



Making Space: HCCC Campus Redevelopment Project

Houston, Texas

REQUEST FOR PROPOSAL FOR PROFESSIONAL DESIGN SERVICES

PREPARED BY:

The Sarrazin Group, LLC

JANUARY 26, 2026

CONFIDENTIALITY: This Request for Proposal (RFP) contains material which is confidential to the Owner. The Owner specifically requires that the recipient not discuss or disclose the contents of this package with any party other than representatives of the Owner and those parties whose involvement is required for the recipient to appropriately respond to this RFP.

I. INTRODUCTION

Since opening its doors in 2001, Houston Center for Contemporary Craft ("the Owner", "the Center", or "HCCC") has served as a treasured resource in the Houston arts community and the region by showcasing exhibitions that span a diversity of artists and concepts, introducing visitors of all ages to contemporary craft through a variety of educational programming and events, and supporting the development of working artists through artist residency and retail programs. What started as a community-minded project and a place to research objects, explore materials, and make art, has since become one of the few and most noteworthy institutions dedicated to contemporary craft.

The mission of HCCC is to inspire and connect people to the art and process of making, and its vision is to be a dynamic hub at the intersection of craft and contemporary culture. The Center's exceptional curatorial program, highly sought-after residency spaces, and unique farm-to-table or garden-to-studio approach have always reached above and beyond the limits of the original footprint, however recent maintenance and repair challenges and other deficiencies of its current facilities have led HCCC's board and leadership team to consider and plan for the reimagining and redevelopment of its existing campus.

Key to those plans is conserving the Center's core functions while increasing classrooms and makerspaces to allow HCCC's facilities to catch up to the potential of its tenants. This new facility will set the standard for open-source craft practices, catalyze growth at the epicenter of the Houston Museum District, and sustain innovation and craft practices for future generations.

II. PROJECT DESCRIPTION

The 0.94-acre project site is located in Houston, Texas, on Main Street at its intersection with Rosedale Street. The program calls for a two-story, 19, 840 square foot facility containing gallery, classroom, maker-space, retail, and office spaces. Complementing the facility are an outdoor education area with a craft garden, a maker space annex building, and a surface parking lot with approximately 38 spaces, which, together with the building, comprise "the Project." The Owner estimates that the cost to construct the Project will fall within the range of 17 to 20 million dollars.

Due to the Owner's requirement to minimize (or avoid) the Center's closure, the Project will be constructed in two phases, with the existing facility remaining operational until the new building is completed. In addition, the Project will include replatting the three parcels that comprise the project site.

The Owner seeks a design firm ("the Architect") to serve as the prime consultant leading a team of engineers, consultants, and other design professionals ("the Consultant Team") to provide Professional Design Services for the Project. This solicitation is for both the Architect and its proposed Consultant Team (collectively "the Design Team"), including but not limited to architecture, interior architecture, landscape architecture, structural engineering, MEPF engineering, civil engineering, technology consulting, and signage design.

III. PRE-DESIGN & PROGRAMMING STUDY

In the spring and summer of 2025, the Center worked with local design firms METALAB and WorkShop to identify the vision and programmatic needs of the project. We have attached as Attachment "A" the Pre-Design & Programming Study ("Pre-Design Study") for the Project. Your proposal should be based on this information as well as working with the Owner to confirm the program and develop the final design details for the Project.

IV. ADDITIONAL CONSIDERATIONS

The Center's Pre-Design & Programming Study captures much of the critical requirements of the Project, and we offer the additional guidance regarding the Project design.

The Center seeks a design that...

- is efficient and demonstrates ease of operations.
- establishes a presence on Main Street, integrates into the Ion and Museum Districts, and becomes a welcoming landmark as a place to be in the city.
- symbolizes the presence of HCCC as a leader in the craft world and incorporates the five primary craft media – clay, fiber, glass, metal, and wood.
- includes natural areas and an integrated garden that creates a sense of discovery.
- reflects a deep understanding of the Houston climate.
- aligns with the sources of funding available and demonstrates a path to implementation that is aligned with future funding opportunities.

The Center seeks an Architect that...

- encourages innovation and invention, particularly relative to building materials, façade, and building efficiency.
- provides a vision for the project that can be realized in the timeframe, demonstrates consistency with input, where input can be elevated to new degrees of potential for the project.
- includes stakeholder collaboration and/or a forum at major design checkpoints.
- is sensitive to the costs of ongoing maintenance and operation.

V. ARCHITECT'S RESPONSIBILITY

The Architect, under the direction of the Owner and in close coordination with the Consultant Team, will be responsible for developing the full design of the Project and for developing complete, coordinated, constructible, and cost-effective construction documents necessary to bid and construct the Project. The Architect will be the prime consultant for the Project, and all Consultant Team members will be sub-consultants to the Architect. The Architect will be required to provide all necessary designs and clarifications on a timely basis, as may be necessary for the Design Team to fully prepare the construction documents. The Architect will be responsible for confirming that the design complies with all applicable codes and ordinances. The Architect will also have construction administration responsibilities including

responding to contractor requests for information (RFI's), shop drawing and submittal review, job site inspections, payment request review and approval, change order request and change order documentation processing, contractor claims review, punch list completion, final Project completion certification and any other services typically provided in connection with architectural services for similar projects. Please refer to Attachment "B" for the Architect's Scope of Services.

VI. CONSULTANT TEAM RESPONSIBILITY

The Consultant Team will be comprised of all other firms required to provide complete professional design services that the Architect does not intend to provide, such as interior architecture, landscape architecture, structural engineering, MEPF engineering, civil engineering, technology consulting, and signage design. In addition to the services typically provided by such engineers and consultants in connection with professional design services for similar projects, the Architect will ensure that the scope of the Consultant Team includes the following:

- Coordination with all members of the Design Team and with the Owner's consultants, contractors, and vendors;
- All services and documentation required to replat the site;
- Coordination and communication with infrastructure providers such as CenterPoint and available internet service providers;
- Adequate meetings during the design phase to gain the Owner's approval for operational details such as, but not limited to, HVAC zoning and controls, lighting controls and switching, and door lock functions;
- Adherence to the principles of the City of Houston Walkable Places and TOD Program;
- Signage design services for all code and ADA-required signage, interior and site wayfinding signage, donor recognition signage, exterior logo signage, and a collective donor wall, including a signage bid package and assistance with fabricator selection;
- Design and selection of interior and site furnishings throughout the project, including procurement assistance as required;
- Timely submittal review, including participation in "submittal parties" as requested by the Owner and Architect;
- Confirmation that all equipment and panels submitted for location in the main electrical room will fit, prior to approval of such submittals;
- Regular site observation visits with written reports distributed to the Architect, Owner, and Contractor within one week of such visit. The timing of the visits should correspond to the completion of significant scopes of work before they are covered and inaccessible;
- Review of contractor-provided Close Out documentation such as as-builts, O&M manuals, and commissioning reports.

VII. OWNER'S CONSULTANTS

The Owner expects to retain consultants, engineers, or contractors to provide the following services: boundary and topographic surveying, geotechnical investigation and engineering, asbestos surveying and, if required, abatement, building permit expediting, and construction materials testing. The Owner intends to engage a general contractor or construction manager at risk at the completion of the schematic design phase or sooner and expects that construction cost estimating services will be provided by that contractor.

VIII. PROPOSAL REQUIREMENTS

Please organize your response to this RFP in accordance with the structure outlined below, including page limits. The Owner reserves the right to disregard any proposals exceeding the page limits or not conforming with the requested formatting, as the requirements are critical to ensuring a fair and thorough evaluation of each proposal. Responses should be submitted as a single PDF file and formatted to print on letter-sized paper. Do not use include text that is formatted smaller than an 11-point font.

1. **Cover Page (1 page)** – Please provide the contact information for a single point of contact for the proposed Design Team.
2. **Table of Contents (1 page)**
3. **Design Team Introduction (5 pages)** – Provide an introduction to the team structure and include firm profiles, design philosophy, and a brief narrative on how the Design Team will work together, highlighting any previous collaborations.
4. **Design Team Experience (5 pages)** – Provide examples of five (5) projects completed by members of the Design Team within the last ten years that is similar in scope and character to this Project. Please include the total project cost, construction cost, construction method, project schedule, project size, names of key personnel involved, and contact information for a client or owner reference.
5. **Design Team Organization Chart (2 pages)** – For the key personnel for all members of Design Team, please indicate the relationship of personnel to each other and to the team's principal(s), noting their roles on the project and relative involvement (number of hours or percentage of individual's total workload.) Please provide the hourly rate for each team member and indicate if the individual is based in Houston.
6. **Design Team Leadership (1 page)** – Please provide an introduction to the Principal-in-Charge and Project Manager proposed to lead the Design Team. Describe their roles and responsibilities, project leadership experience, and how they plan to work with the Owner and the members of the Consultant Team.
7. **Design Team Key Personnel (10 pages)** – Please provide a resume for the proposed Principal-in-Charge and Project Manager of the Design Team and for the key personnel for each member of the Design Team identified in sections 4 and 5 above.
8. **Project Understanding, Approach, and Methodology (5 pages)** – Demonstrate the Design Team's understanding of the Project and the Owner's programming needs and vision. Discuss any potential challenges or opportunities you have identified and describe how the Design Team would uniquely address them. Provide an overview of your approach to

the Project and how the Design Team will achieve the Center's goals across each design phase, highlighting key milestones and deliverables.

9. **Fee Proposal (1 page)** – Please provide a separate Stipulated Sum Fee Proposal **for each Design Team member** which shall be broken down by phases as follows:

Project Phase	Proposed Fee	% of Total Fee	Estimated Reimbursable Expenses	Estimated Hours
Program Confirmation	_____	_____	_____	_____
Schematic Design	_____	_____	_____	_____
Design Development	_____	_____	_____	_____
Construction Documents	_____	_____	_____	_____
Permit / Bid	_____	_____	_____	_____
Construction Administration	_____	_____	_____	_____
Close Out	_____	_____	_____	_____
Total	\$	100%	\$	

Reimbursables listed above are intended to be an estimate only. Actual reimbursable costs will be paid without any administrative mark-up. Note that the Owner is a tax-exempt private nonprofit.

10. **Additional Information (2 pages)** – Please share your proposed team's connection to craft and the craft community.

IX. PROJECT SCHEDULE

Your proposal should be based on the Preliminary Schedule attached hereto as Attachment "C." Please state in your proposal your acceptance of this Preliminary Schedule or state your specific exceptions.

X. ATTACHMENTS

- A) Pre-Design & Programming Study
- B) Architect's Scope of Services
- C) Preliminary Project Schedule

XI. SUBMISSION REQUIREMENTS AND PROJECT CONTACTS

Should you have any questions concerning the Project or this submission, please contact Susanna Kartye via email at susanna.kartye@gmail.com. All questions regarding this proposal should be submitted in writing before the end of day on Thursday, February 5, 2026, and responses will be distributed by the end of day on Monday, February 9, 2026.

Organized tours of the site or pre-proposal conferences will not be provided. Interested firms are invited to tour the Center on their own as a member of the public during regular business hours, but please refrain from speaking with staff, volunteers, or artists-in-residence about the Project or this proposal.

Please submit your proposal **via email** no later than **2:00 p.m. (CST) on Thursday, February 12, 2026**, to susanna.kartye@gmail.com. Should your proposal's file size exceed 20MB, please provide a secure link for it to be downloaded. For the purpose of addressing a cover letter you

may use the following address, however *please do not mail or deliver any hard copies of your proposal*.

Susanna Kartye
Project Manager
Houston Center for Contemporary Craft
4848 Main Street
Houston, Texas 77002

XII. PROPOSAL EVALUATION PROCESS AND TIMELINE

Proposals will be evaluated according to the scoring criteria listed below. Such evaluation will be made by members of the Center's leadership team and board.

Criteria	Weight
Clarity & Directness	5%
Creativity & Innovation	5%
Relevant Design Team Experience	25%
Demonstrated Understanding of the Center's Needs & Approach to the Project	25%
Team Capacity & Readiness	5%
Past Performance & References of Personnel	15%
Proposed Fees & Expenses	15%
Local or Regional Presence	5%

On or before March 4, 2026, a short list of four or five finalists will be invited to interview with the Center's Design and Construction Task Force. Such interviews will be via 45-minute video conference and will be scheduled for April 1 or 2. The Architect will select four key personnel from the proposed Design Team to participate in the interview. Interview questions and evaluation criteria will be provided to the short-listed firms when they are notified of their selection.

XIII. PROPOSAL ACCEPTANCE

The Owner reserves the right to reject any or all proposals received under this Request for Proposal, and is under no obligation to any responder to this RFP. A response to this RFP shall not be construed as a contract nor indicate a commitment of any kind on the part of the Owner. Upon review of the proposals, the Owner may elect to reject all proposals and seek other alternatives or to accept any response deemed to be in the Owner's best interest.

----- End of Request for Proposal -----

ATTACHMENT A

Pre-Design & Programming Study

Please see the following pages.

(26 pages total)



HOUSTON
CENTER FOR
CONTEMPORARY
CRAFT

**PRE-DESIGN &
PROGRAMMING STUDY**
August 2025



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The future HCCC will inspire and connect people to the art and process of making while raising the bar for craft institutions.

From the Director

Twenty-five years ago, three structures were fused together with an adjacent garden to create a community for craft artists two blocks from one of the most renowned art collections. This would be the home for Houston Center for Contemporary Craft (HCCC). Since opening its doors in 2001, HCCC has hosted over 200 resident artists and exhibited museum-quality objects from all over the world. What started as a community-minded project and a place to research objects, explore materials, and make art, has since become one of the few and most noteworthy institutions dedicated to contemporary craft.

This programming document illustrates the future of the organization based on several recently identified strategic priorities and collective input from the board of directors, staff, and community. From these directives, a dedicated building committee and design team have articulated an overarching vision, identified the current physical and operational challenges, and refined HCCC's future building requirements. The structure itself will be a reinvigorated destination in the Houston Museum District and larger city.

We invite you to join us on this exciting and transformational journey. Our beloved Craft Center will continue to be a hub for engagement and connection. Our doors will open wider for everyone who wishes to engage with craft processes and explore their talents. Our primary goal with this project is to ensure the quality of their experience and to provide the materials, tools, and spaces necessary for creating the finest in contemporary craft.

Enthusiastically and with appreciation,
Leila Cartier, Executive Director & the HCCC Board of Directors



The new, expanded facility will invite community engagement, increase access to craft, and strengthen HCCC's role as a vital cultural leader.

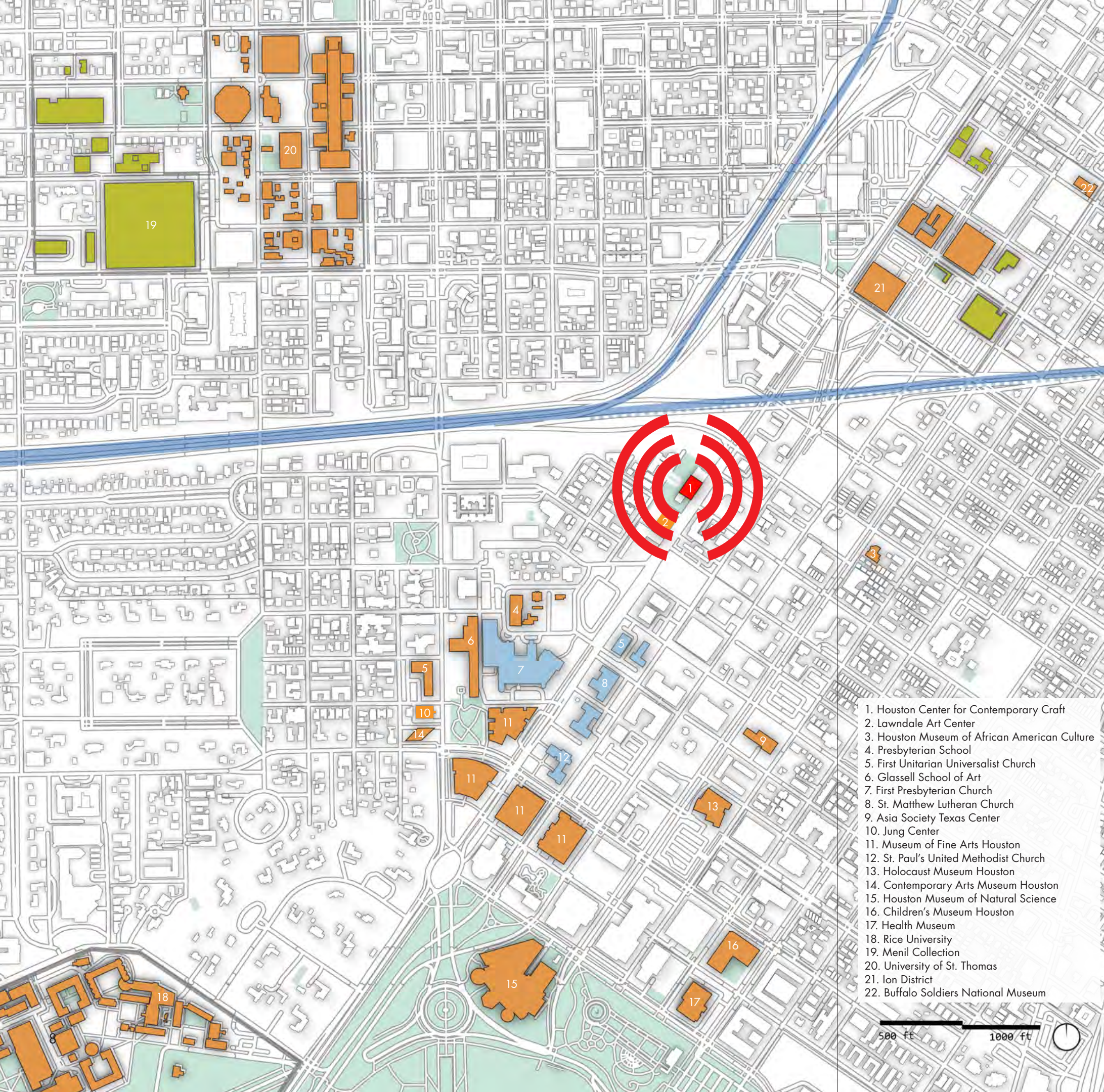
Lead the Field & Build the Future

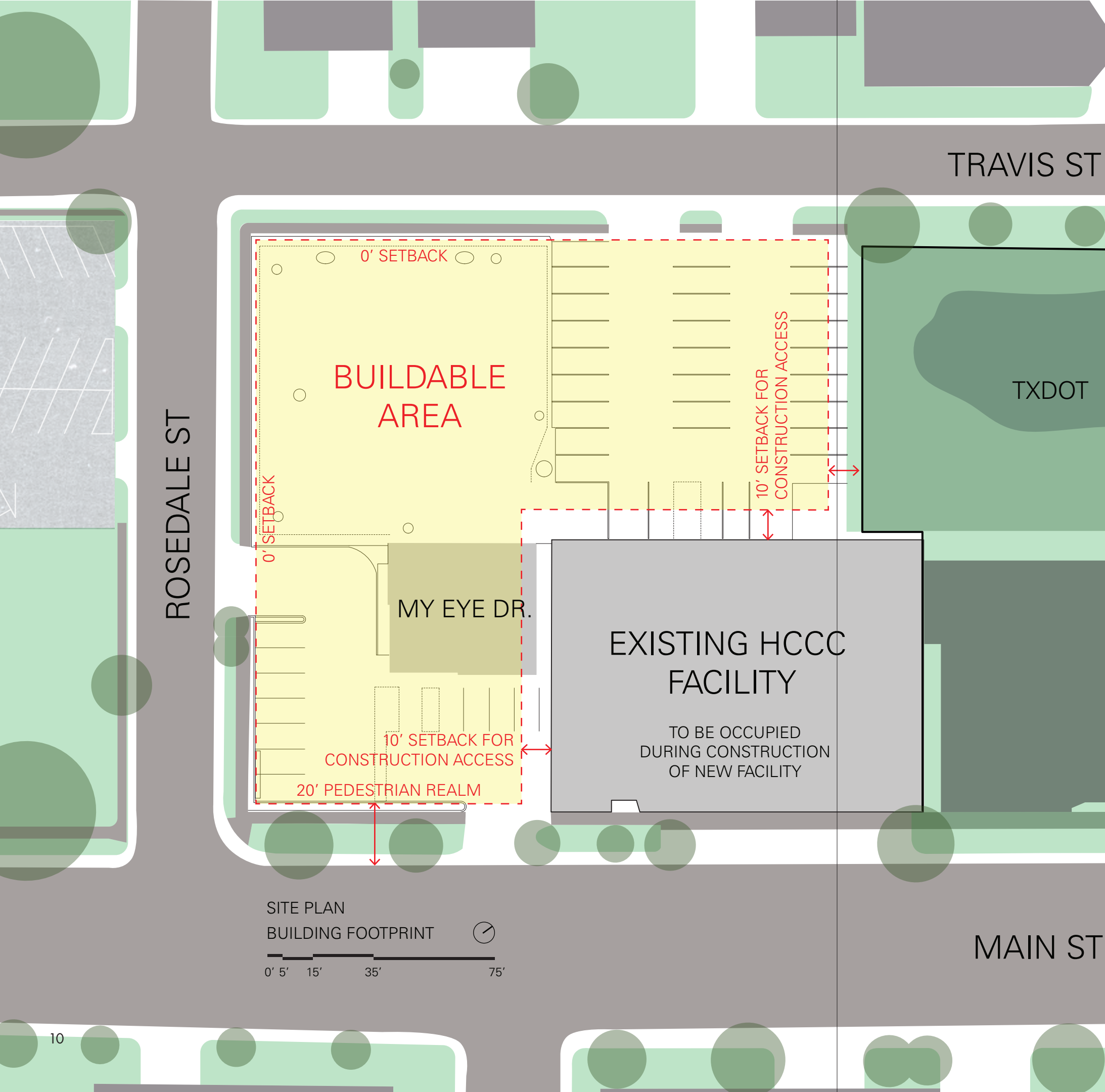
The vision of HCCC is to be a dynamic hub at the intersection of craft and contemporary culture. The Center's exceptional curatorial program, highly sought-after residency spaces, and unique farm-to-table or garden-to-studio approach have always reached above and beyond the limits of the original footprint. Conserving these core functions while increasing classrooms and makerspaces will mean HCCC's facilities are catching up to the potential of its tenants. This new facility will set the standard for open-source craft practices, catalyze growth at the epicenter of the Houston Museum District, and sustain innovation and craft practices for future generations.

The site offers high visibility and proximity to other cultural institutions, contributing to the neighborhood's vitality.

HCCC at the Center

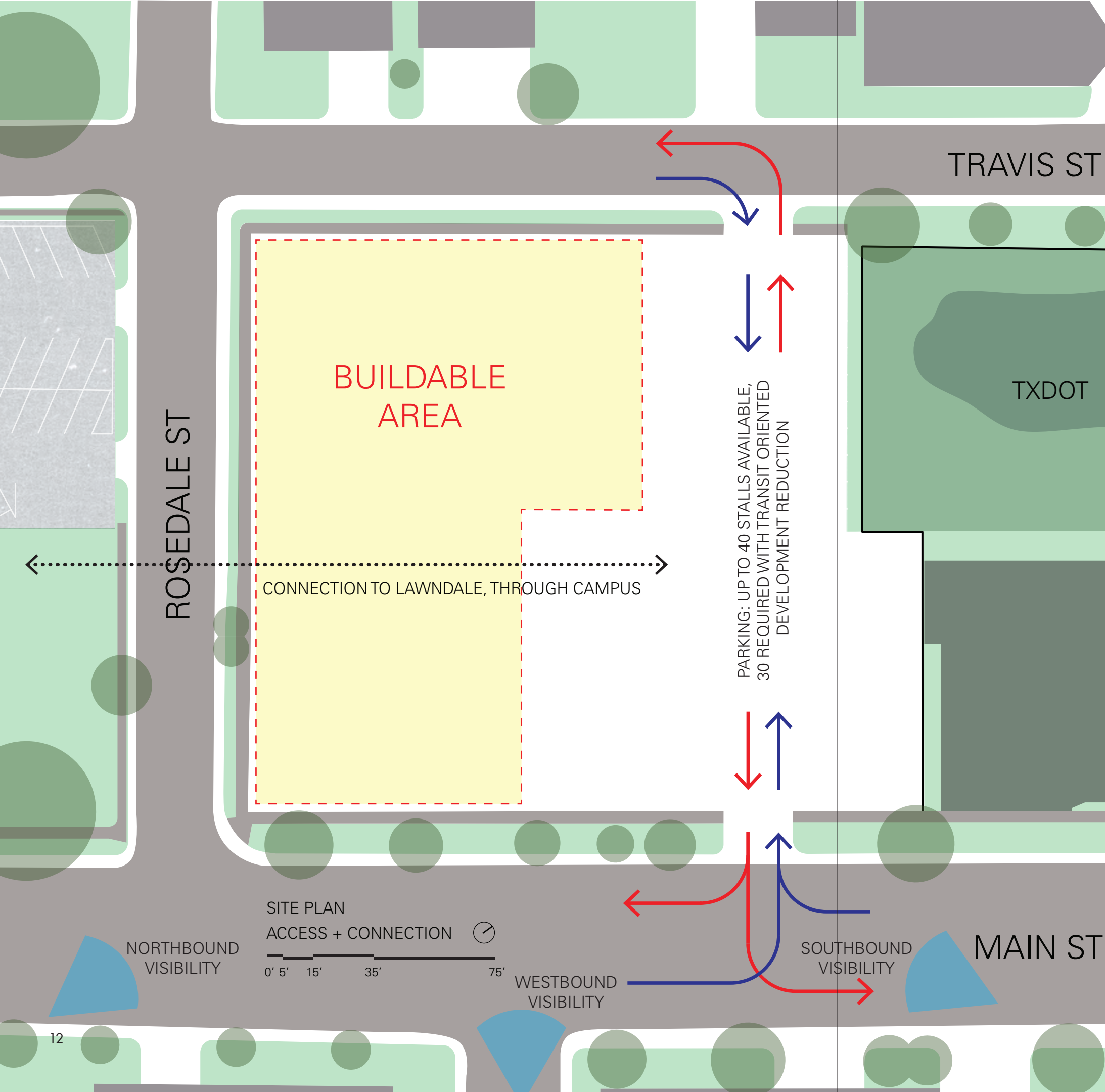
Located on Main Street at Rosedale, HCCC is near the geographic center of the Houston Museum District, less than half a mile north of the busy area defined by the Museum of Fine Arts, Houston, the Glassell School of Art, the Contemporary Arts Museum, and the Houston Museum of Natural Science. The Menil Collection, Rothko Chapel, and Rice University's Moody Center for the Arts are located approximately a mile to the northwest and southwest, respectively. HCCC's presence on Main Street gives it high visibility to vehicle traffic traveling to and from the District and points north and south, such as the Texas Medical Center, Downtown, and Midtown. Yet, HCCC and nearby neighbors, Lawndale Art Center, the Houston Museum of African American Culture, Asia Society Texas, and the Holocaust Museum Houston are islands of activity in a disconnected urban fabric. Main Street is a six-lane thoroughfare with a subpar public realm that discourages visitors from walking or wandering around the district. A key objective of the redevelopment of HCCC is to establish HCCC as a compelling anchor to **a vital new sub-district** within the Houston Museum District.





Building Footprint

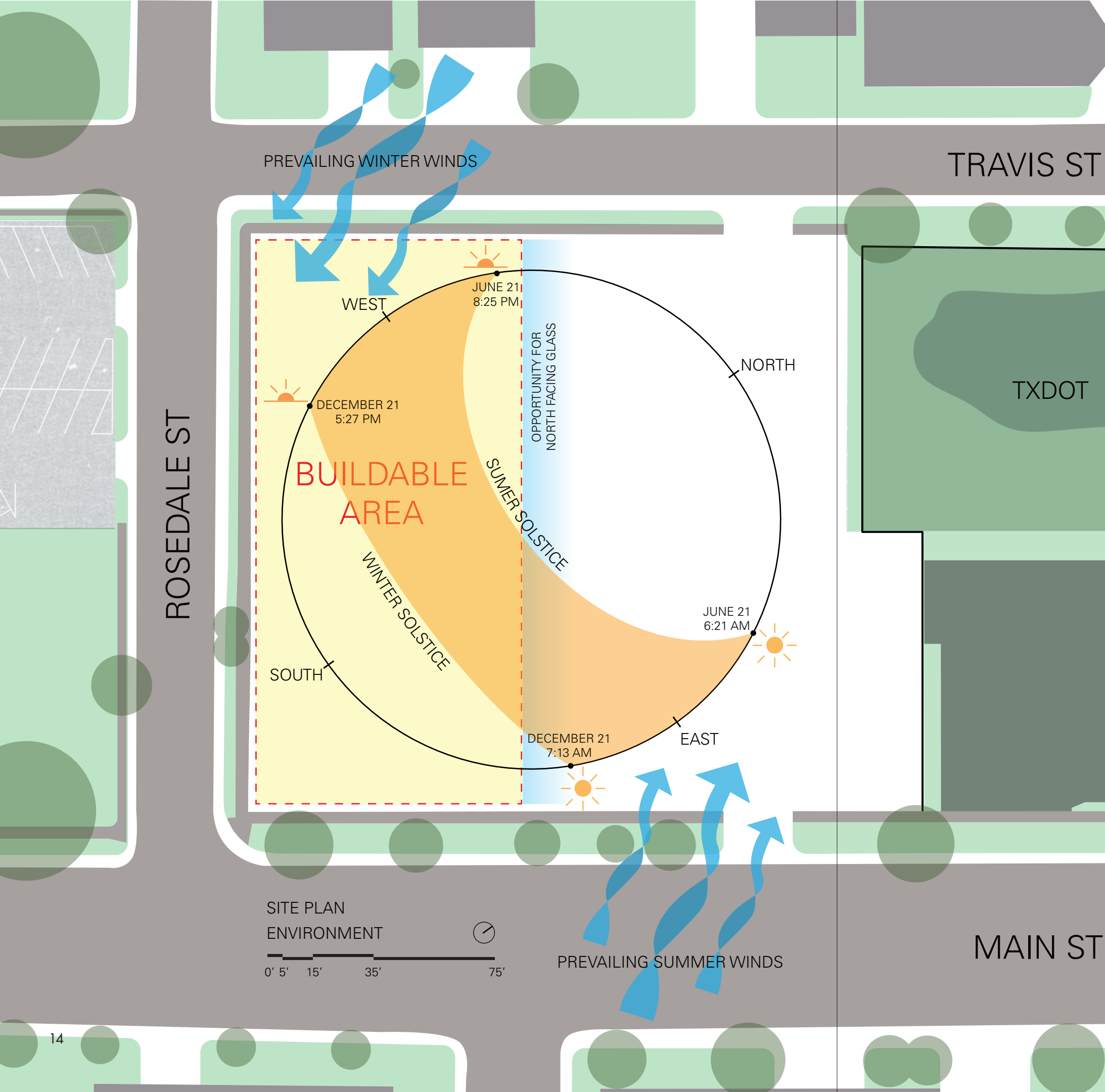
There are two major factors influencing the proposed building footprint. HCCC's desire to maintain operations throughout construction mandates that the new building line be held 10ft away from the southern wall of the existing building. Because the site is located within a codified Transit Oriented Development (TOD) district, the development can opt out of the normal street-front setbacks required by Houston's Major Thoroughfare Plan, as long as the design complies with requirements contained in the TOD ordinance. These include minimum requirements for the public realm between the curb and the building line and minimum requirements for ground-level façade transparency. See the "Transit Oriented Development Ordinance" and the "Users Guide for Walkable Places" in Part 2 for other requirements.



Access, Circulation, Parking

In addition to improving visibility, the relocation of the building to the southern edge of the site facilitates vehicular access from Main and Travis Street. This approach optimizes the parking layout and allows the area to be blocked off and utilized for outdoor events. Conceptually, there are three entry points into the facility: the “front door” on Main Street, the neighborhood entry facing Rosedale Street and Lawndale Art Center, and the entry from parking.

Per the City of Houston off-street parking regulations, HCCC would require three off-street parking spaces per 1,000 GSF of building area. However, the TOD ordinance allows for this requirement to be reduced by 50 percent, if all stipulated conditions are met. See Part 2 for more information.



Environmental Factors

In order to design sustainably and resiliently, environmental factors must be considered. Primary to Houston's climatic concerns is solar orientation. For this hot and humid climate, it is ideal to minimize east- and west-facing walls to reduce solar heat gain. Pushing the building mass along Rosedale does this and maximizes the northern façade for indirect natural light.

The directionality of the prevailing winds also reinforces this orientation. In hot, humid summers, when a breeze is desired, southeast wind will pass through the garden.

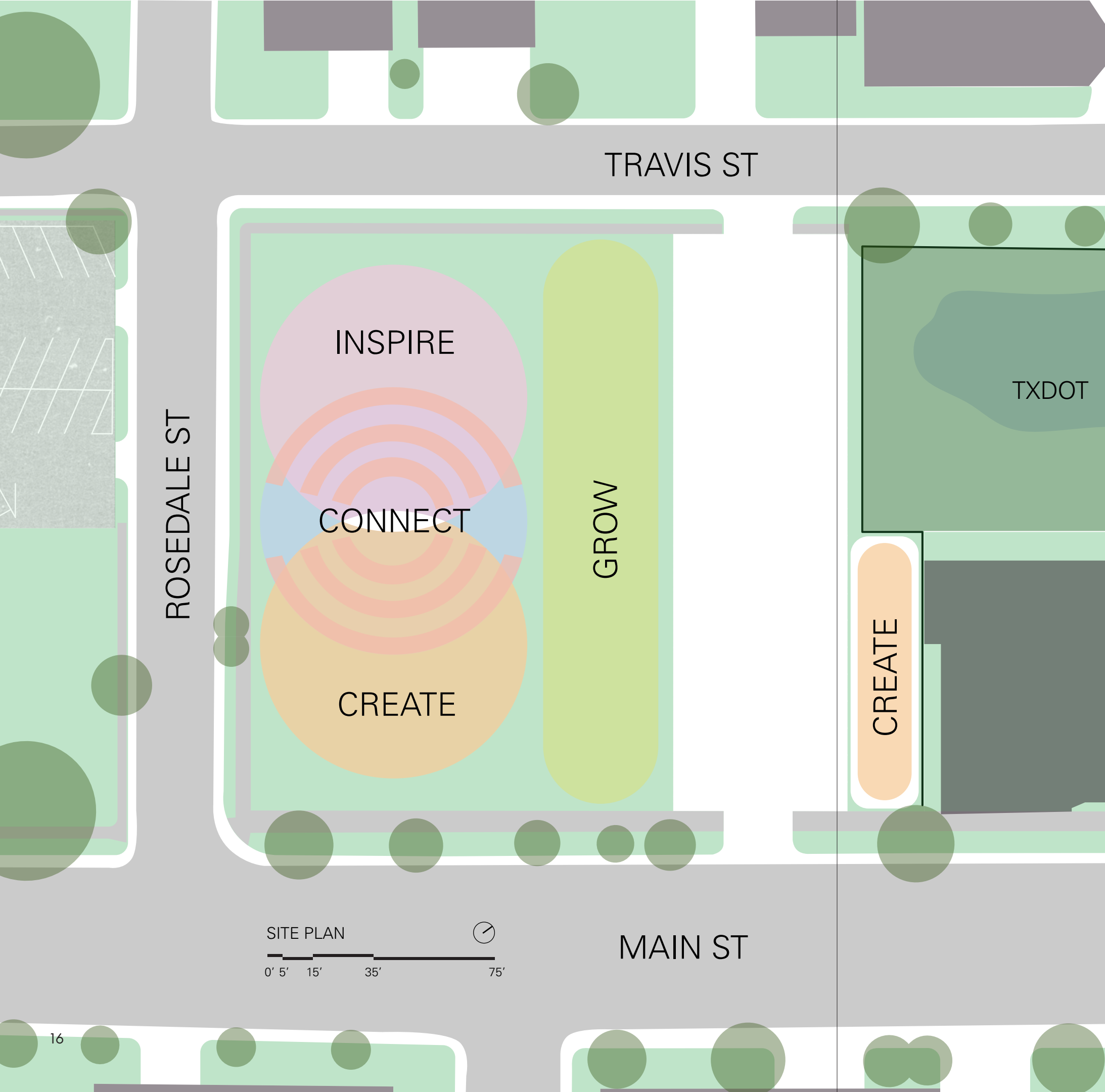
A New Facility on an Expanded Site

HCCC's redevelopment has been cited in its strategic plan in order to support growth and safeguard its work. Improving upon the current facility will further support the fulfillment of the organization's mission. HCCC promotes a creative spirit and inspires a love of craft. Flexibility and multi-functionality are essential to make room for growth and evolution.

The proposed project combines HCCC's existing L-shaped lot with the recent acquisition of the neighboring southeast parcel, which provides high visibility at the corner of Main and Rosedale Streets. The pre-design process identified the preference for a building sitting along this highly visible, southern edge of the property. Uninterrupted operations is a chief concern. Building to the south of the current building footprint allows future construction to take place while HCCC remains open. Placing the building along Rosedale will also reinforce the connection to Lawndale Art Center – furthering the intent to establish an artist-focused micro-campus within the larger Museum District. This configuration has the added advantage of facilitating a vehicular entry on both Main and Travis Streets, while providing for a service entry on Travis Street. It is hoped and expected that in the future, Main Street will become a more active multi-modal corridor, and HCCC will be at the heart and hub of this activity.

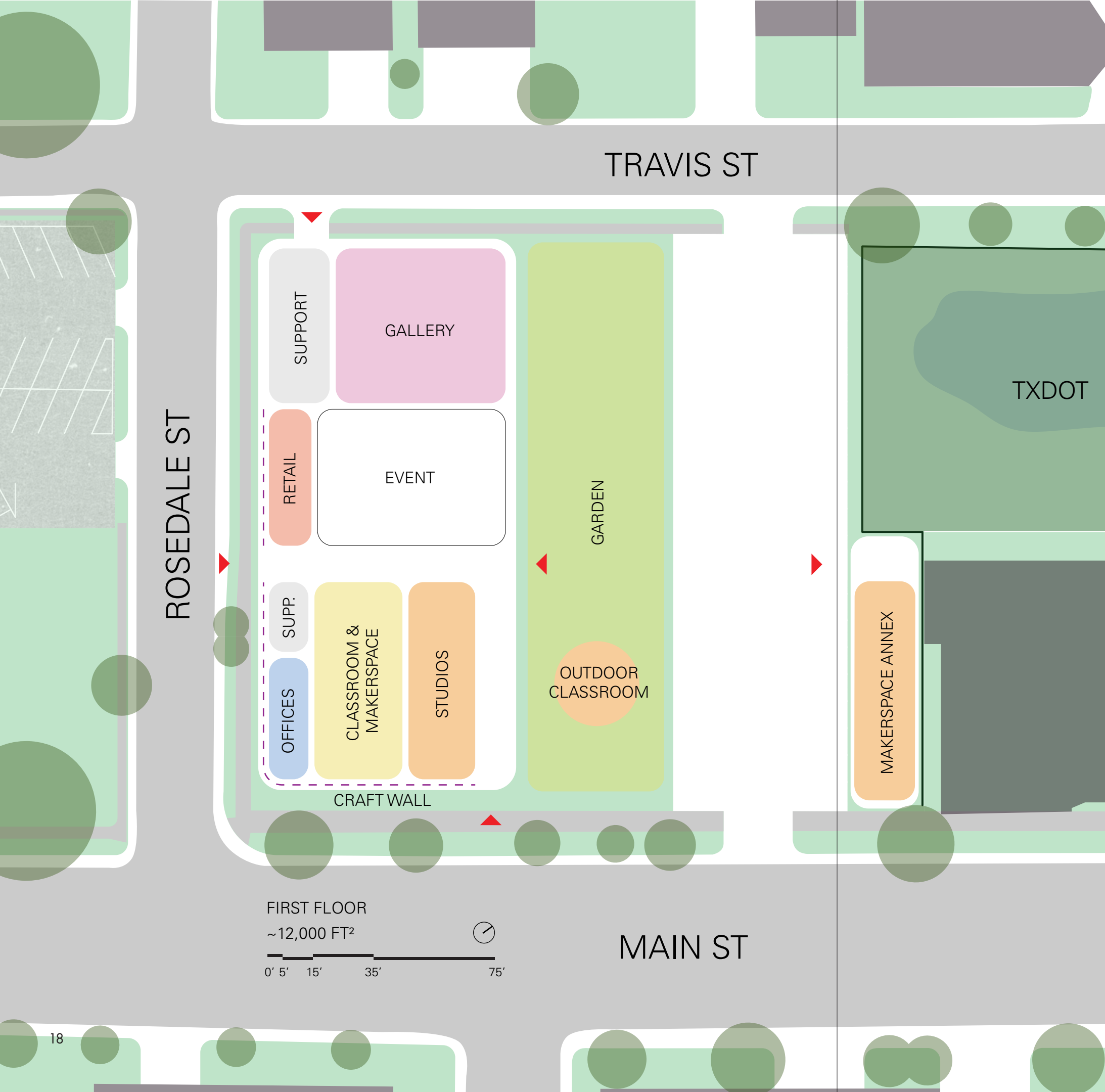
Lobby Entry and Reception (Commons)

The program and site analysis suggests that visitor entry points be established from three directions: Main Street, Rosedale Street, and the proposed parking area. The entries would converge in a common zone that provides a welcoming moment for visitors and controlled oversight. It should serve as the figurative hub of the center, where artists, staff, and visitors commune and collaborate throughout the day. Access to galleries, studios, retail, event space, and vertical circulation should be intuitive. A feature stair should invite visitors



SITE PLAN

0' 5' 15' 35' 75'



FIRST FLOOR
~12,000 FT²

0' 5' 15' 35' 75'

to explore the second floor. The reception/information desk should have good lines of sight to visitors coming and going, as well as to retail displays in the lobby.

Retail

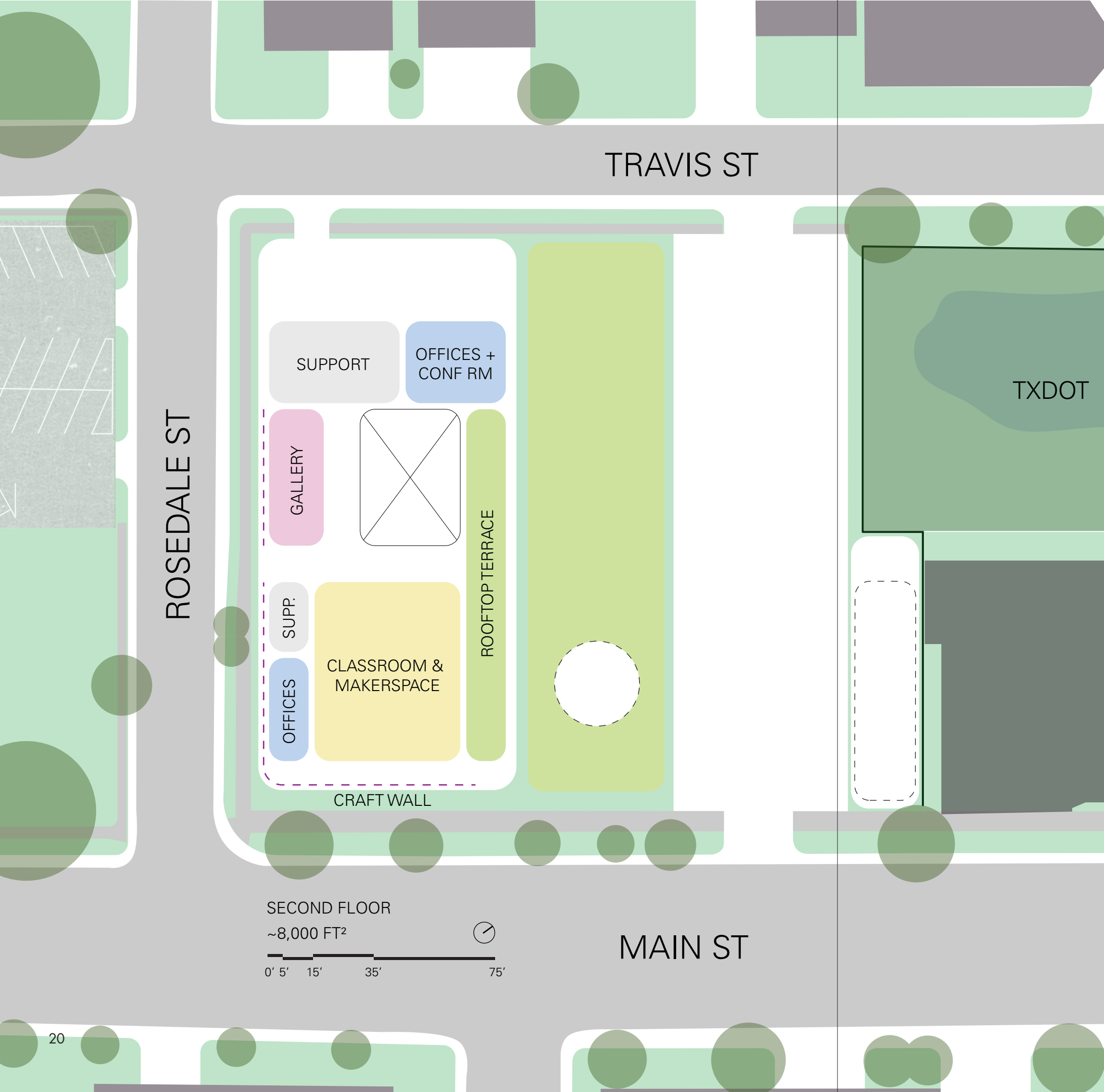
A dedicated retail space of approximately 750 ft² is anticipated by the program. This is in addition to displays of artists' work that may be sold on commission within the public lobby space noted above or in studios and exhibitions throughout the building. The retail program will promote the collection of handmade work and support the careers of craft artists. The space should have high visibility from inside and outside the Center and have the potential to be accessed during unique hours (for example, when HCCC is otherwise closed to the public).

Craft Wall

The Main Street façade of the building is seen as an opportunity to feature the art and process of making. The aspiration of the Craft Wall is to visually represent the activity and spirit of the Center. The design of the façade should be integral to the architectural language of the Center and manifest a compelling presence on Main Street. Along both Main and Rosedale, strategically placed storefront windows will provide space to display retail wares and exhibition promotion. These window displays will act as an extension of the galleries and studios with curated displays and a view of HCCC activity, providing interest and intrigue to passing vehicular and pedestrian traffic.

Public Event Space

The 3,000 ft² event space will be designed as a central gathering space that can be converted for a range of public events, including lectures, performances, receptions, and workshops. It should be directly accessible and feel like an extension of the lobby. Audio-visual technology and acoustical performance considerations should be addressed to facilitate live and broadcast programming. The design of the space should allow for access to adjacent areas while an event is in progress. The space will have access to a catering kitchen for receptions and banquets that require staging of food service.



Galleries

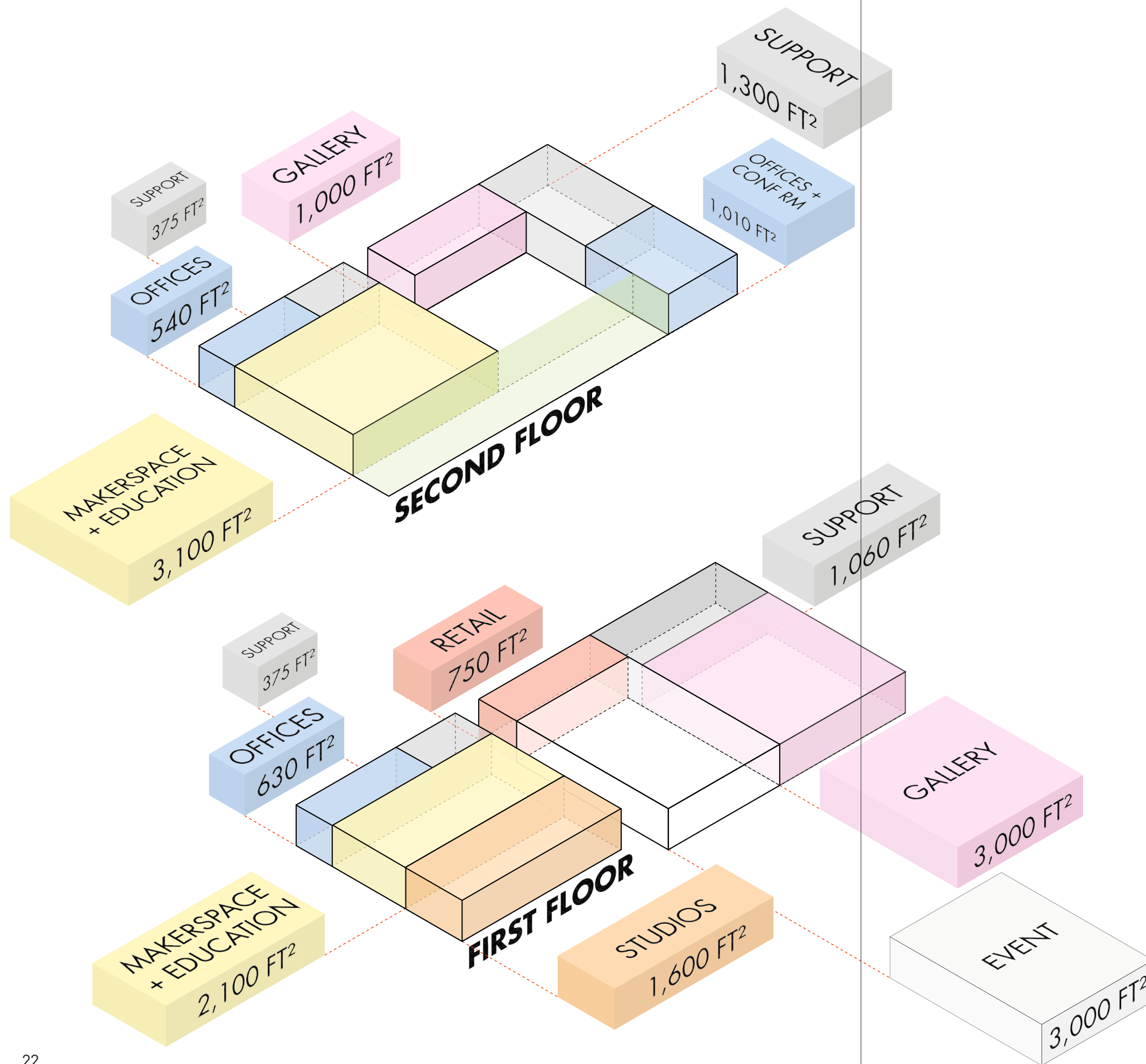
The formal exhibition spaces, totaling approximately 4,000 ft², will have direct access from the main lobby and event space. Flexibility for various sizes of exhibitions is an important consideration. Some exhibits may only require a small gallery while others may utilize all available exhibit space. It is important that the larger galleries are laid out in a manner that allows access to more than one exhibit without passing through another. Lighting and power supplies in the galleries should be extremely flexible and programmable to serve a range of exhibits and layouts. Larger galleries may be subdivided with temporary walls. This should include alternatives to stick-built or on-site construction, such as modular, reusable wall components. Ceilings should be 12-15 ft clear at all galleries.

Artists in Residence Studios

There are currently four artist studios in use, ranging in size from 193 – 234 ft². The Center anticipates a future need of between six and eight studios, with an average size of 200 ft². Open studios are essential to the visitor experience, so it is important they be visible from the lobby. Studios should be provided with appropriate power and lighting. In most cases, sinks should be supplied, unless a studio has direct adjacency to a makerspace/workshop with a water supply.

Classroom

The Center does not currently have any dedicated classrooms. A "Community Room" of 582 ft² is currently used for a variety of purposes: classroom, conference room, exhibit prep, and staff workroom. The Program calls for a single dedicated classroom of approximately 600 ft². The room would be a teaching environment utilized largely for craft activities and smaller workshops. Depending on the function, maximum occupancy for this room would range between 20 and 30 persons. Audio/visual for presentations and virtual conferencing should be incorporated. Built-in storage for workshop supplies should also be included.



Workshops and Makerspaces

The addition of multiple workshops/makerspaces is the most significant transformation envisioned by the current building program. Today, there is only a small (160 ft²) ceramics workshop housed in an 8x20 ft shipping container. The Program stipulates four distinct makerspaces or workshops, totaling 3,800 ft². The exact functionality/craft to be featured in these spaces is still a matter of discussion, though they are generally intended to be flexible and adaptable. Makerspaces and equipment will be available for use by resident artists, but these spaces are principally intended to expand the Center's capacity to host hands-on workshops (adult and youth), camps, and classes. The Program calls for the following core craft workshops:

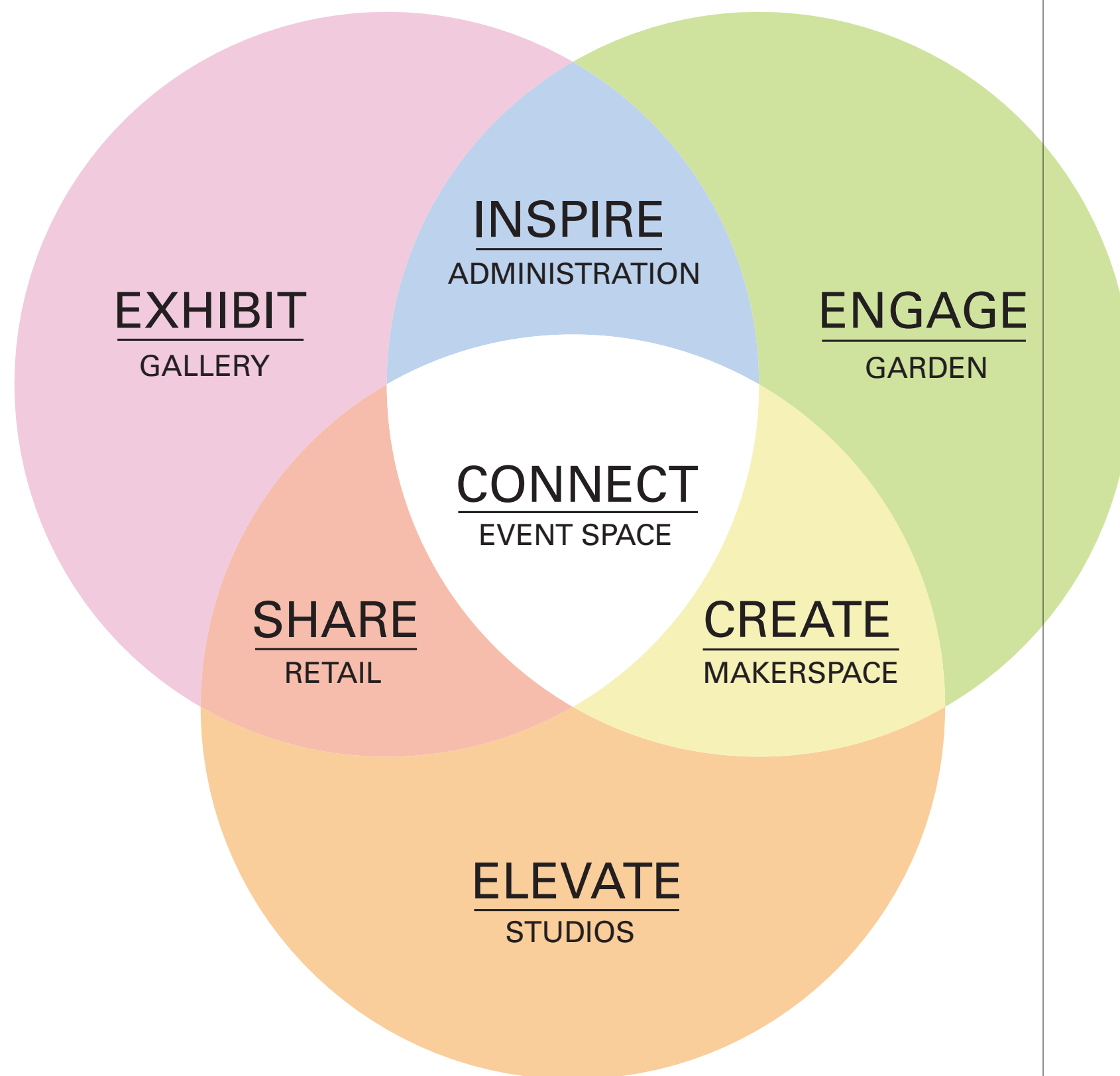
1. Classroom / Workshop for Small Metals @ 1200 ft²
2. Classroom / Workshop for Textile / Fiber / Paper @ 1200 ft²
3. Ceramics Studio @ 600 ft²
4. Dedicated Woodshop @ 800 ft²

A glass-blowing studio has been named as a desirable element but would likely require an isolated facility to address safety and ventilation. A potential location north of the proposed parking area has been identified. Further assessment of feasibility is needed.

HCCC hopes to catalyze the development of a "maker" ecosystem around the new facility. This would have the benefit of adding resources nearby. There are significant under-utilized properties in the immediate vicinity that could be converted or developed for such a purpose. There is also potential for HCCC to collaborate and share resources with neighboring institutions, such as Lawndale Art Center directly across Rosedale Street. Additional facilities could include painting and finishing studios or digital technology labs. At this time, the core requirements for workshop/classrooms should serve as a baseline for initial design with the caveat to design for flexibility.

Program	Lobby	Retail	Gallery	Studios	Maker-space	Office	Support	Total
Square Footage	3,000	750	4,000	1,600	5,200	2,180	3,110	19,840

*Complete tabulated program included in Part 2



The new campus will amplify HCCC's impact by comprehensively connecting people to the art and process of craft.

Exhibit, Engage, Elevate

HCCC's mission is to inspire and connect people to the art and process of craft. In its current facility, there is an openness that supports and cultivates interaction and community. Offices, galleries, artist studios, and craft work areas share common ground. Visitors, staff, artists, and students interact on a daily basis, which promotes learning, participation, and engagement by all. The guiding principle of the redesign effort is to encourage the fruitful overlap of programs that leads to shared experiences. These conceptually interconnected spaces should create organic and inspiring opportunities for seeing, experiencing, and making craft throughout the HCCC campus.



View from Main St, looking west



View at corner of Main and Rosedale St, looking north



View from north corner of parking, looking towards Main St

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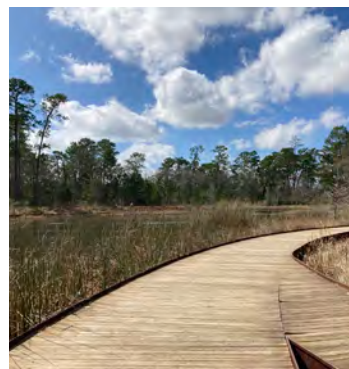
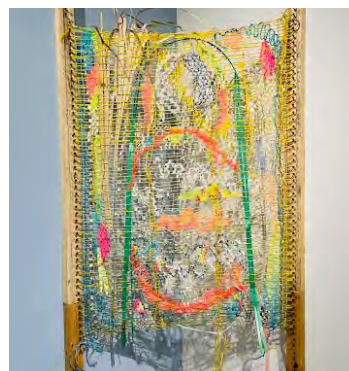


What We Did

The programmatic needs, project vision, and massing schemes were developed over the course of approximately ten weeks. Workshops and close discussions were held roughly every two weeks with the HCCC building committee made up of volunteer staff and board members.

Craft in the Culture & Context of Houston

As part of the programming kick-off meeting, the design team introduced a range of images that spoke to the question of 'What is Craft?' The question was intended to evoke a personal response. Each member of the Client team was given the assignment of bringing their own images to the conversation.



Discovery Phase:

- Researched and gathered background information including current facility plans and building data, general history of the Center, the Strategic Plan, and other material developed by HCCC staff.
- Investigated contextual information related to the building site, codes/regulations, general location, neighboring properties and institutions, and the surrounding urban infrastructure. Identified area management districts, tax increment zones, and cultural arts districts that may have influential roles in a future project and/or area improvements.
- A Kickoff Workshop held on April 15 included visioning exercises; general discussion of the strategic plan and project objectives, detailed discussions of the Center's ongoing programs, events and the functional requirements, current facility challenges and deficiencies. The workshop concluded with an exploration of HCCC's place in the city in which the design team shared a series of images to evoke discussion and imagination around the Center's future incarnation and relationship to Houston and craft at large.
- An Intermediate Workshop in which 'what we learned' and 'what we heard' was summarized and presented. Participants brought their own inspirational images and these were discussed at length, furthering development of a common visual vocabulary around a future place in the City. The Client team was further asked to provide a brief statement completing the sentence: "In the future, HCCC will be...."
- A Final Discovery Presentation in which a synthesis of information and visionary input was presented and discussed; draft program and space configurations were shared.

Programming and Massing Phase:

- A Visioning Kickoff was held on May 16. The design team presented two site scenarios and an initial space program. Scenarios were based on two distinct approaches: The initial approach sought to utilize the existing structure along Main Street while also expanding the facility to the south on newly acquired land. This approach would involve two phases of construction in order to maintain continuous operations for the Center. An alternative approach involved the same site footprint, but assumed a total demolition and rebuild. This approach would require that the Center relocate or close during construction. Both approaches retained the existing garden and parking area with minor modifications.

During the kickoff worksession, a third approach was proposed, which rotated the building site parallel to Rosedale Street. This siting relocated the garden to the north side of the building and provided a parking area along the northern boundary of the site. This approach allows the existing facility to remain operational during construction, provides vehicular access from Main Street, and creates a more cohesive relationship between the garden and interior spaces.

- Vision and Program Development of Scenario 3 described above was further refined, incorporating input and comments from team members.
- Program and Vision Documentation were developed iteratively with HCCC leadership. The content and formatting of this final document were refined to reflect the future Vision of HCCC and the story behind it.

The new Houston Center for Contemporary Craft will (be)...

As part of the Intermediate Workshop, the Client team was asked to complete the brief statement, "In the future HCCC will (be)...". The answers were diverse and ambitious and defined three pillars for the future facility:

A PLACE IN THE CITY

"energize its surroundings."

"be a jewel in the city."

"be the most exciting destination in the Museum District."

"be community-oriented, experimental, welcoming, family and artist friendly, maker focused, well-known in Houston."

"be an exciting place to see art, create, experience the process of craft, shop unique gifts; a fun place to meet friends and hangout, explore; a great place to host a reception or fundraiser."

A LEADER IN CRAFT WORLD

"be a physical embodiment of the thought, care, and creativity of crafts and craft makers."

"inspire, educate, and transform our vision of craft in Houston."

"be an essential place for every craft artist, curator, collector, and enthusiast."

"make craft accessible to all people by distributing more at-home craft kits and providing Hands-on Houston days with more skill-based activities."

A PLACE FOR ARTISTS

"be THE HUB for craft and craft artists in our region and beyond."

"be a place for (20) resident artists to live and work."

"be a dynamic hub where community, makers, and artists connect and thrive."

"grow."



Limitations of Current Facilities

The Houston Center for Contemporary Craft is currently housed in a one-story, 11,300 ft², light industrial warehouse. It sits on approximately 30,000 ft² of land. The building was renovated in 2001 when the Craft Center was established. While it has served the Center well for almost 25 years, its aging physical condition and layout have become increasingly pronounced. Spatial limitations have become apparent as the Center's reputation has grown and its programs have expanded. The building's physical deterioration came to the forefront in the summer of 2024 when Hurricane Beryl caused significant water damage to the facility. As the extent of damage and the required repairs were assessed, a decision was made to primarily make only the critical short term (3-5 year) repairs. The Center had already embarked on a long-term strategic plan and was anticipating a significant redevelopment and expansion of the Center.

The program proposes an all-new facility to replace the existing building, which will double usable area. The new structure is proposed immediately to the south of the existing building and parking lot, on a newly acquired parcel and the existing garden. If for any reason it is determined that all or part of the existing structure should remain, it is imperative that future redevelopment address the building's structural deficiencies.

The initial emphasis of the Center was on exhibition space and artists' studios. As the Center has evolved, so has their mission. The current facility has nearly 4000 ft² of exhibition space and four dedicated artist studios (~215 ft² average). Studios are intended to be open to the public during operating hours - a general requirement of all resident artists. A single 'Community Room' of ~600 ft² serves multiple roles as a conference room, board room, classroom, work room, and exhibit staging area. The main lobby (~2000 ft²) provides access to the studios, offices, and galleries, and all public and back of house spaces. It also serves as an informal gallery while accommodating reception and a retail sales area. The Craft Center's garden occupies the southwest corner of the property. The garden is an important component of the Center as it provides both raw material and a space for making/learning. A single back of house workroom houses storage for classroom/workshop supplies, miscellaneous power tools/equipment, as well as temporary storage for exhibition crates and packing materials.



Since its founding, educational programming has expanded to adults and children. This includes craft workshops, summer camps for youth, and public events and lectures. **Due to physical constraints, capacity for youth classes today is limited to 20 students/class** with only two classes conducted at any one time. Classes are currently held in the Community Room and/or one of the galleries. Certain classes and workshops can be held in the garden. The Center does not have any dedicated makerspaces or workshops for use by artists. Generally, summer camps and periodic workshops such as Hands-on Houston require conversion of gallery space and/or the community room – limiting the use of those areas for their primary purpose. Artists are somewhat limited to tools and equipment that can fit in their studios – or otherwise access from sources outside the Craft Center proper. **There is not currently a dedicated shop or workspace for exhibition preparations.** Due to limited storage space in the current facility, HCCC maintains approximately 500 ft² of off-site storage to house exhibition props and materials infrequently used. These shortcomings are key drivers of the new program.

The building itself has several **structural deficiencies** that would need to be addressed if the Center were to remain in the current facility for a length of time. These include:

- Existing north wall: The current building sits directly on the north property line. Deterioration of the masonry wall and water infiltration are a serious and ongoing problem. The adjoining structure (The Playhouse Theater) has been unoccupied and under-maintained for an extended period. Thus far, the property owner has refused to provide access so HCCC can make repairs. If for any reason it is deemed desirable to maintain the existing facility, it is recommended that HCCC's portion of the north wall be demolished and reconstructed 5 ft south of the property line to allow for appropriate access and separation. Existing building and development codes will determine the required separation and construction parameters.
- Existing east, south, and west walls: A building envelope assessment following Hurricane Beryl identified deficiencies in all the remaining walls. The east wall is clad in a steel panel system with aluminum windows. These are approximately 25 years old. The windows have reached their usable life. The fasteners for the stainless steel cladding system need to be replaced due to deteriorated gaskets. Generally, flashing details are either poorly constructed or deteriorated. The south and west walls are stucco on terracotta and cement block. Building settling/movement and inadequate control/expansion joints have led to structural cracking. Water infiltration has occurred at the base of the south wall. If for any reason it is deemed desirable to maintain the existing facility, it is recommended that all walls be reconstructed and brought up to new and water tight condition.
- Existing finish floor elevation: The building elevation (floor level) is essentially on grade with the parking lot on the west side of the building. The parking lot lacks adequate slope to efficiently drain water during a rain event. Sheet flow periodically enters the building at doorways along the west wall. Enhanced underground drainage/storage and mitigation of leaks along the west wall were carried out as part of the summer 2024 repairs. The elevation of Travis Street west of the parking lot does not allow for regrading of the parking lot to increase slope. If for any reason it is deemed desirable to maintain the existing facility, it is recommended that the finish floor elevation be raised with a topping slab enough to provide proper water proofing and drainage at the building perimeter.
- Roof and Rooftop HVAC systems: The Center's roof was replaced with an overlay single ply membrane in 2024. While the membrane itself will likely be serviceable for 20 years or more, the HVAC dunnage and related detailing and flashing is in worse condition and will likely be an ongoing maintenance issue. Existing rooftop ductwork makes maintaining the roof itself difficult. If for any reason it is deemed desirable to retain the existing facility, replacement/reworking of HVAC equipment and support systems would be required to eliminate ongoing issues.

Addressing these deficiencies in conjunction with expanding and dramatically reconfiguring the building program areas would likely offset any savings realized by reusing the existing structure.

Current & Future Space Program

LOBBY EVENT RETAIL			
DESCRIPTION	SF TODAY	SF FUTURE	COMMENT
LOBBY / EVENT / RETAIL	1,897	3,000	Entry / Common Area (to accommodate 125-150 seated occupancy)
RECEPTION ENTRY	99	0	Floats within Lobby / Entry / Display
DEDICATED RETAIL		750	
TOTALS	1,996	3,750	

GALLERIES			
DESCRIPTION	SF TODAY	SF FUTURE	COMMENT
GALLERY 1	556	1000	
GALLERY 2 (Main)	2532	2000	
GALLERY 3 (Current Center Gallery)	721	1000	Ample Gallery Space - could share function with other space
TOTALS	3809	4000	

ARTIST STUDIOS			
DESCRIPTION	SF TODAY	SF FUTURE	COMMENT
STUDIO 1	234	200	Smaller studio spaces are adequate because of access to
STUDIO 2	222	200	makerspaces
STUDIO 3	215	200	
STUDIO 4	193	200	Adding additional artist studios is limited by fundraising capacity
STUDIO 5		200	because each one carries a stipend
STUDIO 6		200	
STUDIO 7		200	Some residents could manage shop spaces
STUDIO 8		200	
TOTALS	864	1600	

EDUCATION / CLASSROOMS			
DESCRIPTION	SF TODAY	SF FUTURE	COMMENT
CLASSROOM 1	582	600	Current Conf Room
OUTDOOR CLASSROOM		800	
TOTALS	582	1,400	Classroom function should overlap with makerspaces

MAKER SPACES			
DESCRIPTION	SF TODAY	SF FUTURE	COMMENT
WORKSHOP / CLASSROOM	0	1,200	Small Metals
WORKSHOP / CLASSROOM	0	1,200	Textiles / Fiber / Paper
CERAMICS STUDIO	160	600	
DEDICATED WOODSHOP	0	800	Exhibition prep and common use
TBD - JEWELRY / SMALL SCULPTURE			
TBD - FINISHING / PAINTING			
TBD - OTHER			Glass blowing, digital technologies, robotic fabrication tools
TOTALS	160	3,800	

OFFICE / ADMIN			
DESCRIPTION	SF TODAY	SF FUTURE	COMMENT
OFFICE 1 - DIRECTOR	295	400	Slightly larger offices and break room
OFFICE 2 - ASS'T DIRECTOR	231	350	
OFFICE - TBD	66	160	
OFFICE - TBD	86	160	
OFFICE - TBD	140	120	
OFFICE - TBD	115	120	
OFFICE - TBD	116	120	
BREAK RM	170	250	
CONFERENCE ROOM		500	Dedicated conference room for staff and artists (20-30 occupancy)
TOTAL	1219	2180	

GENERAL SUPPORT			
DESCRIPTION	SF TODAY	SF FUTURE	COMMENT
MENS RESTROOMS	247	500	Increased size reflects increased building occupancy
WOMENS RESTROOMS	253	500	Increased size reflects increased building occupancy
CUSTODIAL CLOSET	41	60	
MAIN STORAGE	812	800	Gallery / workroom
STORAGE	178	150	Retail
STORAGE	200	200	Maintenance / operations
STORAGE - GARDEN	160	200	8x20 container existing
STORAGE - EDUCATION		0	Integrated into workshop / tool and equipment storage
STORAGE - OFFSITE	500	500	
MECHANICAL	76	200	
TOTAL	2467	3110	

BUILDING TOTAL	11097	19840	
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City of Houston User's Guide for Walkable Places and Transit-Oriented Development

excerpt pages

1.3 | Benefits to Property Owners

These new regulatory tools benefit the property owner in two primary ways.

First, they allow for more buildable area on the lot. For instance, previous development regulations required all buildings placed along a Major Thoroughfare to be set back from the street at least 25 feet. This setback made a large portion of the lot unavailable for any structure. As a result, the only option left to many property owners was to put a parking lot on that part of the property. This reduced the size of structure that the property owner could build, and limited the benefit of his/her investment.

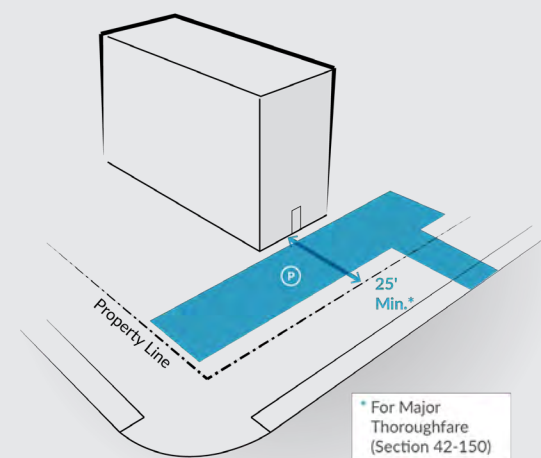
Both of these programs reduce the required setback and provide the property owner with more area on which to build. This enhances the owner's property value and allows a quicker recapture of their investment.

The second major benefit to property owners is the potential reduction in the number of required parking spaces. Parking is expensive. Not only from the cost of constructing it, but also for the cost of the land that must be devoted to it. Both of these programs establish unique parking regulations based on the context.

The reduction of parking requirements means fewer unattended parking lots, fewer dangerous driveway curb cuts, and more blocks of pedestrian-friendly commercial development. By allowing the property owner to decide on their specific parking needs, they are encouraged to put their land to more productive use and can construct a larger building that will attract more residents and visitors to the area.

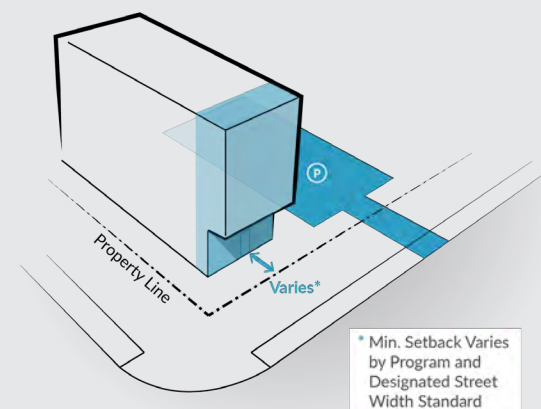
Increased Allowable Building Area

Required Setback before the new standards

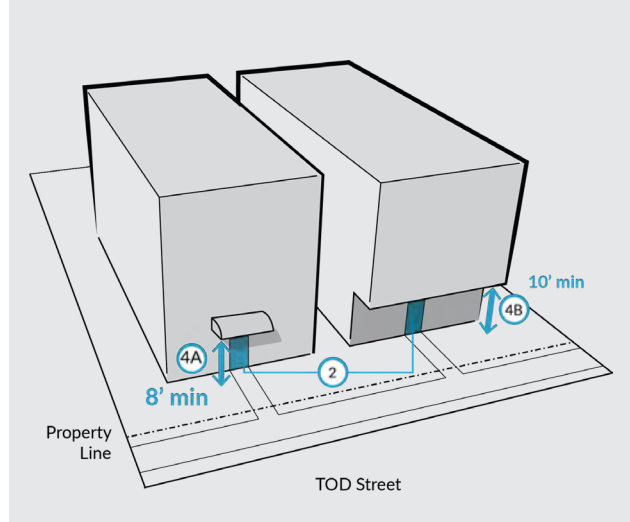


Required setback after the new standards

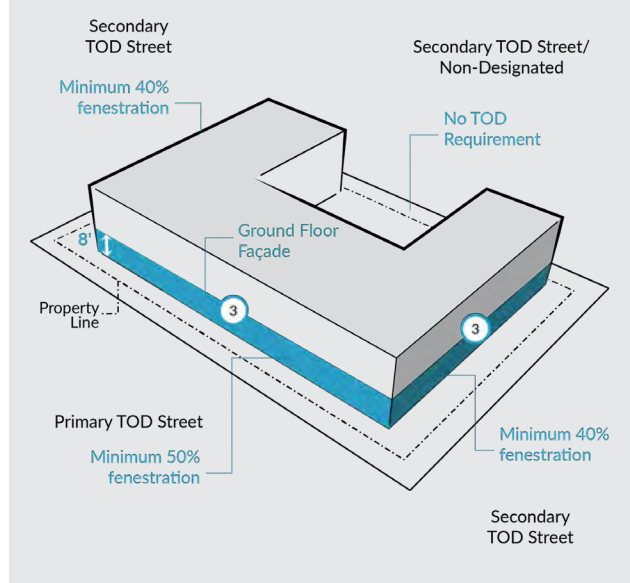
New Buildable Area



TOD Entrances and Overhead Features



TOD Ground Floor Fenestration



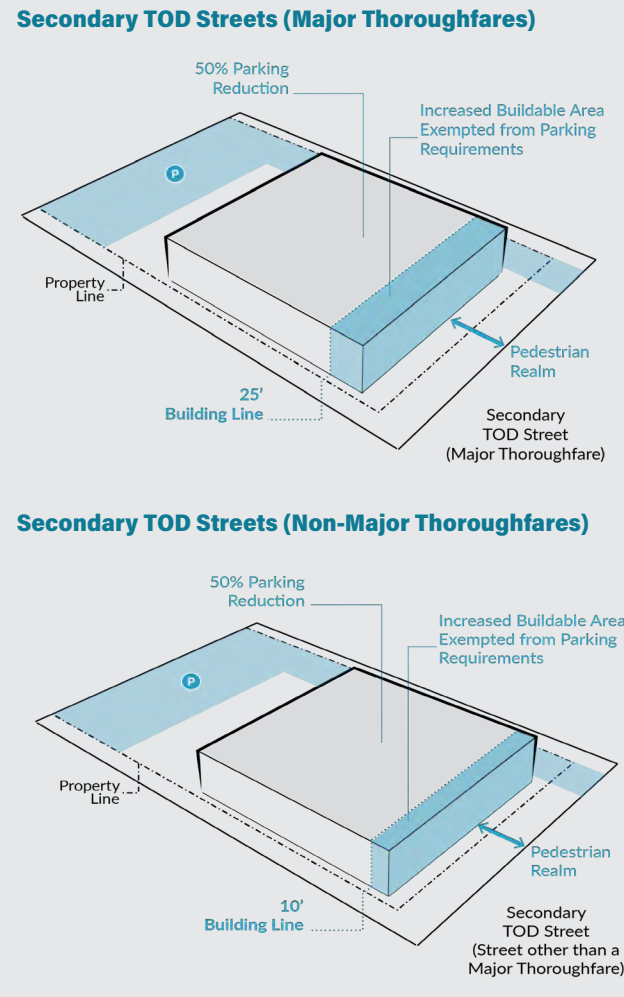
Considering the nature of single family residential homes, to preserve residential privacy, the TOD Program has no minimum transparency requirements for single-family houses fronting a TOD Street. However, to connect the residential houses with the abutting TOD Street, if a single family residential house is constructed abutting a TOD Street, it is required to have a front door opening to the TOD Street with pedestrian access.

All Other Uses The TOD Program also sets building design standards for all land uses that are not single-family residential, such as commercial, multifamily, mixed-use, industrial, and civic uses. These standards include elements such as public entrances, ground floor fenestration (arrangement of windows, doors, and other building openings on the surface area of the façade between ground level and 8' high of the building), and vertical unobstructed clearances. Together, these standards promote safe, interesting, and comfortable pedestrian experiences along TOD Streets.

To create interaction with the abutting pedestrian realm and the street, property owners should make at least one primary entrance of the building visible and accessible from the abutting TOD Street.

Ground floor fenestration helps enhance the pedestrian's visual environment and acts as "eyes on the street." Along Primary TOD Streets, property owners should provide at least 50% ground floor façade fenestration arranged with windows and building openings into occupiable space. Along Secondary TOD Streets, property owners should provide at least 40% ground floor facade fenestration arranged with windows and building openings into occupiable space.

Off-Street Parking Requirements of Opt-in Development



TOD Off-Street Parking Standards

Designation	Off-Street Minimum Parking Standards
Single Family Residential	
Primary and Secondary Streets (26-471)	No minimum parking requirement (market-based)
All Other Uses	
Primary TOD Street (26-471)	No minimum parking requirement (market-based)
Secondary TOD Street (42-503)	50% reduction from minimum parking requirement in Code of Ordinances, Chapter 26
Bicycle Parking (42-654)	1 bicycle space for every 5,000 square feet of ground floor area
	1 bicycle space for every 20 dwelling units for Multi-Family Residential



Improved walkability benefits pedestrians and business owners alike.



Shigeru Ban Architects,
Aspen Art Museum



Adjaye Associates,
National Museum of African
American History and Culture



Arquitectura, Artist Studio



Marlon Blackwell Architects,
Heartland Whole Health Institute



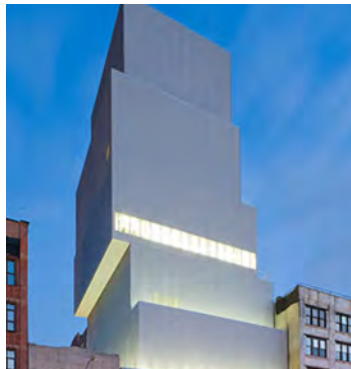
Al Borde, Biblioteca Comunitaria
Yuyarina Pacha



Hassell & Localworks, Bidi Bidi
Performing Arts Centre



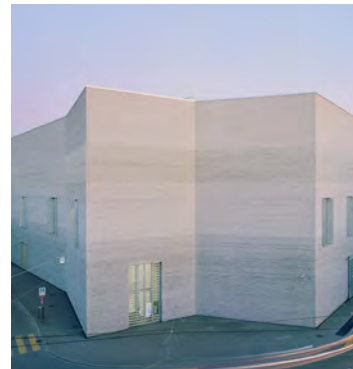
Al Borde, Home-Turned-Stable



SANAA, New Museum



SO-IL, Kukje Gallery



Christ & Gantenbein,
Kunstmuseum Basel



Adjaye Associates, Ruby City



SANAA, Glass Pavilion at the
Toledo Museum of Art



Vilhelm Wohlert and Jørgen Bo,
Louisiana Museum of Modern Art



Nelson Byrd Woltz Landscape
Architects, Memorial Park
Eastern Glades



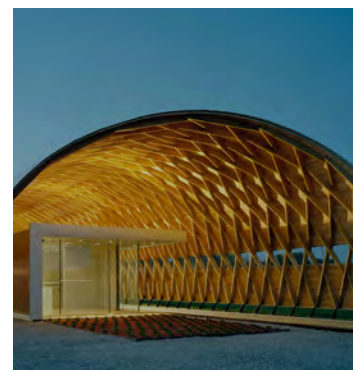
Herzog & de Meuron, 119
Central Signal Box



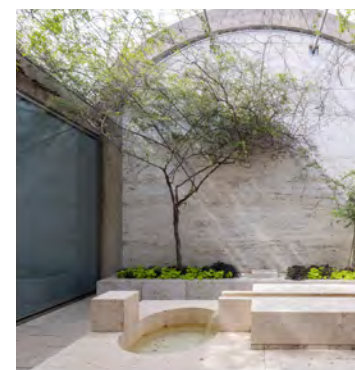
Herzog & de Meuron, 119
Central Signal Box



Al Borde, Raw Threshold



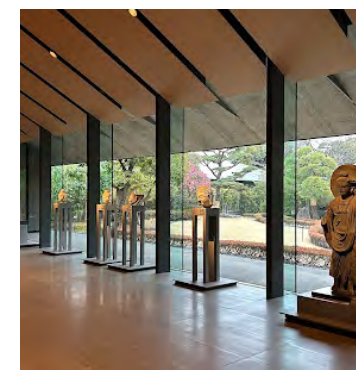
Rural Studio, Hale County
Animal Shelter



Louis Kahn, Kimbell Art Museum



Alvar Aalto, Säynätsalo Town
Hall



Kengo Kuma and Associates,
Nezu Museum



Eero Saarinen & Alexander
Girard, Miller House



Alvar Aalto, Muuratsalo
Experimental House



George Nakashima, Studio



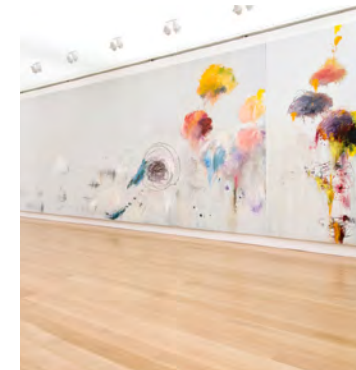
Tadao Ando Architect and
Associates, Wabi House



Tadao Ando Architect and
Associates, Wabi House



Vilhelm Wohlert and Jørgen Bo,
Louisiana Museum of Modern Art



Renzo Piano Building Workshop,
Cy Twombly Pavilion

ARCHITECTURAL PRECEDENTS



HOUSTON CENTER FOR CONTEMPORARY CRAFT
4848 MAIN STREET, HOUSTON, TX 77002
CRAFTHOUSTON.ORG

METALAB

Architecture

<https://metalabstudio.com/>

WORKSHOP

Architecture | Planning

ATTACHMENT B

Architect's Scope of Work

The Architect will be responsible for developing complete, coordinated, constructible, and cost-effective construction documents necessary to bid and construct the Project. This will include those appropriate services customarily provided or reasonably requested for projects of this type, including as follows:

- A. Using the Pre-Design & Programming Study, review and confirm the program and ensure that the program document is complete.
- B. Using the Pre-Design & Programming Study, confirm the site master plan including, but not limited to: (i) building mass, (ii) existing and natural site influences, (iii) building services and utilities, (iv) landscaping and hardscaping concepts, and (v) traffic diagrams.
- C. Develop as many Schematic Design concepts and documents as necessary to address on-going value engineering, the Owner's vision, programmatic requirements and prepare presentation materials.
- D. Arrange for and lead design meetings with the Owner and the appropriate Design Team members as required. Take minutes of each design meeting and distribute them to the Owner and the Design Team.
- E. Develop Design Development documents, which are responsive to the Owner's requirements.
- F. Make periodic presentations to the Owner's board of directors or other key stakeholders.
- G. Provide monthly issue of in-progress construction documents and at other times as directed by the Owner for their review and preliminary pricing;
- H. Issue complete and coordinated construction documents, suitable to completely construct the project(s) and for the purpose of obtaining at Owner's election, competitive bids or negotiated contracts from various general contractors on the basis of such complete documents.
- I. Assist the Owner and in preparing all submittals and other material necessary to receive a building permit and all other required governmental approvals.
- J. Assist in the evaluation of contractor-suggested cost savings;
- K. Revise construction documents as may be required; issue one or more addenda which shall incorporate selected equipment alternatives and any other revisions from contractor-initiated cost saving items agreed to during the bidding phase;

- L. Develop and document a complete building code analysis and strategies for compliance. The Architect is principally responsible for assuring the project's design is in compliance with all applicable codes, ordinances and governmental requirements and shall meet as often as is necessary with public officials and authorities having jurisdiction over the Project as is necessary to obtain the required approvals and permits. Permit documents may be issued in two or more packages.
- M. Prepare all submittals and other material necessary to receive a building permit and all other required approvals.
- N. Coordinating all design related issues and providing all design information necessary for the Design Team to execute the construction documents.
- O. Assist Owner and Contractor during the subcontractor bidding process, review bid requisitions for completeness and correctness, attend pre-bid conferences, answer bidder's questions, and assist in the evaluation of bids and recommendations of contract awards.
- P. Revise construction documentation in a closing addendum, which incorporates selected alternates and any other revisions from contractor-initiated cost saving items agreed to during the bidding phase.
- Q. Attend pre-construction conferences after award of the subcontracts.
- R. Participate in and diligently support expedited shop drawing procedures and the MEP coordination process with Contractor and subcontractors.
- S. Performing construction administration responsibilities including submittal review, job site inspections, responses to RFI's, payment request review and approval, change order request and change order documentation processing, punchlist and final completion certification and filing and assistance with obtaining final Certificate of Occupancy.
- T. Attend Project meetings with the Owner, consultants and Contractor as needed.
- U. Architect will provide on a monthly basis, to the Owner, such certifications as may be required by the Owner or by its lenders providing the financing for the Project. These certifications will include a review of the Contractor's applications for payment, its progress against the Project Schedule, and verification that the Contractor's work has been performed in conformance to the contract documents.

ATTACHMENT C

Preliminary Project Schedule

Engage Architect & Design Team	Week of April 6 th
Program Verification & Approval	April 2026
Schematic Design	May 2026 – June 2026
Pricing and Owner Review	July 2026
Design Development	August 2026 – October 2026
Pricing and Owner Review	November 2026
Construction Documents	December 2026 – March 2027
Permit Approval & Finalize GMP	April 2027 – July 2027
Construction (New Facility)	August 2027 – August 2028
Owner Occupancy (New Facility)	September 2028
Construction (Landscape & Parking)	October 2028 – February 2029
Project Completion and Celebration	March 2029