledged the importance of including architects’ professional expertise in school safety deliberations by adding a designated spot for an architect on the Texas School Safety Center (TSSC) board of directors.

Good Stuff That Passed

Three of our five priority bills were intended to reduce, if not eliminate, overly broad, generic lawsuits filed by school districts or other public entities alleging nonspecific problems, sometimes even only the potential of future damages. HB 1734 by Rep. Justin Holland of Rockwall requires that proceeds resulting from
When the concept of value engineering was first conceived in the 1940s, the aim was to find real value through careful analysis of products and components. This was accomplished by either improving performance without increasing cost or reducing cost without sacrificing performance. It was understood that value could only be created if functionality and durability remained the priority.

Today, value engineering in construction has fallen far from its origins, with products being chosen and changed out simply because they are cheaper, many times sacrificing performance and longevity. This new process is no longer about creating actual value. Acknowledging that budget is always a concern, there must still be a better way.

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construction defect lawsuits brought by school districts must be used to fix the problem(s) cited in the claims. HB 1999 by Rep. Jeff Leach of Plano says that if a political subdivision plans to file a construction defect lawsuit, the designer and contractor must be notified of the problem and (except in specific egregious situations) given the opportunity to repair the alleged shortcoming. Finally, HB 2826 by Rep. Greg Bonnen of Friendswood establishes that if a public entity wants to engage a law firm using a contingent fee contract, it must employ a qualifications-based selection (QBS) process, the same process architects and engineers must follow, to document the need for that type of contract as well as to ensure transparency. All three bills are effective September 1, 2019.

We also celebrated passage of HB 4342 by Rep. Travis Clardy of Nacogdoches, the bill that added a designated spot on the TSSC board for an architect, and SB 1928 by Sen. Pat Fallon of Frisco, which ensures that professional opinions required to comply with the Certificate of Merit law are provided by experienced practitioners, not just someone who holds the same license.

Less-Good Stuff
The real stinker I mentioned earlier was HB 2901 by Rep. Leach, a bill that would have reversed 112 years of judicial precedent and drastically altered the historical dynamic between Texas designers and constructors. As filed, it would have relieved contractors of liability in virtually every situation, not just by eliminating a builder’s traditional responsibilities to an owner, but also by shifting the (impossible) expectation of an owner occupying a perfectly built structure to an (equally impossible) expectation for a designer to produce a perfect set of plans.

Two measures we weren’t wild about, HB 2439 by Rep. Dade Phelan of Beaumont and HB 2496 by Rep. John Cyrier of Lockhart, did pass, though the first was amended along the way in response to concerns that we and other groups raised. That first one prevents a municipality from adopting or enforcing a code or regulation that restricts the use of any building product or material that has been approved for use by a national model building code within the previous three code cycles, about 10 years. The other bill sharply raises the bar for designating a property as historic without the owner’s consent or, in the case of a church, possibly prohibiting the designation at all if the congregation objects. Given the fact that the authors of those bills both chaired the respective committees where their bills were assigned, not to mention that both are considered up-and-coming House members, we knew we might be able to influence how the two bills would emerge from the legislative process, but we also knew that both would emerge, ultimately. Rather than starve on principle, we enjoyed a partial loaf, improving the final product as best we could.

Session Statistics / Overview
There were 7,324 House and Senate bills filed, along with 471 resolutions, of which 1,564 passed (1,429 bills; 135 resolutions). This doesn’t include the number of committee substitutes offered (probably close to 2,500), or the number of proposed amendments — something at which I won’t even take a stab. While these numbers aren’t a record, they are close — fewer than 100 below the high-water mark of 7,871 set in 2009.

The two most significant things about 2019 were the passage of HB 3, the comprehensive overhaul of the state’s public education funding system, and the (near) absence of socially volatile legislation that, in 2017, had the House and Senate at each other’s throats and Ds and Rs going at each other hammer and tong. The general mood was much better, with far more productive results than the 85th legislative session.

That’s A Wrap
I did promise to identify my other top sessions from when I joined this merry band (the 71st) through this year’s — 31 years later. It is said that you always remember your first one. 1989 was #1 because we passed the Architects Practice Act after failing to achieve that for 50 years, plus secured lien rights for architects. After that, it’s pretty much a toss-up between 2011 (when we ended a 22-year turf war with the engineers); 2015 (reduced the annual license renewal fee by $200, every year); and 2019, for the reasons just cited. Sessions not in the top quartile were still rewarding, even when shy of award-winning.

The past 31 years have allowed me to represent — and hang with — the most creative, intelligent, and humane group of (sometimes practical) visionaries known to man, and for that I will be forever grateful. I relish every encounter (whether we won or are still working on it), every session, every year. Paraphrasing O’ Blue Eyes once more, It Was a Very Good Career. Adios, and good luck.

David Lancaster, Hon. AIA, is TxA’s senior advocate.
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Owner: OST/Ameda Corridors Redevelopment Authority, Houston, TX
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**SEPTEMBER**

**Friday 13**
EXHIBITION OPENING
Mapa Wiya: Australian Aboriginal Art from the Fondation Opale
The Menil Collection
1533 Sui Ross St.
Houston
menil.org

**Saturday 14**
EXHIBITION OPENING
Elmgreen & Dragset: Sculptures
Nasher Sculpture Center
2001 Flora St.
Dallas
nashersculpturecenter.org

**Sunday 15**
EXHIBITIONS OPENING
Alicja Kwade
Dallas Contemporary
161 Glass St.
Dallas
dallascontemporary.org

Jessica Vaughn
Dallas Contemporary
161 Glass St.
Dallas
dallascontemporary.org

**Monday 16**
EVENT
LECTURE
Brian Mackay-Lyons, Stern Visiting Professor
University of Houston
Gerald D. Hines College of Architecture
6:00 PM
UHCOAD Theater
4200 Elgin St.
Houston
uh.edu

**OCTOBER**

**Friday 13**
EXHIBITION OPENING
Biennial: Origins in Geometry
The Museum of Geometric and MADI Art
Dallas
3109 Carlisle St.
geometricmadimuseum.org

**Monday 14**
EXHIBITION CLOSING
Lecture: Ana María León
University of Houston
Gerald D. Hines College of Architecture
6:00 PM
UHCOAD Theater
4200 Elgin St.
Houston
uh.edu

**Sunday 15**
EXHIBITIONS OPENING
Waking Dream
Ruby City
150 Camp St.
San Antonio
rubycity.org

Isaac Julien: Playtime
Ruby City
150 Camp St.
San Antonio
rubycity.org

Jewels in the Concrete
Ruby City
150 Camp St.
San Antonio
rubycity.org

**Monday 21**
EVENT
Lecture: Aaron Forrest
University of Houston
Gerald D. Hines College of Architecture
6:00 PM
UHCOAD Theater
4200 Elgin St.
Houston
uh.edu

**Saturday 26**
EXHIBITION OPENING
Sightings: Anne Le Troter
Nasher Sculpture Center
2001 Flora St.
Dallas
nashersculpturecenter.org

**Sunday 27**
EXHIBITION OPENING
Beatriz González: A Retrospective
The Museum of Fine Arts, Houston
1001 Bissonnet
Houston
mfah.org

**SPOTLIGHT**

Jean-Jacques Lequeu: Visionary Architect, Drawings From the Bibliothèque Nationale de France
The Menil Drawing Institute, Houston
OCTOBER 4 THROUGH JANUARY 5, 2020
The Menil Drawing Institute’s exhibition of 50 drawings from Jean-Jacques Lequeu explores the architect’s wildly imaginative mind. Lequeu was born in Rouen, France in 1757. His career was impacted by the French Revolution, and he achieved posthumous acclaim by bequeathing hundreds of drawings to the Bibliothèque Nationale de France the year before he died. Ranging from government proposals to speculative studies that were never intended to be constructed, Lequeu’s architectural drawings depict civic infrastructure along with oddities such as a towering stable in the shape of a cow.
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Information can be found at pcmatexas.org and by contacting Chris Lechner at: lechner@pcmatexas.org

Please join us at the Texas Society of Architects 80th Annual Conference and the 2019 Design Expo, Booth 101, October 24 & 25 in Galveston.
The title of the art historian Sigfried Giedion's best-selling work, "Space, Time and Architecture," effects a certain gravity, even inevitability, as if it had soared in from the cosmos and onto your coffee table. Like a garbled transmission out of the ages, it speaks a durable truth, encapsulating all life's constants in a neat triad. It is also more than a little pompous, suggestive of something less than truth and more like idiosyncrasy.

Mostly, it is memorable — the book remains in print nearly 80 years after it was first published, and its success owes more than a little to its evocative moniker. So it is surprising that Giedion, the peerless (and incorrigibly biased) chronicler of the Modern movement in architecture, nearly settled on a different, underwhelming phrase. Writing to his close friend, the émigré photographer and pedagogue László Moholy-Nagy, he proposed "Architecture as a Signpost," explaining that "this title will be good, because in this country architecture is not generally enough grasped as a spiritual force." (In the end he thought otherwise, at the eleventh hour pinching the British metaphysicist Samuel Alexander's 1920 tome "Space, Time and Deity" for his own saga.)

As Reto Geiser's biography "Giedion and America" divulges, the country in question is the United States. Unlike the rest of the émigré generation, Giedion, a Swiss native, did not make a professional break with Europe, but like his resettled colleagues, he saw in America an antidote to provincial and nativistic feeling that marred the old continent. His experiences on American soil over three decades spanning world war and cold war decisively shaped his intellectual thought.

Giedion personally found American architects to be overly technical and business-minded in their affairs. Still, he never neglected the concerns of his intended audience — the "hurried" and "moderate" readers within the fields of architecture and the visual arts — and explained his argument through a cunning combination of image and text that went down easy. A Buchkonstrukteur ("book engineer") in the mold of Moholy-Nagy, he agonized over layout and captions as he did body text. Geiser, an associate professor at Rice University in Houston, ably demonstrates how his protagonist simply "could not write without visual material."

From the pages of this assiduously researched and beautifully designed volume, the historian finally emerges out from under the shadow of "Space, Time and Architecture." Giedion, who was born in 1888, actually trained as a mechanical engineer before migrating into art history, obtaining his doctorate under Heinrich Wölfflin. His profound encounter with modern architecture at the famed 1923 Bauhaus exhibition impelled him to put off his postdoctoral thesis, a prerequisite for teaching at any European university. He never completed it, a decision that would hamper his academic ambitions later in life.

Instead he pursued criticism, encouraged in his efforts by no less than Le Corbusier, who was a lifelong confidante; the Franco-Swiss architect was a pivotal figure in Giedion's first great survey, 1928's "Bauen in Frankreich, Eisen, Eisenbeton" (Building in France, Building in Iron, Building in Ferroconcrete). Brimming with erudition, the monograph tied the emergence of modern architecture to the innovations in steel and glass of the 19th century, for example, positing direct connections (helpfully — that is, graphically — with arrows) between crystal palaces and the limpid curtain wall of Walter Gropius's Bauhaus building in Dessau. Gropius, a sage pragmatist, was a reservoir of support and career advice for Giedion, beginning in Germany, but especially in America after he assumed the chair of the Harvard Graduate School of Design in 1937. It was largely due to the appeals of the former Bauhaus director that Harvard bestowed a temporary teaching appointment on Giedion in 1938, marking the start of the latter's American journey.

The series of lectures Giedion delivered in the course of his Harvard professorship tapped into an ambitious sociological inquiry into "the origins of everyday life" he had initiated earlier.
in the decade. If in the 1920s Giedion’s work served a propagandistic function for the cause of modern architecture, by the 1930s his interests had shifted to the history of technology and the byproducts of industrialized machinery. While this study informed aspects of “Space, Time and Architecture,” it provided the thrust of Giedion’s subsequent book, “Mechanization Takes Command,” which elevated banal domestic artifacts — the Yale lock, patent furniture — into the discourse of art history. Little escaped his notice, not even Wonder Bread.

Yet the image of Giedion as impresario persists. Accusations of boosterism stalked him from the very beginning. Rather than recoil from them, he maintained the inescapable subjectivity of the historiographer. The opening sentence on page one of “Bauen in Frankreich” announces, “Even the historian stands within, not above, time. He has lost the pedestal of eternity.” But eternity was not entirely off the agenda. Until his death in 1968 — on the same day that he filed the manuscript for what would become his last book, “Architecture and the Phenomena of Transition” — Giedion gradually expanded the bounds of his inquiry, extending his reach in time as far back, in fact, as the Paleolithic Era. By setting his starting point in the present and buttressing his arguments with precedents ploughed from the past, Giedion came to regard

becomes aware of a new fantastic element inherent in the spatio-time conception of our period. The interrelations which the eye achieves between the different planes give the clearly circumscribed volumes an extraordinary new effect, somewhat like that which a rotating sphere of mirrored facets gives to a ballroom when the facets reflect wandering spots of light in all directions and into every dimension.

Such a great building complex presupposes not the single point of view of the Renaissance but the many-sided approach of our own age. The difference can be indicated by comparing it with such thirteenth-century structures as the leaning towers of the two noble families of Amelius and Giovanni in Bologna (c. 1228). Private properties in this manner, they rose up magnificently into the sky, but they can be entered at a single glance, in a single view. There is no uncertainty in the observer concerning their relation to one another. On the other hand,
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Allegations of eccentricity also dogged the art historian. In many cases, petty jealousy on the part of the injured egos Giedion excluded from his works lay behind these dismissals. The German architect Hugo Haring stated his feelings nakedly, fuming in a letter to Hans Scharoun about how “Giedion is a Jew, a propaganda man, completely without conscience.” Nor were Americans immune to this Old World bigotry. Philip Johnson, an enthusiastic fascist in his 30s, assessed Giedion in crude instrumental terms, judging him to be “more important for his contacts than for himself.”

Geiser’s text and copious footnotes enliven Giedion’s cultural demimonde but also enrich it. Throughout his working life, the historian corresponded with all the heavy hitters of modern architecture, and in his position as secretary-general of the Congrès Internationaux d’Architecture Moderne (CIAM) from the group’s founding in 1928 to its dissolution in 1959, he exerted considerable sway over its development and influence. But Geiser also reveals his friendly rivalries with such luminaries as Lewis Mumford, America’s greatest public intellectual of the period, and the younger Marshall McLuhan, who was not yet the hepcat media theorist when he first met Giedion in 1939 at a pitstop on the latter’s Midwestern book tour for “Space, Time and Architecture.” Mumford was a decisive, if indirect, influence on CIAM’s overtures toward humanistic planning in the 1950s. McLuhan, for his part, eventually achieved what Giedion could not, establishing visual cultural studies as a unifying force capable of breaching disciplinary firewalls.

Giedion’s fruitless efforts to found an independent Institute for Contemporary History, and later, to conform the program of Harvard’s inchoate visual arts center to his own methods, can be put down to his tragically maladroit personality. At every major junction of Geiser’s book, which is divided into four stand-alone essays, Giedion burns bridges, overreaches, and bites the hands that sustained him throughout his prolonged stay in America. Geiser pays special attention to Giedion’s overlooked collaborator Jaqueline Tyrwhitt, who, along with her other duties as his deputy within CIAM, selflessly shepherded the historian’s texts into workable prose.

Curiously, Giedion published all his major works following “Bauen in Frankreich” in English, with the German editions only appearing much later in the century. This telling detail aids Geiser’s argument that Giedion intentionally situated himself between two lands — one old, the other new — and cultures — one confident and young, the other obliterated by war. This “in-between” condition took its toll. In his notes, Giedion often segues from German into English, within the same sentence. Like his readers, he sometimes loses the plot. But that is one of the joys of his books.

Samuel Medina is editorial director of Metropolis Magazine.
Book Review

Finding One's Place

Lot
By Bryan Washington
Penguin Random House, 2019

Bryan Washington's short story collection “Lot” rotates throughout the vast sprawl of Houston to provide a moving portrait of life — especially for young black and brown boys — in an often-misunderstood city. About half the stories share an unnamed narrator who provides the reader with access to Houston and his world as he transitions from boyhood, which is complicated by an absent father, a hypermasculine brother, a sister who leaves the neighborhood, and a mother who clings to a restaurant that is no longer welcome in its gentrifying neighborhood. Over the course of the collection, the narrator begins to grapple with and discover his sexuality and attraction to men.

Under Washington’s skilled hand, the reader is transported alongside the narrator across the city’s topography over the course of decades, or even a few summer months. As in the story “610 North, 610 West,” the reader rides along with the narrator as he takes the bus most weekends with his mother to the market. “Ma and I rode through East End, past Wayland, over Main, until we hit 610 headed straight toward Airline.” Then on the way back, they ride with boxes of vegetables between their legs. “The lights downtown glowed way beyond the highway, and the traffic clogging Shepherd blinked in and out like fireflies.” As the story progresses, we are transported to a different Houston in the family car, on its way to the father’s girlfriend’s home. “East of 610 was clogged with commuters. It made the trip west more or less uncumbered. . . . The block we pulled onto was cleaner than ours. It had alleys and potholes, but there were blankos too. They tinkered with their yards. Walking dogs and checking mail. Some of them sat on their porches like gardenias.”

“Lot” encompasses the consideration and revelation of the modern Southern city and the space that exists today, the bones of the space still lingering, and the space the city could become for those who inhabit it. Washington’s setting, the city of Houston and the spaces making up that city, all belong to and affect the characters living within it — whether that space, neighborhood, or community betrays them or lends them support. The stories in the collection effectively zoom in and out of buildings, neighborhoods, and streets corners providing a macro and micro view of structural impact. This is especially true in the story “Alief,” which is told collectively, in Greek chorus fashion, by the residents of a courtyard apartment complex. The chorus introduces the reader to Aja, a married Jamaican immigrant who begins a torrid affair with a local white boy. “Their apartments sat stacked, one on top of the other,” the chorus tells the reader. “When James left Aja’s, he took a right toward the staircase passing four doors, three windows, and the kids — Karl and Dante and Nigel — stroking the futbol, along with their mothers watching them kick it; and the Guadalajarans on the railing . . . In this way, Aja’s super-secret liaisons with the whiteboy upstairs weren’t exactly a secret at all.” From balconies, staircases, and windows the chorus sets tragedy into motion, and the reader is left grappling with the role the community played in the affair and how the very configuration of the courtyard apartment complex supports the residents’ best and worst inclinations.

“Lot” is ambitious on many fronts, and it is most successful when the characters in the stories are immersed in the city, arriving for the first time, or seeking out their place in the relentless change of urban landscapes. Washington’s prose is sharp and as layered as the multicultural Southern city the characters inhabit. In the story “South Congress,” we are introduced to a recent immigrant, Raul, staying with his aunt in “a dilapidated piss-yellow complex downtown” as he struggles to learn English and find employment. Depressed, broke, and left with few options, Raul turns to drug dealing after spotting Avery one hot afternoon. “He was watching a Jehovah’s Witness work her way up the block when the little black Corolla slid in to the lot behind her. That lot belonged to a series of new lofts. Glossy refurbished. Lawn chairs on the balconies. Raul didn’t even look at those buildings, because they made his stomach pop. They made him think of murder. A whiteboy in joggers skipped out of the garage, glancing both ways before he leaned into the Corolla. The pair form a mentor-like relationship and traverse the city making deliveries to burns, doctors, valets, the “oil and gas crowd,” doormen, and housewives. In one story, Washington succeeds in showing Houston’s haves and have-nots, the sagging middle, and how choices are not necessarily always made out of monetary desperation, but at times out of a desperate need to find one’s place.

Designers of buildings, rooms, landscapes, neighborhoods, and cities are tasked with bringing together an endless number of connections among materials, geography, time, resources, access, people, and experiences. Bryan Washington’s “Lot” gives readers an opportunity to sit with diverse perspectives that are rarely offered space to be heard or seen. Stories, especially a collection that investigates a diverse city like Houston and the complexity of modern urbanism, offer architects and designers a new and nuanced entry point into the exploration of craft and what architecture could be — and how it can better serve the diversity of people and experiences it encounters every day.

Erin Augustine is web editor of Texas Architect.
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Life is often a waiting game, but designers can make the wait as comfortable and practical as possible with these new furnishing options.

Axyl Bench
Allermuir
allermuir.com

Inspired by the pared-back minimalism of classic, mid-century Scandinavian furniture, the modular Axyl bench was designed for Allermuir by LAYER, a London-based design firm. The system is based around an inverted Y-frame in recycled cast aluminum, resulting in a high level of structural integrity and a strong architectural silhouette. It is available in a variety of interchangeable parts.

Heartbeat Lounge Seating System
Nienkamper
nienkamper.com

According to Nienkamper, the undulating Heartbeat lounge seating system addresses the social alienation that contract design can often impose on public spaces. To help encourage conversation and interaction, Karim Rashid designed Heartbeat with three reconfigurable and scalable elements that allow it to grow and change depending on the needs of its environment.

Lucio Lounge Chair
Established & Sons
establishedandsons.com

Designed by Sebastian Wrong, the Lucio Lounge chair is a response to the blurring lines between live and work spaces. The supportive foam and fabric body of the low-slung chair is connected to a tubular-steel frame with a textile cover featuring an upholstery effect with slashes at the base of the seat and headrest, inspired by the paintings of Argentine-Italian artist Lucio Fontana.

Gimbal Highback Rocker
Hightower
hightoweraccess.com

Hightower’s Gimbal Highback Rocker is a statement piece designed to offer the user the freedom to pivot, rock, and swivel, allowing for a longer sitting experience. Designed by San Francisco-based design studio Most Modest, Gimbal has a high back that offers privacy in interiors such as open offices or airport lounges. The base is engineered to be rigid and support movement on a range of floor types, while protecting upholstery from direct contact with the floor. Gimbal is available with a headrest or matching ottoman for additional comfort.

Kiik Collection
Arper
arper.com

Designed by Ichiro Iwasaki, Arper’s Kiik collection of seating, tables, ottomans, and consoles is intended for in-between spaces such as waiting rooms, university lounges, meeting areas, and mixed-use spaces. Kiik’s elemental forms are modular and now include additional options for armrests, backrests, seat dividers, and USB power charging. The bench is shown here in a three-seat and side-table configuration in front of Arper’s Paravan sound-absorbing panel system and magazine rack.

Office Phone Booths
ROOM
room.com

ROOM’s soundproof office phone booth offers a nostalgic solution to a modern-day problem: having a private conversation in an open office. Available in black or white with oak accents, the booth offers 1.6 inches of recycled PET sound insulation. Inside are two ultra-quiet fans, two power outlets, a built-in desk, and a magnetic board. A smart sensor activates the fans and an LED light, while a groove in the desk can hold mobile phones or tablets upright. An Ethernet port is available as an add-on.
Congratulations to KieranTimberlake on their award winning design!

Texas Society of Architects | 2019 Design Awards

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A PROUD PART OF THE SAN ANTONIO RIVER CONSERVATION EFFORTS
The Texas Society of Architects 2019 Design Award jury met on May 9 and 10 in Austin to review 247 entries from across the state. This year, TxA asked the jury to give recognition to approximately 10 percent of projects submitted in order to increase the yield of Design Awards (previous years have featured only 10–15 winners total) and hopefully open the program up to firms and project types not usually lauded. After a congenial deliberation process, the jury gave Design Awards to 28 projects. As in years past, the majority of awards went to boutique-level projects, such as high-end residences, higher education, and cultural facilities, though three public projects did squeak through: a fire station in Dallas and two parks. And while there are a few first-time winning practices in this collection, most of them from out of state or the designers of little jewel-box-like projects, the lion’s share of awards were bestowed upon the usual suspects: Lake|Flato, the most decorated firm in Texas history, won six.

“The fact that we went from the incredibly tight spec Perkins and Will building (The Richards Group Headquarters) to the highly aspirational Emancipation Park in the same year — one basically being highly efficient architecture to one that's loaded with 200 years of history — speaks volumes to the larger evolution of the state.”
— Eui-Sung Yi, Morphosis, Los Angeles

“Texas, more than other chapters, has a real important relationship to the land, which I think may be indicative of where Texas and Texas cities are now — leaving a rural environment, moving to the cities. I expect that will change. But right now it is really interesting to watch. It's really interesting to look at the projects and see there's a lot to learn.”
— Carol Ross Barney, FAIA, Ross Barney Architects, Chicago

“The area that was missing was strong multifamily at the small scale and at the largest scale because it's really difficult. I know it's difficult. I've actually driven by some that looked pretty damn good. So, I don't know where they were or if they don't think they'll be rewarded. But that was a missing category.”
— Julie Eizenberg, FAIA, Koning Eizenberg, Los Angeles

“From interventions as small as Transformer, as unexpectedly delightful as 1217 Main Street, as determined as the revitalization of Emancipation Park and retreat homes embedded in varying Texas landscapes — I was able to appreciate the range of possibilities Texas has to offer. It's exciting and inspiring.”
— Chris-Annmarie Spencer, AIA, Wheeler Kearns Architects, Chicago
Two words can be used to summarize this building — joyous and delightful. The use, location, and scale of a utilitarian building component is unexpected and seems to spill beyond the building.
— Chris-Annmarie Spencer

The 1217 Main Street project involved the renovation and repositioning of a derelict 1950s-era bank building. The client commissioned Cuban-born artist Jorge Pardo to design 36,215 handmade glazed ceramic tiles for the building’s primary cladding material, deriving its inspiration from the subtle variations of the blue sky in Texas. To properly express the tiles, the design team devised a technically complex facade substructure to enable the visual concealment of control and expansion joints, panel seams, and shadow lines. The ground floor is occupied by an epicurean market, and there are four stories of office space above.

1217 Main Street

Location Dallas
Client Headington Companies
Architect 5G Studio Collaborative
Design Team Yen Ong, AIA; Hoang Dang, AIA; Josh Allen; Paul Merrill, AIA
Contractor Hill & Wilkinson
Civil Engineer Thomas L. Hoover Engineering
MEP Engineer Lippe & Associates
Structural Engineer Armstrong-Douglas Partners
Lighting Designer Paul Helms Design Consultants
Facade Consultant Studio NYL
Roofing Consultant Conley Group
AC Hotel Dallas by the Galleria

We’re dealing with a basic layer of glass, but this was an example of how to get a glass facade to have more expressiveness. It was noticeably different and testing new territory that needs to be looked at.

— Chris-Annmarie Spencer

This urban select-service hotel is an anchor for the $4-billion, pedestrian-oriented master plan of the Dallas Midtown district. The architects sought to invoke AC Hotels’ Spanish heritage by emulating Catalan Modernism, especially in the faceted planes of the facade, which comprise a lightweight metal rainscreen cladding system. The glazed lobby and lounge separate a public pedestrian zone and a bamboo-lined private pool courtyard. Layered wooden ceiling planes in the lobby lend warmth to the otherwise cool and expansive area.

Location Dallas
Client Civitas Capital Group
Architect 5G Studio Collaborative
Design Team Yen Ong, AIA; Hoang Dang, AIA; Laurel Stone, AIA; Josh Allen; Lauren Cadieux, AIA; Diana Lin, AIA
Contractor Clark Contractors
Civil Engineer Brown & Gay Engineers
MEP Engineer Blum Consulting Engineers
Structural Engineer DCI Engineers
Landscape Architect La Terra Studio
Addition to the Stretto House

This is a sensitive addition that retains the spirit of the original architect and the original building without being subservient to the original language.
— Eui-Sung Yi

Location Dallas
Architect Max Levy Architect
Design Team Max Levy, FAIA; Matt Morris; Tom Manganiello
Contractor Hardy Construction
Structural Engineer Datum Engineers
Lighting Designer byrdwaters DESIGN
Interior Designer Emily Summers

Originally built in 1992, the Steven Holl-designed Stretto House is now in the hands of new owners. Requiring an expansion to accommodate the needs of their growing family, they approached Max Levy, FAIA, who was Holl’s local architect on the project. Levy’s team updated the program by adding three new bedrooms and three screen porches to the existing house. The addition is connected to the house by a long, slender gallery and cut into a slope to minimize its mass and defer to the original house. Instead of repeating the original roofscape of four concrete block bars, Levy introduced a series of cylindrical glass light monitors, each equipped with a “light sail” shading device. The addition retains the house’s original material palette of concrete block, aluminum plates, limestone paving, and lead-coated copper flashing.
Cambridge Office Building

A play between solid and void, in combination with the playfully disguised parking structure, animates and breaks the building’s scale. It’s very clever.
— Chris-Annmarie Spencer

Location Houston
Client Rice University
Architect KieranTimberlake
Design Team James Timberlake, FAIA; Jason Smith, AIA; David Hincher, AIA
Contractor JE Dunn Construction
Civil Engineer & Traffic Planning Consultant Walter P. Moore & Associates
MEP/FP Engineer Collaborative Engineering Group
Structural Engineer Cardno Haynes Whaley
Geotechnical Engineer Ulrich Engineers
Parking Consultant Tim Haahs
Landscape Architect Michael Vergason
Landscape Architects

Situated at a secondary entrance to Rice University, the Cambridge office building and parking structure organizes a campus neighborhood and fosters a more connected way of working for its staff. The six-story building has open floor plan workspaces and a glass facade that provides daylight and prime views of the campus. The design is a dialogue between the scale and texture of brick and exposed concrete and the refined glass and terracotta fins colored with Rice’s palette of blue, green, and deep red. The terracotta fins vary in density in response to solar exposure. The parking structure is clad with a tensile scrim patterned with fig vine.
Camp Frio

There's a tenuous but beautifully well-balanced relationship between a rule of vernacular language and a certain kind of modern minimalism. That balance was well resolved in this project.

— Eui-Sung Yi
Camp Frio is a multifamily compound in a remote, grassy valley on the bank of the Frio River in the Texas Hill Country. The structures consist of a main house, meditation room over the garage/art studio, and two guest studio cottages. The main house and cottages are linked by an elevated walkway. A breezeway bookended by concealed slide doors bisects the main house, enabling alfresco dining most of the year. Screened porches in the front and rear envelope the living chambers. Secondary sleeping spaces occupy an attic above the main house, while the cottages feature open “kids” lofts. The structures were constructed with readily available, local materials and fashioned by local tradesmen.
Clear Rock Lookout

I think there was a certain joy expressed by the architects in their singularity.
— Eui-Sung Yi

**Location** Johnson City  
**Architect** Lemmo Architecture and Design  
**Client** David and Kathy Clem  
**Design Team** Ryan Lemmo, AIA; Stephanie Lemmo, Assoc. AIA  
**Contractor** Ron Reue Construction  
**Structural Engineer** Arch Consulting Engineers

Designed to celebrate the landscape and provide views to wildlife, Clear Rock Lookout is a raw steel hunting blind, writing studio, and observation deck. The structure is nestled below a limestone cliff edge and therefore only visible when approached from the top of the mesa. The site was specifically chosen for its vistas by the owner after years of slowly traversing and mapping the wooded cliff edge. The modern form contrasts with the Hill Country vernacular found on the rest of the 1,000-acre ranch. Naturally weathering steel was chosen to age with the surroundings and pays homage to the owner’s youth spent welding oil tanks. Large sheets of glass, warm wood, and a detailed assembly complete the lookout.
Confluence Park

Such exuberance in the way it ties back to the landscape. The beauty you get of the petal structure, and the other little structures, and then each time you look at the photograph, you find something else.
— Julie Eizenberg
Located at the confluence of the San Antonio River and San Pedro Creek, Confluence Park is a living laboratory that allows visitors to gain a greater understanding of the ecotypes of the South Texas region and the function of the river's watershed. The idea of confluence is ingrained in every aspect, from the landform of the park representing the convergence of ecotypes in the region, to the paver patterns reminiscent of the flow and confluence of waterways. The main pavilion is constructed of concrete petals that form a geometry to collect and funnel rainwater into a site-wide water catchment system. The multipurpose Estela Avery Education Center features a green roof that provides thermal mass for passive heating and cooling.
Emancipation Park Expansion and Renovation

Public space has to make individuals feel comfortable, and this project does that extraordinarily well. It’s exuberant and surprising in its language. It’s a very successful attempt to create a public space.

— Carol Ross Barney

Built by former slaves in 1872 to commemorate Juneteenth (the emancipation of African Americans in Texas), the newly redesigned and rebuilt Emancipation Park encompasses 10 acres in Houston’s Third Ward. Consistent with a 1938 master plan by Hare & Hare, major commemorative elements are placed along a central plaza. The pool house renovation includes a perforated steel canopy that serves as a sound and view buffer from the street and becomes signage for the park. The community center renovation opens the existing facade to more daylight and creates a forum for community discourse. The new recreation center includes a gymnasium, fitness center, and multipurpose room. The park will use solar hot water panels above the canopies and ground source heat pump HVAC systems in order to reduce energy consumption and meet sustainability goals.
Epoch Winery

The firm is really masterful about the proportions of the structure, so that what is thin is thin and what is fatter is fatter, in just the right gradient. This understanding of structure is really fundamental.
— Julie Eizenberg

For this project, the architects salvaged materials from an existing 130-year-old structure that was condemned due to damage suffered in the 2003 San Simeon earthquake. Reclaimed redwood from old fermentation tanks was repurposed as entry door cladding, as well as for wall paneling, stair components, and custom furniture and millwork. The historic features from the original stone structure were preserved as the bones of the building. The second story form is replaced with a new structurally sound and insulated roof assembly that is sympathetic to the original agricultural vocabulary in form, materiality, scale, massing, and detail. The new design includes a board-formed concrete “bunkered in” addition that houses code-compliant restrooms, storage, and environmental systems, and is largely underground and capped with a vegetated roof of native grasses.
Fire Station 27

This is clean; it’s simple; it occupies its site very well. It’s a type of monument that people deserve in their cities for public services.
— Carol Ross Barney

Fire Station 27 was designed to reestablish a strong civic presence and foster the meaningful connections to the surrounding community that are often missing in modern fire stations. A response to a compact site, Fire Station 27 was the City of Dallas’ first multi-story station in over a century. At 23,600 sf, with two levels above grade and one level of parking below, it provides capacity for 15 personnel per shift. The poured-in-place concrete shell of the building is at once the envelope, the structure, finish material, an efficient thermal barrier, and a super-graphic billboard along a busy roadway. A defining element is the red-painted, aluminum “story wall” that moves from the outside to the inside. Etchings honor the Dallas Fire-Rescue fallen heroes and illustrate advances in life-saving technology.

Location Dallas
Client City of Dallas
Architect Perkins and Will
Design Team Ron Stelmarski, AIA; Phil Callison, AIA; Kent Pontious; Ashwin Toney; Meredith Hunt, Assoc. AIA; Tori Wickard; Gardner Yass; Lauren Love; Matthew Johnson
Contractor Bartlett Cocke General Contractors
Civil Engineer Pacheco Koch
MEP Engineer B&H Engineers
Structural Engineer Jaster Quintanilla
Fire Station Planning Consultant TCA Architecture-Planning
Commissioning Agent Facility Performance Associates
Metal Panel Artist Intaglio Composites
Landscape Architect David T. Retzsch Design
Fort Worth Camera

Every little detail was carefully done. I think it's the single best piece of architecture that's dedicated to just a camera store.

— Eui-Sung Yi

Location  Fort Worth
Client  Jeff Masure
Architect  Ibañez Shaw Architecture
Design Team  Bart Shaw, AIA; LaMarr McDonald, AIA
Contractor  Fort Construction
Civil Engineer  RLG Engineering
MEP Engineer  Bannister Engineering
Structural Engineer  HnH Engineering
Owner's Representative  Townsite Company
Located on Montgomery Street, a commercial corridor that runs between the Arlington Heights neighborhood and the Museum/Cultural District of Fort Worth, this project houses photography classrooms, studios, and a retail area. The upper level walls and aperture wall were poured on the ground and lifted into place, while the lower level walls were cast in place. The hole pattern in the concrete screen wall depicts the seven standard apertures that control how much light is allowed to enter a camera. The openings in the wall are conically flared to increase the visual transparency and graphic presentation. The program also includes a children’s waiting area.
Glassell School of Art

In an era where bleachers are ubiquitous, this one looks really purposeful.

— Julie Eizenberg

Location Houston
Client The Museum of Fine Arts, Houston
Architect Steven Holl Architects
Associate Architect Kendall/Heaton Associates
Design Team Steven Holl, FAIA; Chris McVoy; Olaf Schmidt; Yiqing Zhao, Assoc. AIA; Rychie Espinosa; Filipe Taboada
Contractor McCarthy Building Companies
Project Manager Legends
Structural Engineers Guy Nordenson & Associates; Cardno Haynes Whaley
Civil Engineer Walter P. Moore & Associates
MEP Engineer ICOR Associates
Climate Engineer Transsolar
Geotechnical Engineer Professional Services Industries
A/V Consultant Jaffe Holden Technologies
Acoustical Consultant Jaffe Holden Technologies
LEED and Commissioning Consultant Loring Consulting Engineers
Lighting Consultant L’Observatoire International
Facade Consultant Knippers Helbig
Vertical Transportation Consultant Persohn/Hahn Associates
Landscape Architect Nevins & Benito
Landscape Architecture

66 Texas Architect 9/10 2019
The new Glassell School of Art serves as the teaching institute of the Museum of Fine Arts, Houston. The three-story, 93,765-sf structure provides state-of-the-art studios, exhibition spaces, and active social spaces. The L-shaped building defines two edges of the Brown Foundation Plaza. Its sloped roofline, anchored by a stepped amphitheater, extends the plaza up and along the roof to a garden above. The exterior is constructed from 178 unique precast concrete panels that alternate with 170 glass panes to provide natural light to all studios and classrooms. A three-story, broad-stepped forum sits in the center of the school’s interior. The building includes radiant heating and cooling, as well as a publicly accessible green roof.
Highland Park Residence

To me, this is an architectural version of a well-tailored suit in the sense that it’s purposeful. I understand the massing, I can see the level of craftsmanship and the budget that it took to make this building, but I also relish in the spaces and the resolution of details.

— Eui-Sung Yi

The Highland Park residence offers a counterproposal to the contemporary Tudor mansions and French chateaus of this Dallas neighborhood. On a property without any significant natural features or trees, and neighbors looming on either side, a stone bar hovers precariously at the building line and bends to define a private setting. The living room is carved into the stone bar above, providing unexpected height, while curved glass panels and retracting Skyframe glass doors encourage a connection to the exterior landscape. Raw and refined finishes are paired throughout. Mill-finished steel abuts Indiana limestone panels, and handmade tile from Guadalajara couples with stainless steel fixtures. A separate gallery building provides a carefully calibrated setting for a significant collection of rotating art.

Location Dallas
Architect Alterstudio Architecture
Design Team Kevin Alter, Assoc. AIA; Ernesto Cragnolino, FAIA; Tim Whitehill; Michael Woodland, AIA; Jenna Dezinski
Contractor Steven Hild Custom Builder
Structural Engineer Ellinwood + Machado
Mechanical Engineer Positive Energy
Interior Designer SZ Projects
Lighting Designer Essential Light Design Studio
Landscape Architect Hocker Design Group
House at Rainbo Lake

It's crazy. In a good way!
— Chris-Annmarie Spencer

Location Henderson County
Architect Max Levy Architect
Design Team Max Levy, FAIA; Tom Manganiello
Contractor Stan Huffhines
Structural Engineer Lobsinger + Potts
Landscape Architect Hocker Design Group
The House at Rainbo Lake exists as a weekend retreat for an extended family of nature enthusiasts. Each room is a separate building, fostering gathering or solitude when desired. The project sits on a swampy wooded site with a large alligator population; therefore, each building is lifted two feet off the ground. Screened-in porches and bridges connect the different structural elements while keeping insects at bay. Breezes comb between, under, and through the rooms, and geothermal HVAC systems are available when it becomes too hot or too cold. The architect worked within a modest budget and also injected a sense of festivity into the project via the rainbow skylight colors, a nod to the location.
Ishawooa Mesa Ranch

We saw many masterful examples of rustic houses. This one had a particularly evocative clarity and minimalism that highlighted the power of the vernacular roots. I really admire how the meticulous details serve to strengthen the whole rather than draw attention to themselves.
—Julie Eizenberg

Inspired by their interest in sustainable ranching practices, wildlife preservation, and stream restoration, the clients sought to create a home that embraced a modern interpretation of a homestead and responded to the context of its place. The new building connects to the site’s existing ranch infrastructure along the South Fork of the Shoshone River. A stone volume sits on the edge of the property, while a barn opposite faces the ranch. These two forms are connected by a sod-roofed building, all surrounded by a small central courtyard. The house was created to accommodate large gatherings while encouraging group interaction. The program is organized into smaller buildings to avoid over-scaled spaces. Carefully placed windows and dormers ensure a connection to the landscape, and a stone, eat-in kitchen serves as the home’s touchstone and reiterates the ranch operation’s focus on food, health, and community.
It’s got a gentle spirit and it looks like a place you can make a mess. It’s got beautiful proportions, just the right variety of materials, and nice sequence of space.

— Julie Eizenberg

Knox College Whitcomb Art Center

The Whitcomb Art Center creates a new home for Knox College’s arts programs by consolidating the studio art and art history departments in a daylit and cost-effective building anchored by a native landscaped courtyard. The architects combined a pre-engineered metal structure with materials reused from the existing campus fabric to form details. Inside, a series of double-height studios, galleries, and critique spaces foster a vibrant interdisciplinary art community. Open stairs, informal seating areas, and public pin-up spaces encourage the exchange of ideas between students and professors. Large expanses of glass facilitate views and connections to the outdoor courtyard and surrounding landscape.
LeanToo

It's almost like the building is going to pick itself up and move off or levitate, in the way that the architect elevated the lightness of things in that vernacular. That detailing is really elegant and simple and a lot harder to do than it looks.

— Julie Eizenberg

Location Austin
Client Stephanie Archer and George Rislov
Architect Nick Deaver Architect
Design Team Nick Deaver, AIA; Adam C. Melius
Contractor Moontower
Structural Engineer Leap!Structures
After finding a 900-sf, 1936 cottage in South Austin, a couple decided they wanted a respectful but decidedly modern reinterpretation of the modest gabled house. As the building was situated between leaning live oaks and a drainage easement to a creek, the renovation introduces new floating terraces to avoid low-hanging branches, allow for surface water flow, and make the landscape part of the architecture. Modern windows and an all-white paint scheme simplify the older structure. An elemental steel and glass 1,000-sf lean-to addition contains a carport, a wide entry gallery, and a screened porch. The new addition, clad in reused galvanized metal, is long and low, contrasting the slightly taller and more symmetrical older home.
Magnolia Montessori for All

These don’t feel like kid spaces. They’re architecturally pleasing.
— Chris-Annmarie Spencer

Magnolia Montessori For All (MMFA) is the first public Montessori school in Austin. It offers Montessori education to 400 students in PK-6th grade from historically disadvantaged communities in East Austin. Many of MMFA’s students are from high-risk backgrounds, so it was important that the school feel like a stable second home. The school’s program is organized into 16 cottage-like buildings that cascade down the sloping site. A multipurpose room in the center of the campus hosts the afterschool program, teacher trainings, and events. The scale, proportion, and materiality of the buildings echo the adjacent neighborhood of single-family houses to connect the school to its context. While they all share a common architectural vocabulary and design elements, no two buildings are alike. Spaces are customized to the curriculum. The residential scale was 29 percent less expensive to build than a typical Texas school building, which was essential since the project was financed by the school, not a bond package.

Location Austin
Client Montessori For All
Architect Page
Design Team Larry Speck, FAIA; Daniel Brooks, AIA; Chad Johnson; Shelby Blessing, AIA; Jim Brady, FAIA; Meredith Contello; Michael Henry; Kathy McPhail
Contractor Rogers-O'Brien Construction
Civil Engineer Urban Design Group
MEP Engineer MEP Engineering
Structural Engineer Architectural Engineers Collaborative
Technology/Security/AV Consultant True North Consulting Group
Landscape Architect Coleman & Associates
Marine Education Center

This is classic, rustic, Texas rural.
— Carol Ross Barney

Location Ocean Springs, MS
Client University of Southern Mississippi
Architect Lake|Flato Architects
Associate Architect unabridged Architecture
Design Team Lake|Flato: Bob Harris, FAIA; Matt Wallace, AIA; Grave Boudewyns, AIA; Phil Zimmerman; unabridged Architecture: John Anderson, AIA; Allison Anderson, FAIA
Contractor Starks Contracting
MEP Engineer TLC Engineering
Structural Engineer Datum Engineering
Lighting Designer David Nelson & Associates
Environmental Consultant BMI Environmental Services
Landscape Architect Studio Outside
In 2005, the previous Marine Education Center at the Gulf Coast Research Laboratory was destroyed by Hurricane Katrina. A second storm impacted the site during schematic design, and a third, Hurricane Nate, hit during construction. It became clear that the new facility would need to be resilient, sustainable, and durable. The use of wood was a primary focus of the design to unite the Center to the adjacent pine flatwood forest. The education facility includes outdoor classrooms, laboratories, administration offices, assembly spaces, exhibition areas, and a pedestrian suspension bridge. The team consulted with biologists and site ecologists to assess the flora and fauna in three predetermined zones, ultimately choosing the building zone with the least sensitive ecosystem, access to open water, and suitable building elevation to serve as protection in the event of a natural disaster. White oak was used on the interiors for millwork and accent paneling, and southern yellow pine was chosen for primary structures. Given the material's prevalence in Mississippi, any future repairs can be quickly and easily accommodated.
Moody Center for the Arts

The performing and visual arts live so well with each other here, it’s impressive. It’s also a great combination of performance and the action of making art.
— Carol Ross Barney

The Moody Center for the Arts at Rice University is a state-of-the-art facility dedicated to the advancement of transdisciplinary collaboration for students between the arts, sciences, and humanities. The 50,000-sf facility houses a collection of instructional, production, performance, and exhibition spaces. Flexible spaces bring diverse programmatic functions into contact with one another and allow for extending views out toward the campus. While recalling the architectural history of the campus, the building’s design features bricks coated in magnesium oxide. It is distinctive of its own time and modern in spirit. The LEED Silver building defines a new southern campus gateway and an expanded arts and cultural core on Rice’s campus.

Location Houston
Client Rice University
Architect Michael Maltzan Architecture
Design Team Michael Maltzan, FAIA; Tim Williams; Jeanette Fabry; Andrea Manning; Matt Austin; Hiroshi Tokumaru; Peter Emi; James Tate; Ann Soo; Jen Lathrop; Gee-Ghid Ts; Pil Sun Ham; Alan Sillay; Peter Osborne; Collin Cobia; Casey Benito
Contractor Linbeck
Executive Engineer Cardno Hanes Whaley
Civil Engineer Walter P. Moore
MEP and Sustainability Engineer Stantec
Structural Engineer Guy Nordenson and Associates
Acoustic Engineer Nagata Acoustics
Geotechnical Engineer Ulrich Engineers
Lighting Designer Horton Lees Brogden
Theater Planning and Design Consultant Fisher Dachs Associates
AV/IT/Security Consultant Rice University
Waterproofing Consultant Wiss. Janney, Elstner Associates
Facade Consultant Thornton Tomasetti
Fire and Life Safety Consultant Jensen Hughes
Pax & Parker

An elegant and strategic use of two tropes. One, of course, is a hanger; the other is a reuse of their logo. With minimal resources, I think they did a lot with very few.
— Eui-Sung Yi
As Pax & Parker is a new boutique fashion retailer, the owners started with only a small budget and their white square logo. The existing concrete shell structure was left exposed, while the concrete slab was sealed. The steel plate fixtures were designed for the space and fabricated by a local community college welding instructor. The general lighting in the retail space was created by mounting fluorescent strips to the top of a bent steel plate that is painted white. Birch plywood of varying thicknesses was cut into eight-inch squares and added to portions of the wall near the entry. The space is dominated by a veil of 1,800 white wire hangers; these hangers were made into modules by the designer’s office, which formed the wall by creating 150 modules made up of 12 hangers in the same configuration.
The Prow

Their budget restrictions gave them the opportunity to do things that might not have been conventional for a homeowner to accept. The laciness from the perforated metal, the palette of rust is so well handled, and so lightly dropped on the land.

— Julie Eizenberg
Situated against a secluded bluff in the Davis Mountains of far West Texas, The Prow's simple rectangular form is protected by a long gable roof. Inside, a vaulted space contains the kitchen, dining, and living areas, while a dog run separates the other module that houses two bedrooms and a bath. A porch runs the length of the building with a view across the subtle, jutting landform that gives the project its name. The house relies on a photovoltaic array and battery storage for electricity. Solar thermal collectors heat the house through a radiant flooring system. A large cistern collects potable rainwater. The exterior is clad in rusting steel, a contrast to the warm, natural pine interiors. The steel structure was fabricated in San Antonio, transported in components to West Texas, and bolted together on site.
The Richards Group Headquarters

It’s really clean and tight; it makes you feel the way you feel when you’ve just cleaned your house. Decluttering the environment, that’s what it is.

— Carol Ross Barney

Location Dallas
Client SBR Real Estate Holdings
Architect Perkins and Will
Design Team Ron Stelmarski, AIA; Phil Callison, AIA; John Strasius, AIA; Andrea Kabala; Gardner Vass; Greg Estes; Lauren Love; Ryan Roettker; Michael Edwards, AIA
Contractor Manhattan Construction
Civil Engineer Pacheco Koch
MEP Engineer JJA
Structural Engineer Thornton Tomasetti
Smoke Control Engineer Hughes Associates
Acoustical Designer Russ Berger Design Group
AV/IT Consultant GAP Solutions Group
Energy Modeling Consultant TLC Engineering
Landscape Architect Talley Associates
When The Richards Group moved from a multi-tenant building to a single-tenant tower, they asked the architect to preserve their corporate culture, one that has made them stand out as the largest independent advertising agency in North America. The 550,000-sf building was guided by the core principle of egalitarianism. This was achieved by using an offset elevator core, instead of a more conventional center-core layout, which allows an office environment with maximum flexibility, transparency, and openness. The liberated floor plan includes a four-story stairwell atrium that encourages physical activity and continues the longstanding cultural tradition of “stairwell meetings.” The high transparency and low reflectivity of the glass skin allows the people and colors inside to be put on display. The rainbow-colored stairs and workstation panels reference the innovative “rainbow roll” printing technique of the 1960s.
Saxum Vineyard Equipment Barn

I love how light the entire structure is, especially contrasted with these heavy, heavy tractors, so the architecture is floating and lifting up, while the equipment is actually being grounded. Visually, it works well together.
— Eui-Sung Yi

Location Paso Robles, CA
Client Saxum Vineyards
Architect Clayton & Little
Design Team Brian Korte. AIA; Derek Klepac. AIA; Josh Nieves; Brandon Tharp
Contractor Rarig Construction
Structural Engineer SSG Structural Engineers
Solar Engineer Power and Communications wEngineering
Solar Basis of Design Pacific Solar Company
This simple agricultural storage structure rests at the edge of the 50-acre James Berry Vineyard and the adjacent production winery. The building is completely self-sufficient and operates independently from the energy grid, maximizing the structure’s survivability and resilience. Reimagined as a modern pole barn, the reclaimed oil field drill stem pipe structure’s primary purposes are to provide an armature for a photovoltaic roof system and to provide covered open-air storage for farming equipment, workshop and maintenance space, and storage for livestock supplies.
Transart House

I feel like it's talking to you. It's a highly communicative little building.
— Julie Eizenberg

The Transart Foundation for Art and Anthropology is a multifaceted platform for the creative activities of a curator and artist in Houston. The building houses visitors, art, exhibitions, and performances, and hosts conversations. The project is designed around a 3,000-sf gallery punctuated in the middle by a circulation core that integrates stairs and a library. This expands into a second-floor salon that is open to the space below, dividing the gallery into two adjacent exhibition spaces. A cylindrical steel and acrylic elevator is positioned in the core for alternative access. The third floor contains an office and a roof deck. The exterior facade exhibits a tectonic language through its smooth white stucco panels, between which gaps and seams form swooping windows. The curved fenestration of the envelope provides controlled indirect light for exhibitions while protecting the interior from direct solar gain. The modest scale of the building preserves an open relationship to the street and reinforces the walkability of the neighborhood.

Location Houston
Client Surpik Angelini
Architect SCHAUM/SHIEH
Design Team Giorgio Angelini; Tucker Douglas; Ane Gonzales; Nathan Keibler; Kevin Lin; Anika Schwa
Contractor Welch Builders and Brokers
Structural Engineer Zia Engineering
Lighting Designer Lighting Associates
A/V Consultant RC Automations
Transformer

It’s creating new spaces. You don’t create something like this for its sellability.
— Chris-Annmarie Spencer

The client requested their single-car garage be converted into a new playroom that opens onto the side yard of their property. The architect conceived of a space that can be engaged for play by young and “old” children while merging the inside and outside into a symbiotic relationship. The existing house’s lines and materials established an intimate urban scale in a neighborhood now being consumed by unsympathetic renovations and McMansions, and the team worked to respect the intent of the original architect, a well-known mid-century modernist. It was also important for both client and architect to incorporate the project within the community at large, and so the folding deck becomes the “front porch,” providing the possibility for interaction with one’s neighbors as they pass by.
W Dock

It's just to say that design adds something to everything, and that somebody cared enough to do this and it got built.
— Julie Eizenberg

Location Austin
Architect Miró Rivera Architects
Design Team Juan Miró, FAIA; Miguel Rivera, FAIA; Ken Jones, AIA; Brooks Cavender; Taylor Odell
Contractor Dalgleish Construction Company
Civil Engineer Janis Smith Consulting
Structural Engineer Architectural Engineers Collaborative
Electrical Engineer Bay and Associates
Geotechnical Engineer Terracon
Lighting Designer ArcLight Design

Perched in the shallow waters of Lake Austin, this project sought to utilize the minimum number of elements needed to create a boat dock that is both structurally and aesthetically elegant. The primary elements are the triangular steel tube frames and horizontal decks. The triangular frames reduce the number of support piles required while creating the sensation that the dock is balanced “just so.” The frames are cross-braced by the thin piers, deck, and roof. Viewed from far away, the boat dock appears as a series of floating planes, thus preserving views through the structure. Incorporating functional elements such as lighting, speakers, and handrails became a matter of finding the least intrusive solutions in order to preserve the integrity of the essential parti.
Westheimer Restaurant

The farm-to-table is actually being celebrated in a type of space that patrons will come to without thinking about the farm above their heads. Hopefully architecture like this advances the embedded larger urban mission, the ecological mission they’re right now trying to promote.
— Eui-Sung Yi

Rooted in the ancient aquaponic traditions of Southeast Asian rice paddies, the building is conceived as a framework for vertical farming, food preparation, and nitrogen cycling. A deep-soil roof terrace allows for up to 1,500 sf of edible garden, accessed by indoor and outdoor vaulted dining rooms where patrons can observe the chef harvest produce, carry it downstairs, and prepare it in full view. The site is largely dictated by stringent parking requirements, and the restaurant’s efficient floor plan reinforces the distributive organization. The plan is conceived as two stacked 16-square grids, which have been horizontally and vertically manipulated to offer a series of adjacencies not typically found in a restaurant. The building’s coarse stone walls afford an understated privacy for the restaurant’s more intimate spaces, while its central heart is expressed as a transparent beacon, inviting passersby.
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STRUCTURAL ENGINEER: Architectural Engineers Collaborative
MEP ENGINEER: MEP Engineering
AND THANKS TO OUR TRADE PARTNERS

Loved seeing my kids' expressions today as they entered the classroom and took a tour of the campus. Thank you all for providing such beautiful and functional spaces!

CHRISTINA
Lower Elementary Teacher

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JJA would like to send our congratulations to Perkins + Will on their 2019 Texas Society of Architects Award for "The Richards Group Headquarters"

JJA is honored to be a part of this project and many more successful projects with Perkins + Will

George Laity, PE, CxA  
President  
Director of Electrical Engineering  
george.laity@jainc.com

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469 475 1740
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Established in 2007, Infinity Drain® produces design-centric, premium-quality drainage solutions. Our award-winning designs and innovations, including the Site Sizable® linear drain, are shaping modern bathroom design. Infinity Drain offers the broadest selection of decorative choices and installation options, including custom fabrication. Infinity Drain proudly fabricates on Long Island, New York.

International Code Council
Booth 511
500 New Jersey Ave. NW, 6th Fl.
Washington, DC 20001
888 422 7233
iccsafe.org
The International Code Council is a member-focused association dedicated to helping the building safety community and construction industry provide safe, sustainable, and affordable construction through the development of codes and standards used in the design, build, and compliance process. Most U.S. communities and many global markets choose the International Codes.

Invisible Structures
Booth 217
16265 E. 33rd Dr., Ste. 20
Aurora, CO 80011
303 233 8383
invisiblestructures.com
Manufacturer of grass and gravel porous paving, stormwater storage, erosion control systems, portable boardwalk systems, and drainage systems. Solutions that effectively filter pollutants and reduce runoff rates, providing surfacing and stormwater solutions that protect and enhance the environment. Products are made from 100% recycled materials and are ADA compliant.

James Hardie Building Products
Booth 607
26300 La Alameda, Ste. 400
Mission Viejo, CA 92691
949 354 8656
jameshardie.com
James Hardie Building Products is a world leader in Fiber Cement siding. Lightweight and resilient, James Hardie® products are rare in that they combine beauty and durability. Our siding is Engineered for Climate® to stand up to storms and harsh weather, protecting over eight million homes.

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johnsonarchitectural.com
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Houston, TX 77042
281 617 3200
jordanskala.com
Jordan & Skala Engineers is a leading mechanical, electrical, and plumbing engineering firm providing engineering and sustainability consulting services throughout the U.S. Founded in 1953, we have grown to be one of the largest consulting engineering firms in the U.S., ranked by Consulting-Specifying Engineer trade publication as a top “MEP Giant” consistently since 2004.

Keene Building Products
Booth 1308
2926 Chester Ave.
Cleveland, OH 44124
440 605 1020, Ext. 108
keenebuilding.com
In the beginning, KEENE was a manufacturer of entangled net products in applications that have coatings and concrete all around them. Today, Keene’s diverse capabilities include blending powders, creating chemicals with our expertise in plastics extrusion, floor preparation products, below-grade systems, roofing, plastic fabricating, and 3D filament.

Key Resin Company / Flowcrete
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Batavia, OH 45103
830 221 5979
keyresin.com
Together, Key Resin Company and Flowcrete offer knowledge and in-depth understanding of the construction market and resinous flooring industry, combined with the complementary nature of our products, to create a vast benefit for our entire customer base. We manufacture products with you in mind that look good and perform even better.

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Spring, TX 77388
800 451 4869
kraftsmanplay.com
Kraftsman provides the finest aquatic SplashPark equipment, playgrounds, shelters, skate parks, park amenities, fitness equipment, and much more! Our goal at Kraftsman is to provide exceptional customer service and satisfaction while planning, installing and servicing your entire recreational facility or park project. After all, we are The Fun Builders!

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Booth 419
2625 Bay Area Blvd. Ste. 600
Houston, TX 77058
713 715 9275
trisfol.com
Trisfol™ is a leading global producer of PVB and ionoplast interlayers for laminated safety glass applications in the architectural, automotive, and photovoltaic industries. Trisfol™ offers the world’s broadest portfolio of innovative glass-laminating solutions, including structural and functional interlayers for safety and security applications, sound insulation, and UV protection.
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lof.com
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laforceinc.com
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Delano, MN 55328
888 438 6574
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Play Equipment, Fabric Shades, and Splash-Pads for Public Park and Schools

**Larson by Alucoil / StructGlass / Knotwood**
Booths 1221 & 1223
3005 Aerial Dr.
Frisco, TX 75033
972 473 2074
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viaterausa.com / himacsusa.com
LG Hausys is the U.S.-based division of the globally recognized LG brand. Our diverse product offerings include materials specifically designed for interiors, including HI-MACS® Solid Surface and Viatera® Quartz Surface. Both the HI-MACS® Solid Surface and Viatera® Quartz Surface offer consistent color and seamless appearances.

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P.O. Box 100
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866 687 8431
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At Marvin, we are driven to imagine and create better ways of living. We put people at the center of everything we do and imagine new ways our products can contribute to happier and healthier homes.

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800 562 3576
mcelroymetal.com
McElroy Metal is a leading manufacturer of metal roofing, metal siding, and substructural components with locations across the U.S. McElroy's product line includes a wide variety of architectural standing seam roofing systems, as well as many industrial and commercial wall and roof panels.

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Round Rock, TX 78681
512 970 8975
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The Mendicant Architect provides Revit and related software training and mentoring services to firms in the industry, helping them implement Revit and BIM in their culture. With over 1,100 students in over 350 firms trained over the past decade – from initial planning and training to continuing education and content creation.

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972 484 9292
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Motarr
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An imagery-driven search engine, Motarr serves as an inspiration gallery, networking, and promotional tool for professionals, brands, and individuals within the industry. Create a free, personal profile at motarr.com to see more, or download the Motarr app for free in the App Store or on Google Play.

National Council of Architectural Registration Boards (NCARB)
Booth 1008
1801 K St. NW, Ste. 700K
Washington, DC 20006
202 879 0520
ncarb.org
NCARB is a nonprofit organization made up of the architectural licensing boards of 55 states and territories. While each jurisdiction is responsible for regulating the practice of architecture within its borders, NCARB develops and administers national programs for licensure candidates and architects to ensure they have the mobility to go wherever their career takes them.

Natura
Booth 1225
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San Antonio, TX 78249
888 284 2257
naturahq.com
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Rohnert Park, CA 94928
877 975 3669
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PAC-CLAD | Petersen Aluminum
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Tyler, TX 75707
800 441 8661
paci-clad.com
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Panel Specialists
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Temple, TX 76504
254 742 9003
panelspec.com
Panel Specialists is a Texas-based manufacturer of commercial interior wall panel systems and custom casework. The PSI Wall Panel System is comprised of modular wall panels with a variety of surfaces to meet diverse aesthetic or performance requirements: High Pressure Laminates, Wood Veneer, Decorative Glass, Solid Phenolic, New Leaf Performance Veneers, Acoustical Polyester, and Torzo Surfaces.

Parex USA
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Anaheim, CA 92807
972 834 9070
parexusa.com
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Lebanon, PA 17046
888 734 5561
peikkousa.com
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Piedmont Pipe Manufacturing
Booth 1117
7871 Commerce Dr.
Denver, NC 28037
704 689 5156
piedmontpipe.com
Piedmont is an innovative manufacturer of stainless steel and aluminum downspout connections.

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Houston, TX 77098
713 807 8911
pietratiles.com
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Dearborn, MI 48126
512 203 0198
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Austín, TX 78704
512 263 6851
portella.com
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Precast Concrete Manufacturers’ Association of Texas
Booth 101
P.O. Box 310358
New Braunfels, TX 78130
866 944 7262
pcmatexas.org
Precast Concrete Manufacturers’ Association of Texas is a group of Texas and Oklahoma precast, prestressed concrete manufacturers enabling the architectural and structural visions of today’s architects and engineers. Precast prestressed concrete is produced at a manufacturing facility and shipped to the construction site.

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readap.com
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Reynobond
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Rulon International
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Southwest Solutions Group
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Southwest Terrazzo Association
Booth 1012
P.O. Box 3132
Fredericksburg, TX 78624
877 555 4400
southwestterrazzo.org

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SpawGlass
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281 970 5300
spawglass.com

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817 478 1137
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**Texas Cement Products (Texrite)**

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713 557 9002
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For over 50 years, Texrite has been manufacturing setting materials for tile and natural stone installation to passionately serve the most important tile and natural stone distributors and contractors in the southern region of the United States.

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Texas Scenic Company (TSC) is a full-service theatrical equipment company and theatrical systems integrator. We supply stage curtains, counterweight, and motorized rigging; theatrical lighting, dimming, and control equipment; a complete line of expendables and hardware; and custom equipment to fit every need.

**Tormax USA**

Booth 1207
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San Antonio, TX 78247
210 913 3544
tormaxusa.com

Tormax USA, headquartered in San Antonio, Texas, has provided high-quality, quick response, technical support solutions for swing doors, sliding doors, and manual doors, doors for extreme conditions, sensor solutions, and door management systems to North American since 1997. Tormax USA door systems are ideal for retail, healthcare, airports, government buildings, hospitality, clean rooms, and schools.

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The Tella Firma foundation is an innovative and patented system that provides all the benefits of a pier-and-beam or other suspended foundation system yet is much more affordable and takes less time to install when compared to most traditionally-suspended foundations. The system was created to prevent foundation damage by withholding the volatility of active clay soil.

**Surfacing Solution**

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952 448 6566
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Surfacing Solution works with both residential and commercial clients. We sell a wide variety of products for walls, ceilings, wainscoting, and more, including our thermoformed faux tin ceiling tiles and wood and metal tambour and more, including our thermoformed faux products for walls, ceilings, wainscoting, and commercial clients. We sell a wide variety of products designed to increase your enjoyment.

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Providing customized outdoor living products. This includes porch enclosures, sunrooms, high-impact acrylic patio covers, aluminum decking, and aluminum railing systems. All products are custom made and are low-maintenance, long-lasting products designed to increase your enjoyment.

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

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CONCRETE: Redi-Mix Concrete (North Texas Contracting); STRUCTURAL STEEL: Bratton Steel; COLD FORMED FRAMING: Hatfield Acoustical & Drywall; MISC STEEL AND STAIRS: Irwin Steel; ARCHITECTURAL CASework: Wilsonart; Hemlock Veneer (Lundy Services); TPO ROOFING: Carlisle (Kpost Roofing); INSULATION: Demilec (Alpha Insulation & Waterproofing); FIREPROOFING: Isoltek (LCR Contractors); EXTERIOR TILE CLADDING SYSTEM: Tile by Artist Jorge Pardo (Ramon Franklin); ALUMINUM CURTAINWALL: Kawneer, Oldcastle (Alliance Glazing); GLAZING: Agnora, PPG, Paragon (Alliance Glazing); DOORS: Kawneer, Elston Bronze (Alliance Glazing); FIREGLASS: Technical Glass Products (Universal Glass Company); GYPSUM BOARD: American Gypsum (Hatfield Acoustical and Drywall); ACOUSTICAL CEILING PANELS: Certainteed, USG, Armstrong; TILING: Roca; PLASTERING: Quickcrete (Triangle Plastering); TERRAZO: Sigma Marble; RESTROOM SPECIALTIES: Bradley, Kohler, American Specialties; POSTAL SPECIALTIES: Florence Manufacturing Company; STONE COUNTERTOPS: TST Construction Services; ROLLER SHADES: Lutron; CONVEYING EQUIPMENT: Thyssen Krupp; FIRE SUPPRESSION: Fire and Life Safety America; POST TENSIONED CABLES: CSC Steel Services; ARCHITECTURAL WOOD PANEL & CASEWORK: Howard McKinney; ARCHITECTURAL CASework: Martinez Millwork; TERRACOTTA PANELS: Parex; EXTERIOR IMPROVEMENTS: Ruppert Landscape Services; PLUMBING: Polk Mechanical; HVAC: Letsos Company; ELECTRICAL: R&E Electrical Contractors; FIREPROOFING: Impact Fire Suppression Devices; ROOFING: Peak Roofing; WATERPROOFING: Chamberlin Houston; EXTERIOR GLAZING: Trulite (Waxahachie Glass); GUESTROOM HARDWARE: Safelock; ACOUSTIC TILE: Armstrong; GYPSUM BOARD: CertainTeed, M D Uhrig; TOILETS: Kohler (Morrison Supply Company); HVAC: Carrier (Dallas Mechanical Group); LIGHTING: Amerlux, A-light, Halo, Portfolio, MetalUX, Eureka, M.W.C., Elemental, Nuvo, Luminis, American Lighting, Prima (Malstrom White); ELECTRICAL: R&L Electrical Contractors; ROOFING: Precision Steel; PLASTIC LAMINATE: WilsonArt (Wingate Architectural Millwork); WOODS: Impression Veneers (Wingate Architectural Millwork); COMPOSITE WALL PANELS: Alucobond PE (NOW Specialties); EXTERIOR PORCELAIN TILE CLADDING: Neolith (Unity Commercial Solutions); EIFS: Parex EIFS (Galindo & Boyd); FIBER CEMENT SIDING: Sibonit (Cement Board Fabricators); TPO ROOFING: Genflex (Tarso); ALUMINUM STOREFRONT: CR Lawrence (Waxachachie Glass); REVOLVING DOORS: Boon Edam (Door Control Services); AUTOMATIC ENTRANCES: Record USA; SLIDING WALLS: RayDoor; ALUMINUM WINDOWS: RAM Industries; EXTERIOR GLAZING: Trulite (Waxachachie Glass); GUESTROOM HARDWARE: Safelock; ACOUSTIC TILE: Armstrong; GYPSUM BOARD: CertainTeed; TILING: Daltile, Pantheon, Ceramic Techinics, Schluter Systems (Texas Custom Commercial Floors); CARPET: Shaw, Jamie Stern (Texas Custom Commercial Floors); RESILIENT: Armstrong, Johnsonite (Texas Custom Commercial Floors); WALLCOVERING: MDC, Maharam, Wolf Gordon; Textiles, Denovo, Carnegie (Naylor Commercial Interiors); PAINTING: Sherwin Williams (Naylor Commercial Interiors); WOOD CEILINGS: Rulon International; FOLDING PARTITIONS: Kwik-Wall (Hudson Building Systems); FOOD SERVICE EQUIPMENT: Glastender (Texas Metal); STONE COUNTERTOPS: Dekton, Stone Source, Cambria, Belstone, NeoLith, PLAM CASEWORK GUESTROOMS: WilsonArt, Formica; CONVEYING EQUIPMENT: Otis Elevator Company; PLUMBING FIXTURES GUESTROOMS: Grohe America (Morrison Supply Company); TOILET: Kohler (Morrison Supply Company); HVAC: Carrier (Dallas Mechanical Group); LIGHTING: Amerlux, A-light, Halo, Portfolio, MetalUX, Eureka, M.W.C., Elemental, Nuvo, Luminis; AMERICAN LIGHTING, PRIMA (MALSTROM WHITE); ELECTRICAL: R & L ELECTRICAL CONTRACTORS; ROOFING: CARLISLE; RAINS SCREEN MEMBRANE: Vapro Shield (D.M. Trythall & Co); STEEL WINDOWS AND DOORS: Santago Ironworks; SLIDING DOORS: Fleetwood, Omninview Windows and Doors; BENT GLASS: Precision Glass Bending; LIMESTONE FLOORING: U.S. Stone Industries; BATHROOM TILES: Waterworks; CORK FLOORING: Capri Cork, Gabrielle’s Flooring Solutions; LIGHT MONITOR SHADING DEVICE: JBM Metals; CUSTOM HARDWARE: Element, Brent Anderson; LAVATORIES: LaCava, TKO Associates; FAUCETS: Vola and Watermark, TKO Associates; BATHTUB: Blu, TKO Associates; LIGHTING: ELP, Innovative Lighting, Bega; Cambridge Office Building, Houston

CONCRETE: Greco Structures; FORMWORK: McClone Construction Company; MASONRY: Pyramid Masonry & Construction Company (St. Joe Brick Works); STRUCTURAL STEEL: CC Hunter, REBAR & POST TENSIONED CABLES: CMC Steel Services; ARCHITECTURAL WOOD PANEL & CASEWORK: Howard McKinney; ARCHITECTURAL CASework: Martinez Millwork; TERRACOTTA PANELS: Momentum Exterior Systems (Shildan); INSULATION: Alpha Insulation & Waterproofing (Roxul); WATERPROOFING: Chamberlin Houston; FIREPROOFING: Fireproof Constructors; ROOFING: Peak Roofing; CURTAINWALL: Momentum Exterior Systems (Kawneer); DOORS & HARDWARE: American Door Products Inc; DRYWALL & CEILINGS: Baker Drywall Houston (Armstrong Techzone); PAINT, ACOUSTICAL PANELS, APPLIED WALL GRAPHICS: Marek Brothers Systems; CARPET & LINOLEUM: ACS Flooring Group (Milliken & Forbo); FLOOR & WALL TILES: Sigma Marble & Granite (Stone Source - CeSt); MODIFIED CEMENT STUCCO: Golden West Enterprises (Sto); DEMOUNTABLE PARTITIONS: Agile Otis Solutions (DRTT), Manna Distributors; ROLLER SHADES: Marek Brothers Systems (Mechoshade); TENDING FABRIC SCRIM: Structurlux (Serge Ferrari); CONVEYING EQUIPMENT: EleTech Houston; FIRE SUPPRESSION: Impact Fire Services; PLUMBING: Polk Mechanical; HVAC: Letsos Company; ELECTRICAL: Prism Electrical; EARTHWORK: Slack & Company Contracting; EXTERIOR IMPROVEMENTS: Ruppert Landscape Services;

Choice Engineering would like to congratulate 5G Studio Collaborative, and thank them for the opportunity to provide engineering services on the award winning 1217 Main Street project in Dallas, TX.
Deep in the hills of Utopia, John Grable, FAIA, has been working with a private client for over 10 years, creating a collection of structures stemming from a similar understanding of likes, dislikes, inspirations, and desires. “We both enjoy the industrial buildings that many do not consider architecturally significant,” Grable says. One of the patron’s interests is WWII-era artifacts. After completing a number of hangars for the client’s collection of WWII planes, it was decided that Grable would design a storage shed for heavy ranching and construction equipment. The client suggested the Quonset hut as inspiration.

The goal was to design a building big enough to house large machinery, but discreet enough to seem part of the land. Grable settled on a material palette of alternating bands of corrugated metal and translucent fiberglass, which minimizes the building’s mass, admits daylight, and pays homage to the horizontal ranch fences of the Texas Hill Country.

Trusses were constructed using recycled oilfield pipe, referencing the owner’s background in the oil and gas industry. A rooftop cupola and extra-large ceiling fans allow for natural ventilation. Pointed overhangs at each end of the building, reminiscent of a severe widow’s peak, create sloping shadows. By the end of the project, Grable and his team were referring to it as “Eddie Munster.”

In the end, Grable’s client was so enamored with the light-filled structure that he removed the heavy machinery it was built to house. It now sits empty, save for a few small tractors and two interior storage pods—a space that is valued for its own inherent qualities rather than its use.

Mackie Kellen was editorial intern of Texas Architect from July 2018 to July 2019. She is currently pursuing a master’s degree in digital media and marketing at Trinity University in Dublin, Ireland.