2011

Re:View, 2011

University of Arkansas, Fayetteville. School of Architecture

UNIVERSITY OF ARKANSAS
FAY JONES SCHOOL OF ARCHITECTURE

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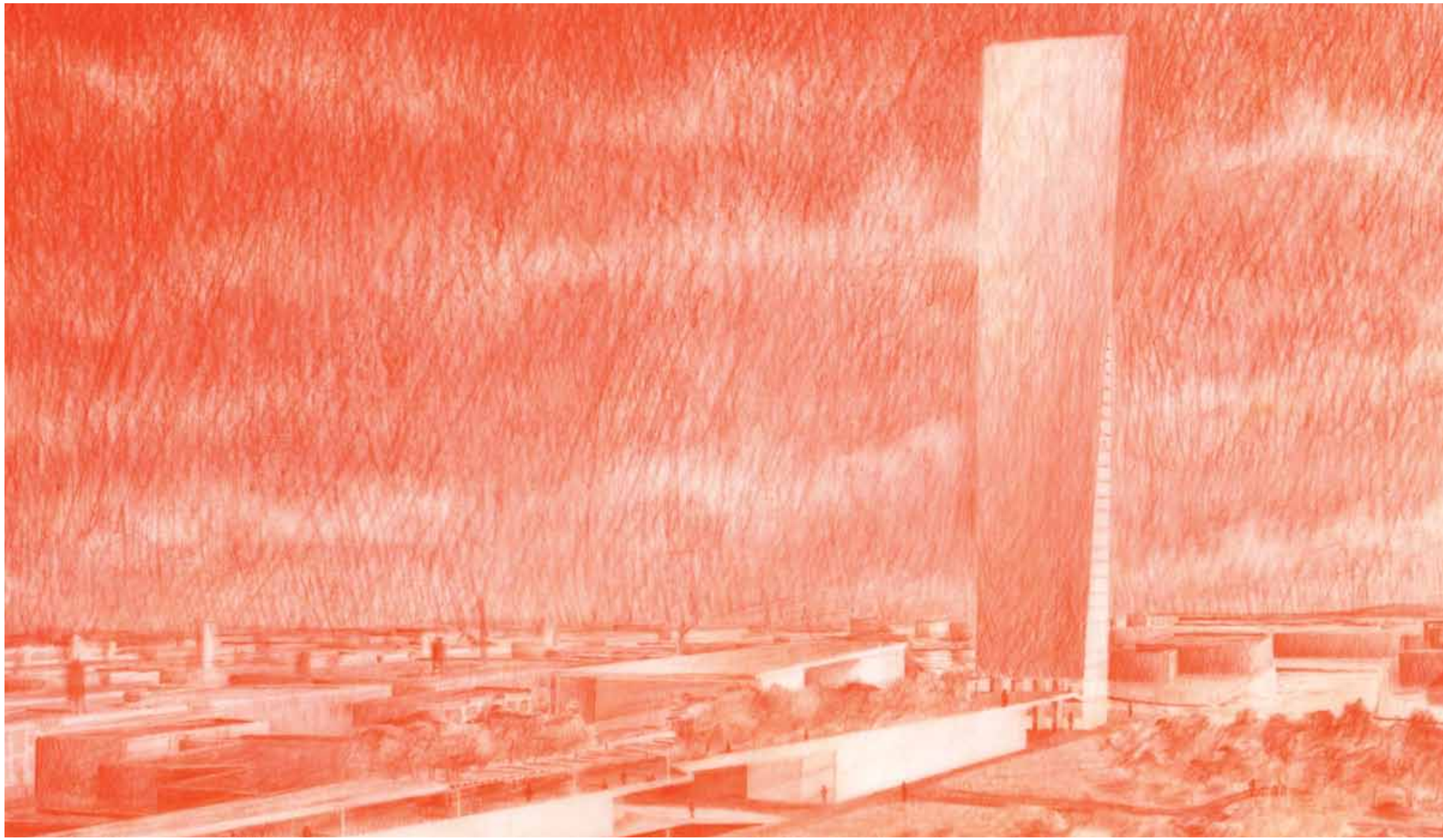
Fayetteville, AR 72701

http://architecture.uark.edu

re:VIEW

2011 • FAY JONES SCHOOL OF ARCHITECTURE • UNIVERSITY OF ARKANSAS



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UNIVERSITY OF ARKANSAS

Top: Marlon Blackwell, of Marlon Blackwell Architect, donated this basswood model of the Steven L. Anderson Design Center addition to Vol Walker Hall, valued at $25,000, to the school. Here, Michael Pope (B.Arch. '10), with Blackwell's firm, assembles the model prior to Blackwell's presentation to school faculty and staff.

Above left: In early February, the University of Arkansas campus was closed for six full days over two weeks due to blizzard-like conditions and serious amounts of snowfall across northwest Arkansas. Though partially encased in snow and ice, water flows over the Fulbright Peace Fountain in front of Vol Walker Hall on Feb. 4.

Above right: Architecture students spent the week before May graduation clearing personal and school items from their desks in the second floor studio in Vol Walker Hall. The entire building was vacated by summer so preconstruction work could begin on the renovation of Vol Walker Hall and the addition of the Steven L. Anderson Design Center (see pp 26-31).

Right: First-year landscape architecture students were treated to a Little Rock field trip tour last fall, guided by Bob Callans, a landscape architect there, and to a tour, guided by Bob Byers, of Garvan Woodland Gardens in Hot Springs. Colby Clark, Brittany Brown and Andrew Dingler are shown here on the balcony of Heifer International headquarters, with the William J. Clinton Presidential Library and new wetlands in the background.

Exhibits

Contact Chuck Rotolo at 479/575-4903 or Pia Sarpaneva at 479/575-6498 for information regarding the schedule and location of rotating exhibits of student, faculty and guest work for this coming year. For information on the University of Arkansas Student Gallery (known as sUgAR) in Bentonville, contact Laura Terry at 479/575-6779.

Save the Date

October 30-November 2
ASLA Annual Meeting
San Diego
Contact: ASLA
202-216-2328
www.asla.org

September 29-30
Advisory Board Meeting
Contact: Linda George
479-575-2702
lsgeorge@uark.edu

September 16-17
AIA Arkansas Convention
Hot Springs, Ark.
Contact: AIA Arkansas
501-661-1111
info@aiaar.org

November 4
Dean's Circle Meeting
Contact: Terry Bumgardner
479-575-7384
tbumgar@uark.edu

Dickens Heath Village Centre, in Solihull, England. Photo courtesy of Munro + Whitten Landscape Architects.

The Mapungubwe Interpretation Centre, Mapungubwe National Park, in Limpopo, South Africa. Photo courtesy of Peter Rich Architects.

Fall Lectures

September 12
Michelangelo Sabatino
Gerald D. Hines College of Architecture, University of Houston, Houston, Texas
New sponsor: The Kappa Sigma Man of the Year Lecture, sponsored by the Xi Educational Foundation of Arkansas

September 26
Kathryn Dean
Dean/Wolf Architects, New York City, New York; Graduate School of Architecture and Urban Design, Sam Fox School of Architecture, St. Louis
Lewis Architects and Engineers Lecture

October 3
Noah Billig
Istanbul Technical University in Istanbul, Turkey

October 10
Don Munro
Munro + Whitten Landscape Architects, Leicester, United Kingdom

October 24
D. James Carry and Connie Jackson
Wilson Associates, Dallas, Texas

October 31
Esa Laaksonen
Friman Laaksonen Architects, Helsinki, Finland; Alvar Aalto Academy, Finland
Polk Stanley Wilcox Architects: Mort Karp Memorial Lecture

November 14
Peter Rich
Peter Rich Architects, Johannesburg, South Africa
(A second lecture will be Nov. 15 at the Arkansas Arts Center in Little Rock.)

November 14 & 16
* Humberto Ricalde
National Autonomous University of Mexico (UNAM) School of Architecture

All lectures take place at 5:30 p.m. in Hembree Auditorium (Agricultural, Food and Life Sciences Building, Room 107E).
* The Nov. 14 and 16 Ricalde lectures take place at 1:30 p.m. in Boyer Hall at the Arkansas Alumni House.

For additional **lecture information**, please visit **http://architecture.uark.edu/374.php.**

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On the cover: Nathan Morton created this context perspective for the fifth-year studio taught by Marlon Blackwell and Tahar Messadi in spring 2011.

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Modifying a Landmark

Historic library building reshaped with new design center addition, new vision for architecture school...

A quick glance at the last few issues of *Re:View* reveals a recurring theme, the Vol Walker Hall renovation and addition. As we begin the 2011-12 academic year, chain-link fencing surrounds our venerated building; its studios awash in eerie silence, the much-anticipated construction process is about to begin.

With administrative offices relocated to temporary quarters on the Fayetteville Square, architecture studios convening in a renovated Field House, and faculty scrambling to remote spots on campus for all those "other classes," never before has the truism "location, location, location" meant so much to the Fay Jones School of Architecture community. Nevertheless, Vol Walker remains a touchstone for symbolizing our aspirations for the school, and, most importantly, for our students.

Associate Dean Ethel Goodstein-Murphree

As an architectural historian, I cannot resist speculating about the stories that a renewed and expanded Vol Walker will tell – not merely tales of style and space, but also of community, legacy and learning. Careful restoration of our neo-classical landmark building coupled with the addition of the forward-looking Steven L. Anderson Design Center will model best practices of the reciprocity among new construction, sustainability and preservation ethics for generations of students whose work must negotiate the delicate balance between the past and the present in the made and natural environments.

So too, a building that respectfully embraces its history and agilely confronts the future is a fitting metaphor for the culture of inclusion that the school strives to achieve: a place where all of our academic units, together with our four-year studies programs, can work cooperatively and collaboratively, an arena for fertile discourse among the professions, and an emblem of the many manifestations of diversity that we value.

Be assured, however, that both our time-tied east front and our sleek new western entrance will remain portals to a larger realm that encompasses interdisciplinary learning, teaching and research across campus, global perspectives from our international centers in Rome and Mexico City, and civic engagement throughout the state, especially in central Arkansas.

Even though we are poised to observe every step of an incredible transformation of Vol Walker Hall over the next two years, it's really not all about the building. It is all about the passion for great design – the ideas that shape it, the cultural practices that give it meaning, the stewardship that sustains it and the leadership that inculcates it as a community value – that our students and faculty share.

The pages of this issue of *Re:View* resonate with stellar examples of that teaching, scholarship and creative practice, the very essence of the Fay Jones School of Architecture.

Santiago R. Perez operates the computer on this custom-made machine that does computer numerically controlled plasma cutting and five-axis milling.

The Studio Mode partners and students created this sculpture from hundreds of pieces of polypropylene, a commonly recycled plastic.

Exhibit Shows Computational Design, Fabrication

A "Fabcraft" exhibit, featuring pieces created through computational design and fabrication methods, was held at the University of Arkansas Student Gallery – known as sUgAR – in Bentonville. "Fabcraft" connotes an effort to explore and promulgate the value that digital fabrication technologies might have for the built environment. In the past, digital fabrication initiatives have involved creating complicated forms without a sense of directed purpose, simply "geometric experimentation," said Santiago R. Perez, an assistant professor of architecture, who holds the 21st Century Chair in Integrated Practice and organized the exhibit.

"Fabcraft brings together advanced fabrication and more traditional craft-based methods and practices," Perez said. These methods and practices gather people in fields as diverse as craft, design, math and robotics.

Displayed pieces included a Masonite and plywood pavilion made from snap-fitting components by Akihiro Moriya, concrete work by Ryan Campbell and two cantilever structures created by team members Blake Leonard, James Rhoe and Brandon Bissram and team members Chloe Costello and Bradley Hammond. Campbell used the school's three-axis mill to produce complex geometries in foam that could then be used as molds for casting concrete. Campbell worked with Eugene Sargent, a local artist and craftsman, as they added the fiber basalt to strengthen the concrete when they cast it at Sargent's studio.

For the cantilever project, Perez brought advanced design software into the third-year studio so students could generate complex patterns and geometry. Once students developed their patterns conceptually, they then had to physically cut the shapes from wood, connect them and load test the resulting pieces in cantilever fashion.

"The cantilever was an attempt at bringing a cellular logic, in which you connect many components together and they gain strength by virtue of their connections," Perez said. "It involved structural performance and complex geometric patterning that was derived computationally." Jerry Wall, professor of architecture, assisted students with structural concepts and evaluation of their work.

Building strength from a combination of materials is a technique that has been used by Japanese architect Shigeru Ban, whose work Perez wrote about in the introduction to the book *Outside the Box: Cardboard Design Now.*

Additional exhibited pieces resulted from work produced during the Celento/Perez Steelcraft and Parametric Craft workshops in February. These workshops and the culminating exhibit serve to inaugurate the opening of the school's new Advance Digital Fabrication Lab in south Fayetteville.

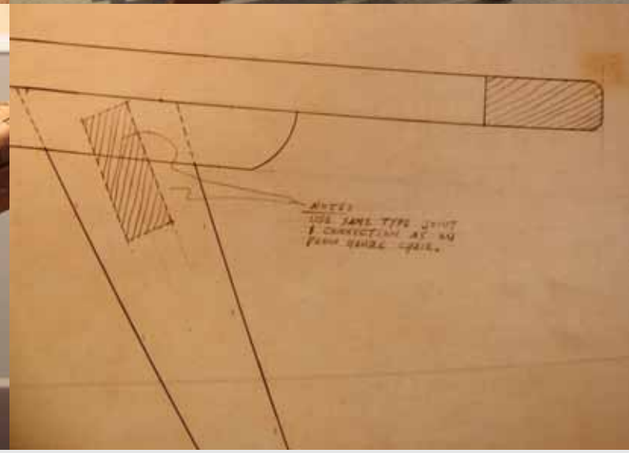
The Celento/Perez Steelcraft workshop featured collaborative work created using computer numerically controlled plasma cutting and five-axis milling. For this, Perez worked with David Celento, an assistant professor of architecture from Pennsylvania State University. Studio Mode, the Brooklyn-based team of Ronnie Parsons and Gil Akos, lead the Parametric Craft workshop, which focused on digital form finding through the use of parametric software called Rhino Grasshopper, coupled with the debut of the new Kangaroo software. The Studio Mode partners and students created pieces using polypropylene, a commonly recycled plastic. Students with work displayed from these workshops included Jake Newsum, Micah Szabo, Ross Pugh, Ben Kueck, Long Dinh and Enrique Colcha.

This furniture arrangement includes a felloe stool and chairs made with legs inspired by plow handles.

Top left: Oak strips were woven into a herringbone pattern on this bench designed by Edward Durell Stone. The weaving was done locally by the Gibson family.

Top right: This stool was designed by Edward Durell Stone using felloes, the curved pieces of a wagon wheel.

Above left: This is a profile of a chaise designed by Stone.



Above right: This shows a detail of the copy of the design sketch for a chaise, which was on display next to the piece of chaise furniture.

‘Ozark Modern’ Highlights Stone-Designed Furniture

The mid-century modern furniture designed by renowned American architect Edward Durell Stone fascinates Catherine Wallack, prompting her to put together the “Ozark Modern” exhibit. It occurred as part of the 60th anniversary celebration of the University of Arkansas Fine Arts Center, which Stone designed in 1950. Wallack, a former assistant professor of interior design in the Fay Jones School of Architecture, is now the architectural archivist for University Libraries.

After his start as a Bauhaus modernist, Stone took an influential 1940s road trip and visited Frank Lloyd Wright’s Taliesin, along with Yellowstone National Park. “He became interested in making architecture that had a greater materiality and was more responsive to context as opposed to the modern International style that was kind of devoid of connection.”

Prominent projects by Stone include Radio City Music Hall and the Museum of Modern Art, both in New York City, the El Panama Hotel in Panama, the United States Embassy in New Delhi and the Kennedy Center for the Performing Arts in Washington. He graced the cover of *Time* magazine in 1958 regarding his design of the U.S. Pavilion at the Brussels World’s Fair.

Born in Fayetteville, Stone was about the same age as Sen. J. William Fulbright, also from a well-heeled Fayetteville family, and “they both rose to prominence, almost simultaneously.” The relationship between the Fulbright family and Stone was integral to enabling Stone’s furniture designs. Fulbright wanted to diversify two of the family’s companies, the Springfield Wagon Co. and Phipps Lumber Co., due to a decreased demand for wagons. Stone agreed to design furniture, so workers could produce that instead of wagons. Fulbright Industries operated from roughly 1950 to 1952.

Stone’s designs capitalized on the company’s existing machinery and skills to create this exceptional furniture line. This tactic led to furniture that was distinctly modern in appearance yet utilized regional materials and techniques in its manufacture. “The furniture has that same materiality and even regional character of that period that we don’t associate with the later works of Stone. The architecture and the furniture have a real sense of place,” Wallack said.

Workers making Stone’s designs had previously made farm implements – such as wagon wheels and plows. That aesthetic carried over into the furniture design, like in the plow-handle chair, which features chair legs and a partial base resembling unfinished plow handles. The felloe stool was made from felloe pieces – the curved segments that make up a wagon wheel. Instead of being connected in a circle to form a wheel, the short arcs were placed side by side to create a concave, or sunken, seat.

“You can see a real direct correlation between this farm implement and this piece of furniture, but the furniture looks modern,” Wallack said. “No other American furniture has that regionalism and identity.”

The exhibit featured farm implements, like a plow handle and a wagon wheel, and *Time Life* photographs, taken in March 1951 by photographers George Silk and Peter Stackpole, which showed craftspeople building the furniture, as well as the finished products and comparisons of the furniture to farm implements.

Wallack researched the Fulbright and Stone papers, both of which are in the University of Arkansas department of special collections. Those documents and Ellen Compton, a library archivist familiar with many of the players, were essential to her research. Also important was funding by a grant from the Arkansas Humanities Council and the Department of Arkansas Heritage.

Stone’s furniture designs also called on the region’s basket-weaving tradition, with pieces such as the sensuously curved chaise made from woven oak strips by members of the Gibson family. The Gibson family has been handcrafting baskets locally for generations. As part of the exhibit, Terry Gibson demonstrated split-oak basket weaving techniques. Also, Hicks Stone, Stone’s youngest son, gave a lecture on Stone’s work.

A modular, cantilevered design/build home

The neighborhood is the same, but the house is very different.

For the second year, the school partnered with the Downtown Little Rock Community Development Corp. to design and build an affordable, sustainable home for the historic Pettaway neighborhood. The result is a two-story, 1,000-square-foot, cantilevered home.

Twelve students started the fall semester creating designs in pairs. They narrowed those down to three design options – the core, the curtain and the cantilever – that they presented to the community. The cantilever concept won them over, with its two rectangles, stacked and perpendicularly rotated. "It was probably the most exciting and the most conceptually clear design," said Mark Wise, visiting assistant professor.

The size of the lot – about 40 by 100 feet – required a compact design to fit the house and onsite parking. The house has two bedrooms and a bathroom upstairs, with an open living, dining and kitchen area downstairs, plus a half-bath.

The house will go on the market for purchase through a continued collaboration with the DLRCDC. Scott Grummer, executive director, said, "The quality design that went into this home is furthering a theme in the neighborhood that is improving its marketability, which is critical in the revitalization process. The university and the UACDC agreed that homes built through this program will benefit families who need affordable housing."

The two modules, built by students in a Fayetteville warehouse, were taken by tractor-trailers to Little Rock in early May. Work was finished this summer.

For the exterior rainscreen, they selected cypress for its beauty and distinction from the cedar used on last year's house, which is just three blocks down East Commerce Street. Over time, the yellow hue of the cypress will weather into the subtle silver of an old barn.

The modern style of the home adds to the neighborhood's eclectic architecture. The older neighborhood, with some early 1900s homes, also has mid-century structures, shotgun and simple wood-frame houses, mixed in with dilapidated and vacant homes and vacant lots. This collaboration of design/build homes, expected to continue for the next several years, is intended to help revitalize this neighborhood, which was struck by a 1999 tornado. "It'll be interesting to see what it's like in 10 years – both how the houses hold up and what impact they have on the neighborhood," Wise said.

To carry the weight of the cantilever – 18 ½ feet on the front and 11 feet on the back – the long, north and south walls of the top level are big, steel trusses. The cantilever created porches in the front and back, expanding the amount of livable space from the small interior footprint. "We just got a lot out of that simple move," Wise said.

The north wall on the top level is made of Polygal, a translucent polycarbonate material, chosen for its insulation value, cost and look. The translucent wall exposes the truss required for the cantilever – "we wanted to exhibit that," Wise said. That wall glows like a lantern at night, with the truss backlit by interior lighting. In the daytime, the wall brings abundant natural light into the space, as does a skylight over the hollow core at the center of the staircase.

Six fifth-year students worked on the project all year. Six fourth-year students were in the fall semester, with six others in the spring semester. This optional studio is a uniquely holistic educational experience for students, Wise said. "They have a better understanding of the whole process – from design to doing drawings to building it. And the more they know about how things go together, the better they can put things together."

In this program, students also interact with and learn to have empathy for professionals connected to architecture: structural and mechanical engineers, electricians, plumbers, contractors, material suppliers, and city permitting and code compliance officials. They realize the importance of clear drawings, as well as timelines, budgets, and being able to adapt when issues arise during the construction process.

"They get a full architecture experience before they get out of school. And they have a real project," Wise said. "It's great to be in charge of that, and to see people really excited about what they're working on and the product, and being dedicated to it."

Left: Benjamin Bendall and Erica Blansit work on the design/build house on-site this summer in Little Rock.

Bottom: Jerome Tomlin and Benjamin Bendall prepare a wooden mold for a concrete sink.

Right: Mark Wise, left, helps workers prepare a module to be lifted by crane.

Students worked nine-hour days, six days a week for most of the school year, taking off about four weeks during the university's winter break. Wise said. Wise knows how hard they worked, having been part of the design/build program in the Rural Studio at Auburn University, both as a student and instructor. "Probably the hardest part of my job is to keep everybody working and moving forward, even when they're exhausted and frustrated and mad at each other."

Jerome Tomlin and Benjamin Bendall, both recent graduates, returned to work in the studio for their final year after spending a semester in last year's program. Tomlin, from Florissant, Mo., said this house is not a typical design/build home – "it's not just a box."

"It was so structurally challenging, and it's awesome that we got the opportunity to try to figure it out as students. And it's got such a forward image for the neighborhood," said Bendall, from St. Louis. "Being able to do this crazy structural feat as students was irresistible." Their structural engineer, Andy Paddock, gave them the confidence that it would work.

Tomlin and Bendall designed the simple, single-slope sinks with a custom-made gutter, a complicated and labor-intensive project. They built concrete sinks and countertops using molds of melamine board and a sloped sink insert made from highly polished wood.

After doing a larger scale project during study abroad in Rome, Erica Blansit was dealing with details and fractions of inches. "The details that you don't think about in a hypothetical situation are kind of forced upon you in this situation. You have to make decisions quickly; you can't just dwell on them. You have a deadline."

Like the bottom of the staircase, which they designed so the ceiling continued at the same level as the bottom module. But when it didn't clear with the rise of the stairs, they modified the original design, shifting the run of the stairs.

Blansit, now a fifth-year student from Branson, Mo., said she probably designs more elaborately than is feasible on real projects. "This is a good example of being really, really tight on budget and having to make decisions that you didn't think you would have to make."

Joey Gamblin, now a fifth-year student from Fayetteville, had done electrical work since high school. But he had a lot of responsibility on this project, which gave him a chance to figure things out and to ask questions. In future designs, he'll pay more attention to the details and make no assumptions that things will work.

"Our responsibility as architects isn't just drawing something. You have to know how it goes together, too. So it's been really important to me," he said. "You can come up with solutions all day on paper. At some point, they have to work and they also have to be something that can be put together."

Craig Peacock, adjunct instructor, said he is most interested in how the students handled this exhaustive process and dealt with the people they worked with – often daily and for long hours. This project requires perseverance and dedication far beyond what's demanded in standard studio courses, though participants earn exactly the same credit hours.

Within the team, students invested themselves in the project at varying levels. "I have a great deal of respect for those who really put everything into it. They might not be the best students or greatest designers, but they are the people you want to be around – and with those people you can accomplish something so challenging."

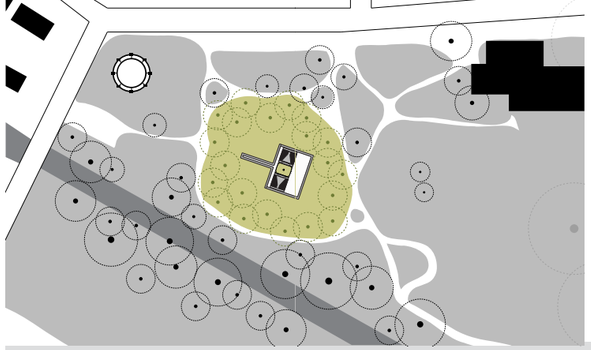
Though constructing the home is an integral component to the design/build program, the design aspect is equally important, Wise said. The experience will make the design process faster, because students know how to get to the desired result quicker.

"They have an idea of what they want it to look like, and then they know how to go through the process to get it to look like they want – and for it to work, hopefully. They know how stuff goes together, and they know all the layers of a building because they've put them all together," Wise said.

The program aims to mold students into good designers.

"The projects aren't coming out looking like student work," Wise said. "They're coming out looking like the work of architects. *Good* work."

West Memphis Memorial Created for Fallen Officers



Tyler Jones and Brandon Bibby created the design selected for a memorial to fallen police officers in West Memphis.

Memorials are for the living. They represent those lost to us and what their lives stood for. But they allow the living, who carry on in their absence – both alone and as a community – to remember, reflect, honor and heal.

A collaborative project between second-year architecture and landscape architecture students created a space for that to happen in an east Arkansas community on a high-profile project. Officers Brandon Paudert and Bill Evans, of West Memphis, were shot dead during a traffic stop in May 2010. Soon after, state Rep. Keith Ingram, D-West Memphis, requested that students in the school create a memorial to the fallen officers.

Carl Smith, landscape architecture professor, David Buege, Fay Jones Chair in architecture, and Greg Herman and Alison Turner, associate and adjunct architecture professors, respectively, led the four-week studio project. Students from both disciplines worked in pairs to create a design for two possible sites: in a downtown park and near the site of the shooting, along Interstate 40.

Students watched video footage of the shootings and read newspaper articles about the incident. They also undertook precedent studies to understand various techniques used in memorial design. "More than most types of landscape architecture, these are places that require a sensitive integration of space that can be used by the public on an everyday level and then as quieter places for individual contemplation," Smith said.

Thirty-two projects were narrowed down to eight through an internal exhibition and critique process. Judges included Mark Boyer, landscape architecture department head; Marlon Blackwell, architecture department head; Grace La, renowned architect of La Dallman Architects, and a visiting lecturer; and John Harrison Jones (B.Arch. '79), of John Harrison Jones Architect in Memphis, and Lissa Thompson, of Ritchie Smith Associates Landscape Architects in Memphis, who both served as project advisors.

The faculty encouraged students to explore the realms of metaphor, rather than creating a literal monument to the fallen officers. Designers of the eight shortlisted projects took a sophisticated approach, with layers of meaning, in commemorating the officers without a straightforward statue or plaque. They used the design device of tropes, which uses something physically present on the site to refer to something else that is not visible.

"I was delighted that the students took a very light approach to the site generally, and they were more interested in not only commemorating the fallen officers, but also in picking up on some of the unique qualities of the landscape in which they were designing," Smith said.

In a May event arranged by the West Memphis Chamber of Commerce, students presented their eight projects to the community and the officers' families. "The students were brilliant," Buege said. "I was incredibly impressed with how articulate they were." The judges, which included Ingram and West Memphis Mayor Bill Johnson, made their choice that day.

Architecture students Tyler Jones and Brandon Bibby created the selected design. Beside a reflecting pool, two masses of black stone stand separated by a tree, which represents the fragility of life. The stones represent the strength of the officers, shielding and protecting the tree. "In this, the police stand for a solid line between you and the vagaries of the outside world," Smith said.

The inside of the stones is extremely rough hewn, while the outside is smooth and reflective. "That rather ominous materiality on the inside represents the chaos and danger in being a police officer – and, perhaps, what we're not so conscious of, the stress and danger inherent in being a police officer."

Smith liked seeing the collaboration among students, and having them understand that the different disciplines share a design language and can contribute to each other's work. "Architects should have a clear and strong voice when it comes to landscape architecture, and landscape architects can have valuable input in the design of a building," he said.

Dean Jeff Shannon said the project allowed students and faculty of both disciplines to work together, while fulfilling a larger goal of serving the state through outreach initiatives. "Plus, it was an important and worthwhile project, one the school was proud to be a part of."

The community is raising funds to build this memorial, through the West Memphis Chamber of Commerce.

Dean Jeff Shannon, back row center, poses with students, front row from left, Patrick Templeton, Robert Whittemore and John Nickolas Cerra, and, back row from left, Calli Verkamp, Laurence "Lucky" McMahon, Leniqueca Welcome and Bradley Hammond.

Shannon Among *DI*'s 25 'Most Admired Educators'

Dean Jeff Shannon was chosen as one of the 25 "most admired educators" of 2011 in the November/December 2010 issue of *DesignIntelligence*. "Each year, *DesignIntelligence* selects a team of educators and education administrators who exemplify excellence in design education leadership," the issue stated. "The 2011 class of education role models was selected by *DesignIntelligence* staff with extensive input from hundreds of design professionals, academic department heads and students. Educators from the disciplines of architecture, interior design, industrial design and landscape architecture were eligible for inclusion."

DesignIntelligence is a bi-monthly report of the Design Futures Council, described as "an interdisciplinary network of design, product and construction leaders exploring global trends, challenges, and opportunities to advance innovation and shape the future of the industry and the environment."

Dan Bennett, former dean of the University of Arkansas school of architecture and the former dean and professor emeritus at Auburn University's College of Architecture, Design and Construction, was also listed among the 25 top professors and education leaders.

Shannon has devoted most of his career to practicing and teaching architecture in his native Arkansas. He began his career working in the firm of school alumnus and professor Fay Jones, and later worked at firms in Memphis, Houston, Palm Beach, Fla., and Little Rock. In 1977, he co-founded Polk Shannon Stanley in Little Rock, which has since become one of the state's leading architecture firms: Polk Stanley Wilcox Architects. In 1979, Shannon returned to his alma mater to teach architecture.

Shannon has won numerous teaching awards, notably the Master Teaching Award (1993) and Outstanding Teacher Award (1997), both from the school of architecture, and the University of Arkansas Teaching Academy Award for Outstanding Teaching in the Category of Creativity (1992). He was inducted into the University of Arkansas Teaching Academy in 1993.

As dean of the architecture school since 2000, he has developed new programs to foster leadership and life skills among students and to enhance diversity within the school. Under his leadership, the school is undergoing a major transformation – the renovation of the historic Vol Walker Hall and the addition of the Steven L. Anderson Design Center (see pp. 26-31). He continues to teach popular courses on the history of urban form and design thinking. He is also the executive editor and founder of the publishing collaboration between the school and the University of Arkansas Press, which began in 2009.

Shannon has published numerous articles in scholarly publications and serves on the boards of the Arkansas Chapter of the American Institute of Architects and the Winthrop Rockefeller Institute.

He graduated cum laude with a bachelor of architecture from the University of Arkansas and holds a master of architecture in urban design from Rice University.

This computer rendering by Enrique Colcha shows a streetcar system at Fiesta Square in Fayetteville.

NEA Grant Propels Scenario Planning for City

The University of Arkansas Community Design Center received a $20,000 National Endowment for the Arts grant to support preparation of a 2030 Transit Scenario Plan for Fayetteville. The center was one of 22 programs to receive a 2011 design grant from the NEA through its Access to Artistic Excellence Program.

This scenario-planning project advances research the center gathered while compiling the study *Visioning Rail Transit in Northwest Arkansas: Lifestyles and Ecologies.* With an earlier grant from the NEA and other contributions, the center published 2,000 copies of that study in 2009 and distributed them to the public and stakeholders. Scenario planning is a strategic design process that encourages radical urban visioning for communities not possible within otherwise conservative and incremental formats like the design charrette. Scenario planning methods begin with known trends and introduce plausible variations within a development system to test different long-term outcomes. Scenario visioning is a useful method for tapping the social creativity of communities without coming across as threatening, since radical visioning is expected.

That study envisioned how a light rail system could impact the region's development. This scenario plan for Fayetteville shifts the scope to an urban streetcar system, which typically provides a local service within a two- to six-mile range, said Stephen Luoni, center director. Streetcars are an easier way to introduce the rail transit concept to populations that lack familiarity with fixed guideway development, which uses exclusive or controlled rights of way or rails.

Transit-oriented development integrates land use and affordable housing with transportation planning, Luoni said. That will become important because Fayetteville's population is expected to double by 2030, adding 80 million square feet of built space within the existing boundaries of the city. "What if we incentivized that growth to be transit-oriented development requiring less energy, and to achieve the urbanism that Fayetteville would like to see?" he asked.

Architecture students and Community Design Center staff collaborated with the city of Fayetteville's strategic planning and internal consulting department as it prepared the 2030 city plan. The NEA grant provided the center with the opportunity to do this scenario-planning work as a supplement to the city's 2030 plan.

These scenario plans illustrate a future based on development around a streetcar system along College Avenue between downtown and the Northwest Arkansas Mall "uptown," about a five-mile distance. Sixty percent of the city's population lives within a mile, or walking distance, of College Avenue, the city's central north-south axis.

Luoni said Fayetteville has an urban landscape ideal for this concept, and this could serve as a starter system for a larger, modulated regional transit system. "It would have the same development impact as the *Visioning Rail Transit* study," Luoni said, and send the same message about smart growth and transit viability.

Public transit is a logical next step toward addressing smart growth, congestion and energy-intensive suburban sprawl, Luoni said. "Currently, federal dollars are being shifted from highways to public transit projects, so our thinking about the built environment is changing in large and small cities alike."

Center Nets Two AIA Honor Awards

The Community Design Center received two 2011 Honor Awards for Regional and Urban Design from The American Institute of Architects. The awards were for two projects that address pressing issues in sustainable design: the center's *Low Impact Development* design manual, and a suburban retrofit plan, Townscaping an Automobile-Oriented Fabric: Farmington, Arkansas.

The AIA awards are the highest national professional honors granted to design projects in architecture, regional and urban design and interior design. Stephen Luoni, center director, said both of this year's award-winning projects address "problems of the built environment that have no prevailing sets of solutions." Though nonprofit community design centers aren't generally known for quality or visionary design work, Luoni said, "we've shown the profession that the nonprofit sphere can do compelling design work without sacrificing the triple bottom line."

In addition, these projects involve many disciplines – moving beyond just architecture to involve urban design and planning, landscape architecture, engineering and ecology. "They're all fertile multidisciplinary projects, which the profession recognizes is the future," Luoni said.

The book *Low Impact Development: a design manual for urban areas* makes complex water management concepts accessible through the visual explanations used so well by architects and designers. An abundance of photographs and drawings illustrates the issues covered in this cleanly designed, 230-page manual. Concepts include harvesting rainwater, design of neighborhood blocks and parking lots as natural stormwater utilities, prototypes for green streets, and low-impact development of open space at municipal and regional scales.

"It packages a complex set of water management technologies and allows the public outside of design and engineering to effectively implement best practices in urban development," Luoni said of the manual. This publication is the first to devise a menu of the low-impact development facilities available, organized from mechanical to biological functioning, and based on increasing levels of treatment service (quality) and levels of volume reduction service (quantity) – akin to the periodic table of elements. The AIA jury called it "a very clear manual that should become the primer for creating beautiful and sustainable public streets and spaces."

To produce this manual, the Community Design Center partnered with the University of Arkansas Ecological Engineering Group, under a grant from the U.S. Environmental Protection Agency and the Arkansas Natural Resources Commission. Its publication was sponsored by regional nonprofits, including the Arkansas Forestry Commission, Beaver Water District, Community Foundation of the Ozarks, Stewardship Ozarks Initiative, Ozarks Water Watch with Upper White River Basin Foundation, National Center for Appropriate Technology, U.S. Green Building Council, and the Illinois River Watershed Partnership. The design manual is now in its second printing, having sold more than 4,200 copies.

Tallied Awards = 63

To date, the Community Design Center has won 63 awards. More recent award-winning projects include:

- Ralph Bunche Neighborhood Vision Plan, Benton, Ark.: 2011 Merit Award in the *Residential Architect* Design Awards, in the On the Boards category. This is the second *Residential Architect* design award earned by the center.
- *Visioning Rail Transit in Northwest Arkansas: Lifestyles and Ecologies*, a study regarding light-rail transit (created by the UACDC and Fay Jones School of Architecture, as well as Washington University in St. Louis and its Sam Fox School of Design & Visual Arts): 2010 American Architecture Award, sponsored by the Chicago Athenaeum: Museum of Architecture, and the European Centre for Architecture Art Design and Urban Studies
- "Putting the Farm Back into Farmington, Ark. – Agricultural Urbanism for Public Spaces": 2010 Award in the Unbuilt Architecture Design Awards, conducted by the Boston Society of Architects

For more **information about UACDC projects**, please visit **uacdc.uark.edu.**

The project features a 1,500-square-foot flagstone terrace.

White Queen Anne's Lace, purple coneflower, and yellow black-eyed Susans provide color in the 1-acre wildflower meadow.

Stuart Perry, left, and Mike Brown, construction supervisor at the gardens, work on a building at the Perry Wildflower Meadow Overlook in September 2010.

GARVAN WOODLAND GARDENS

The exterior project at the Perry Wildflower Meadow Overlook was recently completed and dedicated.

Gardens Continue Growth in Offerings, Popularity

Having weathered the severe spring storms that hit the state, Garvan Woodland Gardens in Hot Springs continues to thrive and grow into a top-notch botanical garden. The University of Arkansas' botanical garden, it's one of only eight public, woodland gardens in the country and the only one located on a body of water.

A few years ago, rains generated by hurricanes caused some damage to the gardens. Heavy rains, winds and flooding earlier this year didn't harm the plantings, structures or the property, and only led to typical debris. "We have dodged the bullet," said Bob Bledsoe, the gardens' executive director. "The bad part of the storms missed us."

In fact, as the gardens mature, they just get more popular – with a 4 percent increase in visitors in 2010, or a total of 134,450 people. One-third of those visitors in 2010 came for the annual "Lights on the Landscape" event, when nearly 2 million holiday lights illuminate about 15 acres with displays created by the garden staff. More than 47,000 people visited the display last fall and winter, increasing the gardens' revenue by 37 percent.

"I'm telling people we're going to have more than 150,000 people in the gardens this year," Bledsoe said.

Getting to the gardens is now easier for tour busses and other traffic, following the widening of Arkridge Road from Carpenter Dam Road to the front gate. The project, paid for by local, state and federal funds, was completed in late summer. As part of the master plan, the gardens also purchased 5 acres at the front gate "to ensure the integrity to the entrance," Bledsoe said.

Improvements inside the gardens include the Weyerhaeuser Bonsai Learning Center, a pavilion being constructed by volunteers from the Hot Springs Village Woodworkers Society.

Another project, the exterior project at the Perry Wildflower Meadow Overlook, was recently completed and dedicated. Located on the far western point of a 210-acre peninsula, the overlook boasts expansive views of Lake Hamilton and Mount Riante. The project includes a 1,500-square-foot flagstone terrace that extends visitors about 30 feet into a 1-acre planting of wildflowers, featuring more than 20 different varieties, with new ones to be added each spring.

Additional plans include restrooms and basic catering facilities for accommodating small weddings, receptions and other types of events. The gardens currently host more than 175 weddings each year, most of them in the 160-seat, wood and glass Anthony Chapel.

Bob Byers, the gardens' associate executive director for operations and design, designed the overlook structure, with the help of Ike Carroccio (B.L.A. '09), garden superintendent, in a style complementary to other structures in the gardens, which were designed by Fay Jones, Maurice Jennings (B.Arch.'75) and David McKee (B.Arch. '82).

Stuart and Diana Perry, dedicated volunteers and benefactors of the overlook, were recognized in 2006 as the gardens' Volunteers of the Year. In 2010, Stuart Perry was recognized as the Volunteer of the Decade, with more than 5,000 hours donated to various garden projects. After retiring from a Little Rock construction steel company, Perry wanted to stay occupied with a hobby. He takes this hobby pretty seriously, typically putting in 20 hours a week, when not traveling, and sometimes more than 40 hours. "I think it's amazing," Byers said. "He's just really, really into it. And it's been a huge asset. We couldn't have done nearly what we've done without him."

General work continues on the master plan, which was revised in 2009. "It's a 25-year master plan that we chip away at every day," Bledsoe said, with most of that focused on what's already in the garden. "We're less focused on new construction and more focused on enhancing the visitor experience in the garden." With that said, future construction and projects include a new welcome center, meeting facility, education venue, new trails and a rose garden.

Byers said they are also redoing the landscaping around an important architectural structure, the redwood and native stone pavilion designed by Jones and Jennings. They're improving this popular event space by pulling the main trail further into the woods, while eliminating gravel and dust, and fixing poor drainage.

They are building a depot behind the welcome center to house the regular fleet of nine golf carts, providing protection and a place to recharge them, as well as removing them from view of the gardens.

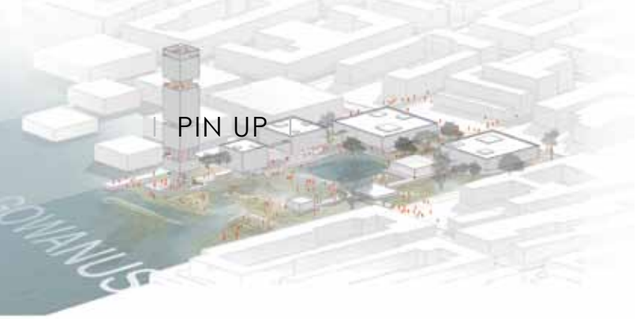
Also, 17 entries competed to design interactive pods, or treehouses, for the Evans Children's Garden. Officials interviewed five teams and chose Portico Group, of Portland, for the landscape architecture and architecture design. Crafton Tull and Associates, in Little Rock and Tulsa, will provide engineering and local support.

Byers said the winning team spent an entire day researching the site. In their landscape architecture work, the firm also deals primarily with botanical gardens. "They just had a good, wide portfolio of work that showed some creativity," he said. "We hope they'll really be outside the box of what a treehouse should be."

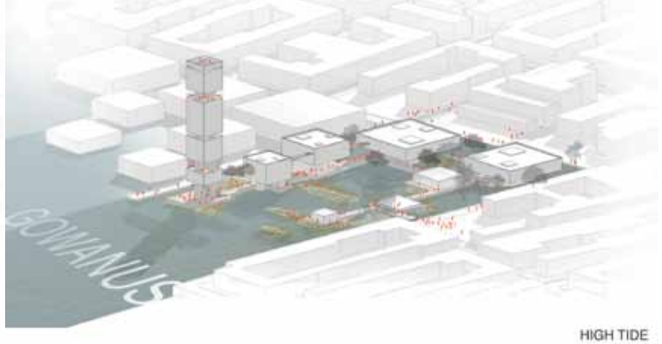
After input sessions, the firm will design all three pods – focused on birds, insects and forest ecology – and then build the forest ecology pod, which has primary funding from the Ross Foundation, a philanthropic organization established by Jane Ross with the family timber fortune.

For about five years, Bledsoe acted as both executive director and development director. In the last year, he and the university's main development office decided the gardens needed a dedicated person focused on development. After a nationwide search, they hired Karen Dooley, who lives within a mile of the gardens. Her parents, Doug and Patsy Irwin, are charter members of the gardens. Dooley initiated an annual fund letter appeal, to collect donations for the $80,000 it cost to purchase the 5 acres by the front gate. That appeal raised more than half of the total in the first 45 days.

The hard work and dedication of the staff and volunteers is paying off. Garvan Woodland Gardens was chosen as one of the top 10 places to visit in Arkansas, as determined by online voting. The Arkansas Department of Parks and Tourism conducted the poll to mark the state's 175th birthday in June.



LOW TIDE



HIGH TIDE

A Tower Grows in Brooklyn

Chase Pitner found inspiration in the efficient, compact space in trains, planes and other transportation modes when designing a tiny Brooklyn hotel room.

In the yearlong studio, architecture professors Marlon Blackwell and Tahar Messadi asked fifth-year students to design a pod hotel, an emerging boutique style hotel that has roots in Japan. In the eastern culture, the room, conceived as a pod, is reduced to a capsule-like environment to accommodate that society's desire for minimal and efficient use of premium space. Early adopters of the pod types in Manhattan, which students visited on a field trip, have opted for a dorm room-size space. These hotels convey a boutique style image but also emphasize the public common spaces as urban hubs of interaction and entertainment, mixing locals with out-of-towners.

Housed in retrofitted buildings, these pod hotels lack an original, distinctive character. Examples in New York include the Jane, Roommate Grace, the Hudson and the Pod Hotel.

Yet, none have been built from the ground up yet, so this studio focused on introducing a pod hotel tower to the Gowanus Canal area of south Brooklyn. The area was used long ago as a shipping port for the export of tobacco and oysters, and then evolved into an industrial zone that heavily polluted the canal, to the extent that it became eligible for the Superfund cleanup program. This hotel, the first tower in the horizontal landscape, was proposed to trigger the revitalization of the area. Students produced urban-ecological proposals after thoroughly studying the current conditions surrounding the Gowanus Canal, mapping and analyzing the ecological layers.

The pod hotel is aimed at a niche market, providing efficient, economical lodging for travelers who don't intend to spend all their time in a luxurious hotel room. Looking for a space that provides only a place to sleep, rest and shower, they'd prefer to spend under $100 per night instead of several hundred. All typical amenities of a hotel room – TV, tables, chairs and furniture, even the bathroom – are stripped away. New space-saving, collapsible furniture is re-introduced into the pod. Restrooms are often in a communal space, as with a college dormitory.

The clientele typically ranges in age from late teens to mid-30s and is urban and digitally savvy. "The room is basically a place to crash. And the guests would rather enjoy the other amenities that re-create what the city offers," Messadi said.

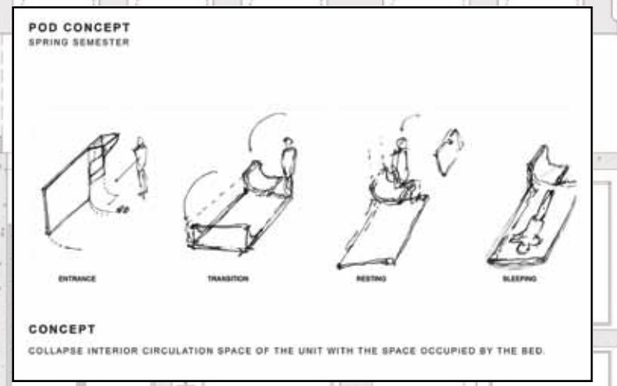
Blackwell and Messadi like challenging students with project types that haven't been done before because an answer isn't obvious or expected. "We don't have a clear scenario. No blueprints exist for these types of structures," Blackwell said.

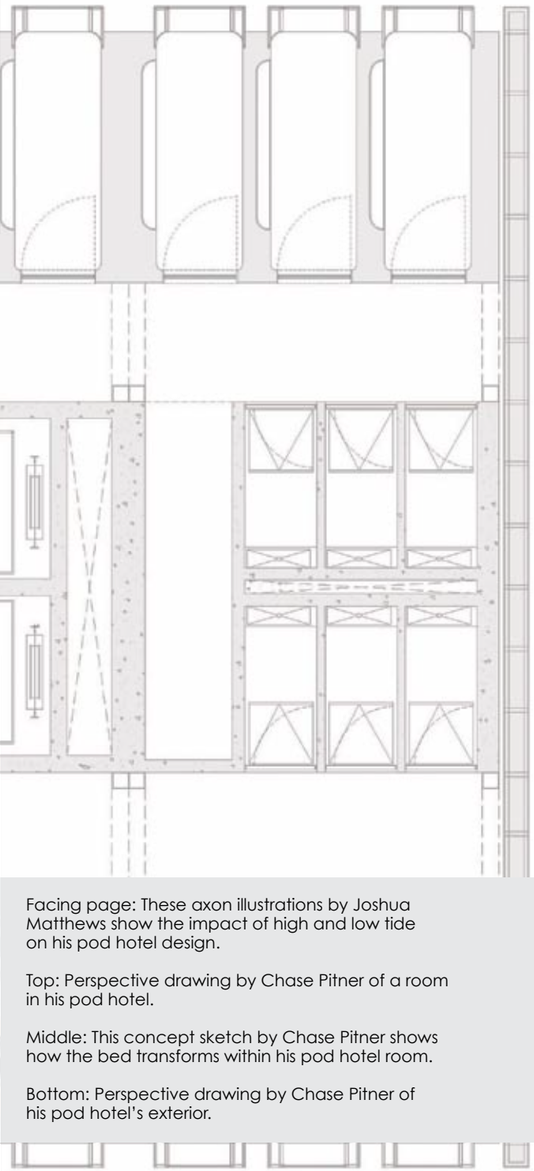
After studying the historical evolution of the tower structure, Pitner first produced an elegant design that turned out to be too generic and didn't specifically incorporate the substantive aspects of the pod hotel. Eventually, he began with the pod room and worked outward.

With this concept, Pitner successfully merged the tiny eastern style room with that of the western boutique style. His design proposal also hinged on the ability to collapse the circulation space, since only one person occupies and moves through the 3½-by-10-foot room. "Ingenuity and mental agility are needed to design such a limited amount of space," Messadi said.

In this small room, Pitner built a pull-down bed into the wall. The sink is small, and a mirror folds down into a tray table. Luggage is stored in the hallway above the door. "It's not a complex design. It's just simple," Pitner said.

He decided to expand the customization of the room design to the construction protocols. He opted for a modular system combining three rooms and the corridor into one module to be built off-site. Three prefabricated modules – at a total of 45 by 15 feet – make up one half of a hotel floor and can all fit onto one flatbed trailer. Those modules plug into a core that contains the elevators and stairwells. The efficient layout of the rooms allowed him to create a 24-story tower with only a 45-by-45-foot footprint. The use of modular construction reduces the time needed to erect the tower on site and lowers the labor costs.



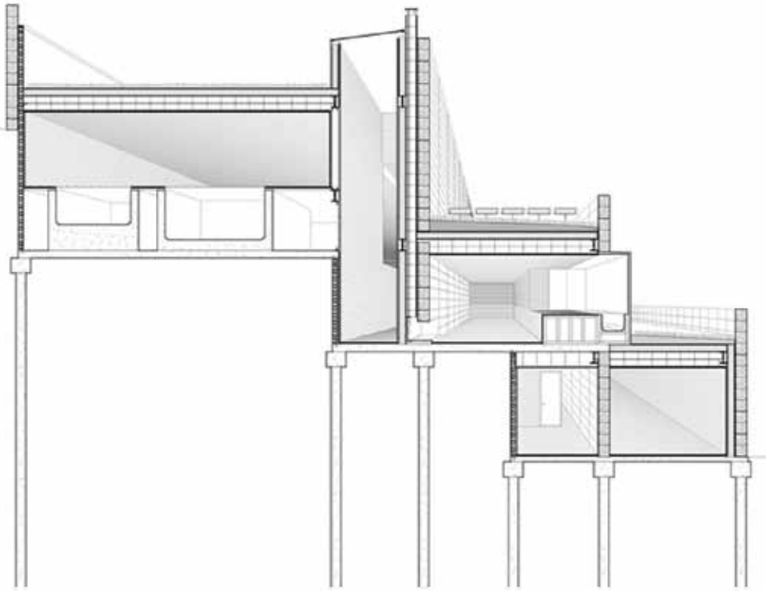


Facing page: These axon illustrations by Joshua Matthews show the impact of high and low tide on his pod hotel design.

Top: Perspective drawing by Chase Pitner of a room in his pod hotel.

Middle: This concept sketch by Chase Pitner shows how the bed transforms within his pod hotel room.

Bottom: Perspective drawing by Chase Pitner of his pod hotel's exterior.



Above left: Brandon Ruhl's final model of the mountain spa.
Bottom left: Suzana Christmann's final model.
Above: Elsa Lo's final section perspective.

Mountain Spa Merges Leisure and Severity

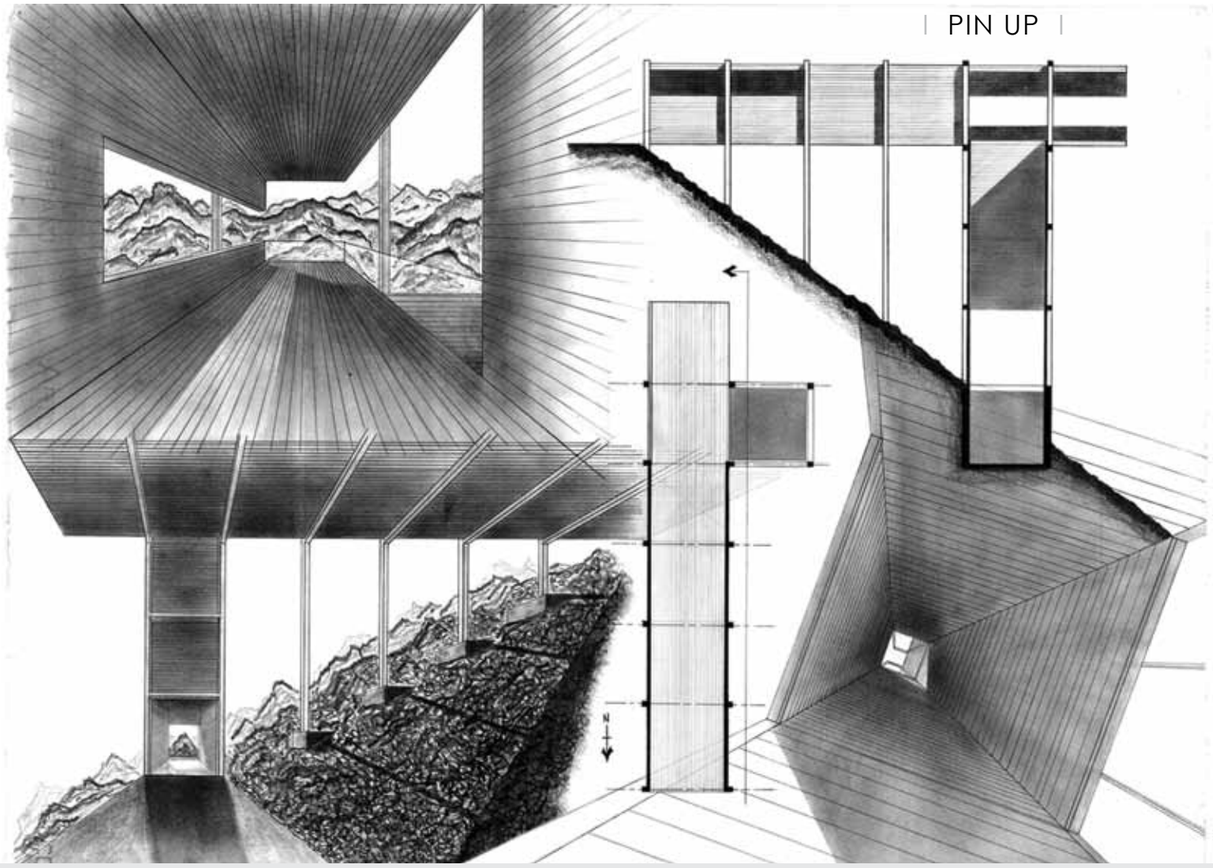
Sharp contrasts, including the juxtaposition of "fire and ice," marked the studio led by Chuck Rotolo, clinical assistant architecture professor, and Tom Kundig, the visiting 2010 John G. Williams Distinguished Professor. The project focused on building a spa, a place of leisure and pampering, in a spot that is a feat of physical endurance to reach.

The project site was Camp Muir, located at 10,000 feet, a camp site for hikers who climb to the summit of Mount Rainier, which Kundig, himself, has done several times. Snow and ice cover the dormant volcano year-round, as students encountered when they hiked to 7,200 feet last September. "Tom is very observant of the flora and fauna of his sites. And he knew the geology of the mountain, and could talk about the effects of the glacier movement," Rotolo said. He wanted students to go beyond architecture and become "sensitized to and show respect for the landscape."

"We're both about good details and about the relationship between the building and the site. We like buildings to have a clarity of how they're assembled," Rotolo said.

The site faces south toward Oregon. While the dramatic nature attracted the students, they had to overcome a desire not to alter the majesty. The project was a fantasy, would never be built, because the mountain itself is a protected state park. Students had to factor into their designs the hurdles presented by the construction process, as a helicopter would have to transport materials to this remote site, accessible otherwise only by foot.

They tried a couple of distinct approaches with their designs, some burrowing into the landscape, attempting harmony, with others boldly projecting from it, in sculptural expressions. Fundamentally, they had to design something that would stay on the mountain, so they sought critical structural advice from professor Jerry Wall. They determined that drilled piers and friction piles would best anchor their projects.



Brandon Ruhl spent a week on this drawing at the start of the semester, envisioning how his project would inhabit the mountainside.

The remoteness of the site also led to other considerations, including a lack of services such as electricity and plumbing. Those would have to be harvested through solar power and melted snow, for example. "All these constraints made the students become a little more careful about being extravagant in the design of their project. We worked with them to make one bold move with everything else in service to supporting that move," Rotolo said.

Though this section of the mountain is somewhat level, it still didn't lend itself to a sprawling footprint. Kundig encouraged students to create a smart overall layout, being efficient, clever, elegant and economical with the space.

Students also learned more about how buildings go together because they were required to construct their final basswood models in the order in which the building would be built. By understanding how their materials would reach the site and the order of construction, "they made better informed decisions – for example, about the pattern and location of joints in their cladding," Rotolo said.

The class built one scaled model of the mountainside, cutting foam insulation with the computer numerically controlled (CNC) machine and then covering the surface with gesso. They sliced it in segments, which allowed them to swap out their own part of the site when presenting their projects.

"The whole proposition of doing this kind of project, a spa on this mountain, is a perverse notion. Sometimes it's good for an architectural project to be a kind of perverse combination of elements because then you're not tempted toward a normative design solution. You realize that everything about this place is extreme, which necessitates a focused intent behind every design choice."

Above: A restored stream runs through this community area. Below: The plan for the site.

Sustainable Design in Housing, Planning

In architecture and planning, a development must go beyond environmental considerations to be truly sustainable. It also has to balance with social and economic aspects. Carl Smith, assistant professor of landscape architecture, explored those concepts in his interdisciplinary course on sustainable development, "Housing as if the Future Mattered."

In broad terms, sustainable development is "a manmade intervention on the land that provides for the needs of the current generation while allowing future generations to meet their own needs," said Smith. "In effect, that means it has to balance not only being economically viable – which is usually the reason for development to occur – but it also has to balance ecological capacity with social equity. And when you balance those three, that's when you have sustainable development."

Smith created this course so students could consider these problems and devise possible solutions through alternative housing designs. As driving a car becomes increasingly expensive, "a more compact, walkable city makes good sense," he said. "Also, by building more densely, we facilitate light rail transit." A citywide or regional transit system would decrease the dependence on the automobile.

Five students in the disciplines of architecture, landscape architecture, interior design and crop, soil and environmental sciences took this course in summer 2010. They spent six weeks considering sustainable development concepts as they focused on a nearly 8-acre tract of land in south Fayetteville. They worked with Partners for Better Housing, of which Smith is a board member, developing a design for a site with about 40 to 50 affordable homes, costing between $85,000 and $115,000.

Above: A community building gives residents a place to congregate for events.

Right: The interior of the housing design offers the flexible use of space.

Their design had a strong ecological component and looked to preserve vegetation and a stream corridor, which a lot of developments wouldn't do, Smith said. Students determined if it was a flood zone and examined the soil to determine the load capacity for building heights. The idea was to cluster the housing with communal space, to encourage a mixed community. All houses have access to their own private space, as well as to shared gardens and orchards.

Sustainable aspects of the landscape design in this project include keeping many of the natural features, including oak, hickory and cedar trees, while adding evergreens to block the northern wind. They also preserve a stream that runs through the site instead of rerouting it, giving the clustered homes views of that waterway. Gardens allow residents to tend and harvest their own food, decreasing their reliance on cars and encouraging walking within the community.

John Fohner, a graduate student in crop, soil and environmental sciences in the Bumpers College of Agricultural, Food and Life Sciences, brought green-roof design ideas to the project. Chris Phillips, a landscape architecture student, influenced how the site was laid out and the housing arranged. Architecture students Bethany Miller and Anne Fulton and interior design student Sarah Denney considered the functions and aesthetics of the buildings, which included housing and a community center.

Smith said that designers work better by working collaboratively because it's impossible for individual design disciplines to master everything. "There's just too much to know, unless you want to deal with things in a very shallow, facile way. But if you do that, then it's very unlikely you're going to produce anything that's sustainable – ecologically or socially. So, collaborative working is a must for sustainable design."

Emphasizing Nature in Urbanism

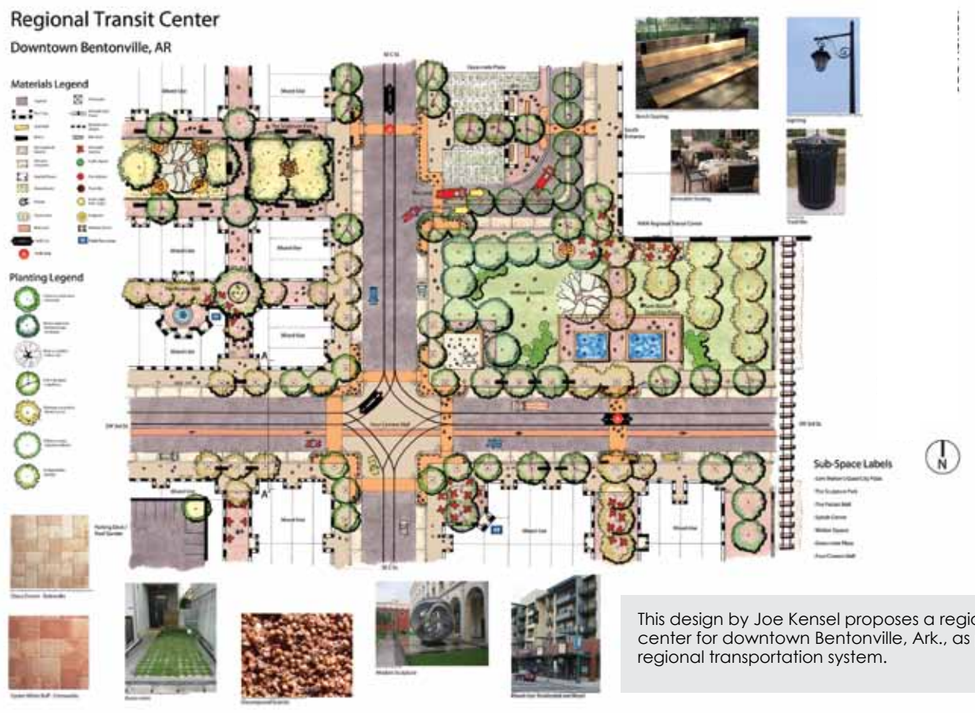
Stemming from research he's done on complete regional transportation systems, landscape architecture professor John Crone presented an introduction to housing and regional systems in his spring Design 4 studio. Students examined projects across the country with regional significance and developed a flow chart for how various projects handled environmental issues on several levels. They did a series of studies, complemented by several lectures on the Ian McHarg Layer Cake method, which focuses on geology, hydrology, soils, topography, vegetation and microclimate. On the local level, they considered housing densities.

One project concerned a conservation subdivision in Little Rock, called Woodlands Edge, an award-winning project done by Rocket Properties. "They are selling lots in this down economy because they have figured out a way to acknowledge the existing vegetation types," Crone said.

An alumnus, Bradford Gaines (B.L.A. '06), who works for Ron Tyne at the company, made several trips to campus to work with students. For the studio, students took a section of the development that had already been built, so they had something with which to compare their own designs. "This introduces some very basic ideas about transportation systems and housing density, even though this is single-family housing," Crone said.

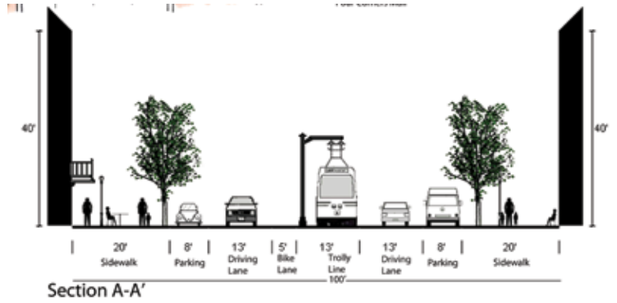
Students had to leave 30 percent greenspace while integrating a bicycle system. They introduced a wildflower meadow and three major types of vegetation, and also designed a clubhouse complex. "It was designed to create contiguous greenspace that was accessible by both bikers and hikers, and at the same time promoted wildlife habitat," Crone said. There are no houses on the major roads of the development, so residents "really feel like they're coming into a wilderness."

For another project, they considered a complete transportation system for northwest Arkansas. Students took



This design by Joe Kensel proposes a regional transit center for downtown Bentonville, Ark., as part of a regional transportation system.

The street design allows for automobiles, bicycles, trolley cars and pedestrians.



an intensive graphic information systems course with another alumnus, Brian Culpepper (B.L.A. '92). "That allowed them to think about how they might use this data to talk about transportation and conservation."

Conceptually, their designs borrowed from the work of Peter Calthorpe, who pioneered the use of nodal developments with light rail and bus systems. Using GIS, students looked at aspects of the two-county area – population density, forested versus nonforested, farming soil, topography, existing circulation – and then incorporated land use plans.

"Instead of expanding out, the population can be condensed in light rail nodes of different types along a trunk, and then you augment it with bus transportation," Crone said.

When development then starts to grow along the nodes, the density increases enough that people don't have to depend on cars as much – "and that's starting to get very attractive as gas prices go up," he said. "I think since federal money is going to be put into transportation, our students need to really know something about it. I'm not so interested in the buildings as I am in the total landscape."

Integrating natural and transportation systems is important, especially considering recent incidents like the Mississippi River flooding its banks in April and May. "If you go building in the floodplains, you're going to get wiped out. And if you take away too much of the natural ecosystem, there's no buffer capacity."

Planting Legend


Carpinus caroliniana
-ironwood


Ostrya virginiana
-American hop-hornbeam


Quercus phellos
-willow oak

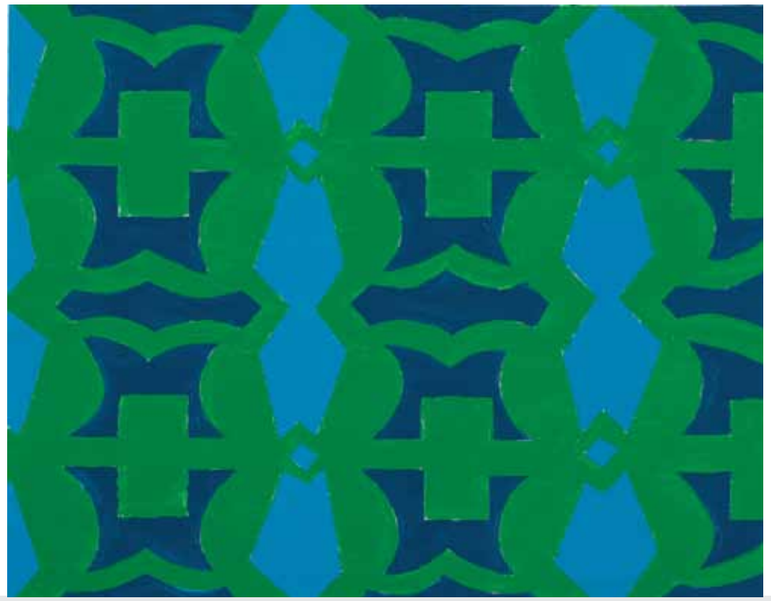

Celtis laevigata
-sugarberry


Gleditsia triacanthos
-Honey Locust


Zelkova serrata
-Japanese zelkova


Ginkgo biloba
-ginkgo

Several plant varieties bring color and nature into the urban space.



Work above and right by Jaclyn Edwards.

Work above and right by Clarissa Ebigwu.

| PIN UP |

Work above by Jenny McKinley.

Building Blocks of Interior Design

In Design 1 studio, interior design students learn to better observe their world as they delve into the process of design. They are introduced to the basic vocabulary, principles and skills that will serve as the building blocks of a design education and career.

Nann Miller, an associate professor who has taught the studio every year since arriving on campus in 2002, organizes the syllabus and projects each year. “We think of it as a tool box,” she said. “It’s getting them familiar with those terms relative to interior design and having them understand what it means to use them in a creative, visual, expressive way.”

Within the language of design, a line is more than just thick or thin; it becomes abrupt, intermittent – even sinuous. Students also learn to think about a two-dimensional line being three dimensional and developing into a plane. They also analyze a picture of a building’s interior or exterior and describe the way color is used – not just the hue, but aspects such as saturation, intensity and shade.

Many students lack an artistic background, so this is their first experience with designing or making anything. For Catherine Wallack, assistant professor, it was important that students last fall understood that the design process is reiterative, which requires persistence and the ability to self-critique. “They redo the same thing, or variations, again and again, to refine things. It’s necessary,” she said.

Travis Brooks (B.L.A. ’91), an adjunct instructor for the studio, said they also encouraged students to see their surroundings with a critical eye, noticing details they might have previously missed. To do that, students completed a montage of black line drawings, capturing five or six views of very specific things. “You think you know what a window looks like, but have you ever stopped and looked at a window?” Brooks said.

Students also documented their thoughts about their own work and their classmates’ work through a journal sketchbook. “Writing about their work reinforces the lessons they’ve learned,” Wallack said. “When they’re done with the drawing, they’re not done. They have to digest their experience.” By including words and sketches, the journal made drawing less intimidating. At the end of the semester, the journals were graded, but students got them back for long-term use as a creative tool. “A true sketchbook should be full of thoughts and ideas, in addition to drawings,” Brooks added.

They had thorough discussions about color and completed various color studies, to understand the phenomenon of color, including the relationships between colors and between color and light. “Color is completely relative and reliant upon its surroundings,” Brooks said.

Miller, whose first career was as a hand weaver and hand dyer, most enjoys the color component of the course. “Color is truly magic because you can manipulate it, and it has a psychological impact.”

Through two- and three-dimensional pattern making, students learned to take a physical thing and interpret it as an abstract pattern. They brought in items such as a shovel, plow or ax – often something with a patina or encrusted in rust. By starting the design process with a specific object of origin, Wallack said, students learn the value of limitations. “It’s easier to start with something than to have all the freedom in the world. There are benefits from constraints, and design can flourish from that,” she said.

For several weeks, students progressed through each step of the process, taking the object from a black and white drawing to a two-dimensional color image to a translation of that pattern to a three-dimensional model. Along the way, students often rotated or mirrored the image; they also zoomed in tight or suppressed certain characteristics. After this evolution, the inspirational, original object was unrecognizable in the resulting design. “It’s this very monadic design that’s filtered out some of those things,” Brooks said.

As students design interior spaces, they are making the most of those volumes. Interior design is primarily concerned with the user’s long-term, personal relationship with the space. The connection is intimate, one concerned with the ability to use the space. Through this class, students become more thoughtful about their own relationship with the spaces they’re in. “Through that drawing and through those exercises, they become more aware of their own experiences,” Wallack said.

Interior Design Goes Large-Scale

The Design 6 studio allows interior design students to hone the skills they need to stand on their own for their required third-year summer internship. To that point, they've incorporated building systems, programming and construction documents into their studio projects. "This is the first semester where they really have a full range of technical skills that should enable them to express their ideas as fully as they would like," said Jennifer Webb, associate professor. "This studio is a big leap for them, with the scale of the space and the number of things they have to take into account. Its complexity is huge."

Using a mix of hand-drawn and computer-generated images, students spent most of the spring semester designing a large-scale office space. Whether designing office spaces for 50 or 5,000 people, "you have to know how the building systems interact with the furnishings," Webb said. "This is a chance not only to bring all those technical skills together, as far as expressing a design idea, but also to really start to bring diverse bodies of research together and apply it to their design solution."

Students studied research produced by furniture manufacturers Herman Miller, Steelcase, Knoll and Haworth on issues such as acoustics, privacy, collaboration, lighting, productivity and generational differences in the workplace.

An architecture firm allowed them to use the plans from an office building in Rogers that meets basic sustainability standards.

Sustainable features required in the project include showers and bicycle storage for commuter employees; outside views for 90 percent of employees; the use of rapidly renewable resources, such as bamboo or wheat board, for furnishings and materials; and the amount of materials that are recyclable or made from recycled content. The kinds of carpets, paints and wall coverings also matter regarding the amount of volatile organic compounds they contain, which emit harmful gasses.

For the program, Webb found a real company that publishes art, design and architecture books, and she researched the company's goals, mission and values. Employee collaboration was a key value. Students investigated ways to improve employee attitudes and increase collaboration – within different departments and between departments – simply by the design of the interior space.

Up to this point, students have designed spaces ranging from 4,000 to 7,000 square feet. This time, they had 16,000 square feet on the ground floor, with up to 4,000 more square feet by adding an optional mezzanine. Some chose smaller workstations with more collaboration areas for group workspaces, while others chose larger workstations with guest seating.

The stepped foundation in this section of the building required students to address accessibility issues by creating ramps and steps, "so it's also an inclusive design challenge," Webb said.

In her design, Chasity Whyte made the mezzanine a focal point that houses public functions – a break room and collaboration spaces are underneath, with exhibition space and a library/research area upstairs. She placed individual workstations throughout the rest of the space and designed ramps so workers could meet casually and collaborate.

For his project, Alex Bayless created a significantly larger mezzanine, which holds a library space for casual collaboration and a large conference room on top. The vice presidents are in closed offices under the mezzanine, visually connected to the larger office through glazed windows.

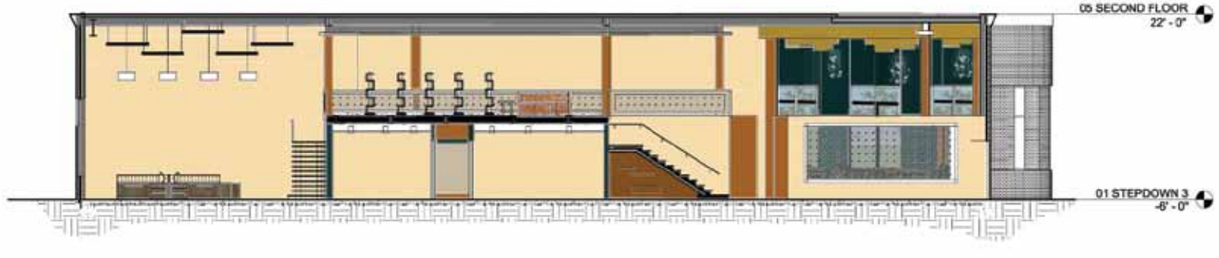
Passionate about environmental aspects, Zoe Smith-Carrier researched indoor plants that provide healthful benefits, such as the spider plant, which reduces indoor air pollution. She placed planters throughout her space to improve the air quality and employee well-being.

Erika Moody, a member of the school's professional advisory board, also worked with students throughout the semester on their projects and solutions. "That's been great for the students just to have a conversation with someone with a different point of view than mine," Webb said. Moody also provided helpful resources for budgeting and costs.

Left: A competer rendering of the entry by Ashli Hart.

Below and right: A computer rendering of work space and a floor plan by Alex Bayless.

Bottom left and right: Sections by Alex Bayless.



Modifying a Landmark

Historic library building reshaped with new design center addition, new vision for architecture school

John Mott is in familiar territory.

Mott's father, Ralph Mott, was principal architect at Haralson and Nelson, the Fort Smith firm hired as the prime architect for Vol Walker Hall, which was built in 1935 as the University of Arkansas Library. Jameson and Spearl Architects of St. Louis was the consulting firm. With partners James Jameson and George Spearl, this firm designed the 1925 master plan for the Fayetteville campus, as well as several buildings at the University of Missouri and Washington University in St. Louis. During the library project, Chester Nelson left the firm, which was then renamed Haralson and Mott, for Joe Haralson and Ralph Mott. The new firm kept the project.

John Mott, director of the architecture and historic preservation department at John Milner Associates, is a consultant on the renovation of the 65,000-square-foot Vol Walker Hall, working with Marlon Blackwell Architect and Polk Stanley Wilcox Architects. Pre-construction on the renovation and a 34,000-square-foot addition started in July.

Mott, a Fellow of the American Institute of Architects, is no stranger to the UA campus himself. He's an alumnus (B.Arch. '60). He practiced with his dad for more than 25 years in Fort Smith, and, with that firm, he worked on the renovation of Old Main in the late 1980s. He's also twice before worked on improvements to Vol Walker Hall.

The library design was based on the library at the University of Rochester. When the architectural firms couldn't agree on the exterior design, Charles Futrall, university president, solicited Gordon and Kaehler of Rochester, designers of the University of Rochester library, to design the facade. The result is a Classic Revival building with a Georgian front. "That's why the style of the front is different from the style of the rest of the building, although most people wouldn't realize that when they look at it," Mott said. The building was constructed for less than $1.2 million with Public Works Administration (PWA) funding, a New Deal agency created during the Great Depression.

When the building opened, the library relocated from Old Main. Over the years, the building was also used for administrative offices, including the university president, as well as the museum. A rear entrance, in the northwest hall of the main level, was added in 1950. When Mullins Library was finished in 1968, the library moved there, and the architecture school moved from the Fine Arts Building to the newly renamed Vol Walker Hall.

Mott had always been curious about the background of the building's namesake. In his research, he discovered that James Volney "Vol" Walker, who graduated in 1877 from the university, was a well-respected lawyer and a former member of the Arkansas Legislature who championed the cause of the university.

Mott, who also served as the principal historic architect for Notter and Associates in Washington, joined JMA in 1996 in the Alexandria, Va., office. He has managed more than 150 preservation projects and has completed 40 projects on 11 college and university campuses. In 2005, Mott worked on the exterior restoration of Vol Walker Hall's limestone walls, repointing the mortar in the joints, and an interior renovation to upgrade the building to comply with safety codes by adding interior fire stairs.

Mott learned much from his dad while they practiced together for so many years, but he's also worked on many of his buildings through historic preservation. Mott said quality materials were used on Vol Walker Hall from the start, which is why it's remained in such good condition. And he thinks it's a perfect home for the architecture school. "I think it's maybe the nicest building on the campus," Mott said. "He was a good architect, and this just amplifies that."

Computer renderings courtesy of Marlon Blackwell Architect. Historic photos courtesy of Special Collections.

Facing page: This historic photograph shows Vol Walker Hall at night.

Above: Vol Walker Hall was constructed in 1935 for less than $1.2 million with Public Works Administration (PWA) funding, a New Deal agency created during the Great Depression.

Left: The roof level of the addition offers this view of campus and the mountains to the south.

The Library Days

As a former student and through his research, Mott has come to fully understand the layout and function of the building as a library. The structure itself hasn't changed much in 76 years, other than some modifications as needed.

When Mott was in school, the main level studio space was the library browsing room, and the auditorium was a reading room where professors held required reading books for students. The dean's suite was then the university president's office, and seminar rooms were on the opposite end of the main level, with the old library stacks in the building's rear.

On the second floor, the main reading room – long used as architecture studio space – is essentially the way it was: a grand space filled with natural light. Across the grand stairwell, the large gallery space held card catalogs and a checkout desk. A pneumatic tube system took selection requests to the various levels of stored materials. After locating the selections, library workers placed them on a dumbwaiter to be delivered to the checkout desk.

Above: This computer rendering shows the southwest view of the Steven L. Anderson Design Center addition to Vol Walker Hall.

Right: A grand space filled with natural light, this second floor space was was the main reading room for the university library. It has since served as studio space for the architecture school.

The second floor held the librarian's office and the catalog, order and other departments. "That's where the work of the library was done," Mott said. The basement level housed the university museum collection, as well as study rooms and a receiving room for books.

Though many of the walls are marble, Mott's firm analyzed the paint on the remaining walls to reveal the basic colors and stenciling, likely done by an interior decorator. The uncovered paint is a brownish tone, darkened by age and exposure to cigarette smoke.

After the building became home to the architecture school, some changes were made, including the conversion of a main level studio into the Shollmier Lecture Hall. Also, a critique space – known as the "crit cube" – was situated in the front lobby for nearly 17 years. Stenciled ceilings in the lobby were covered with white tiles. A door at the back of the lobby once led to a coatroom; that space was modified and used for exhibits in recent years. The second floor administrative offices were remodeled following designs by Fay Jones, when he was dean.

Historic Preservation

According to the "Secretary of the Interior's Standards for the Treatment of Historic Properties," the treatment of historic structures can happen on various levels, Mott said. Restoration means truly taking a building very near to its original state. Rehabilitation, the most common, is recognizing or honoring the past while rehabilitating the structure so it serves in modern times as a functional building. And preservation does enough repair work just to preserve a structure in its current state.

In 1992, Vol Walker Hall was added to the National Register of Historic Places, as Vol Walker Library, along with other older campus buildings. It was noted for its contribution to the beginnings of public education in the state and as a strong example of the Classic Revival style.

In the current rehabilitation of Vol Walker Hall, the steel windows will be restored, realigned and repainted, with missing hardware replaced. Marble will also be restored, fixing drill marks and other blemishes, and the lobby's terrazzo floors will be preserved.

In addition to repairs to the limestone exterior and the granite front steps, designers will relandscape the front – because a Beaux-Arts building is intended to be viewed clearly from the front, said Blackwell, also FAIA. A series of berms based on the original proposal for the building will surround the structure.

In the large studio, the former reading room, they'll remove the current raised floor and install a lower, raised floor system covered with linoleum. They'll also redo the ductwork in the reading room in a less invasive way, and restore the secure storage cabinets that once replaced open bookshelves. Doors to the main level studios and the former reading room will be restored and clad in leather, as were the originals. The three skylights above the grand staircase will be restored to the original condition.

Above: As part of the renovation, a skylight will bring natural light into the main gallery of Vol Walker Hall.

Left: When Vol Walker Hall was the university library, the second floor gallery held card catalogs and a checkout desk.

In the transition space between the old and new buildings, they'll return to the original paint colors and restore the marble. In the gallery and staircase, they'll use cork flooring, the original material.

Some developers choose historic preservation because it's less expensive than new construction. Reusing an existing structure is also one of the most sustainable actions within architecture today. Mott said the university has been very good about preserving its historic buildings when possible, citing Old Main and Carnall Hall. Mott said he thinks it's important to preserve historic structures such as Vol Walker Hall, so students and the general public "know and appreciate what the university was like in the 1930s." Vol Walker Hall sits among a cluster of collegiate Gothic buildings. "I don't know that it makes the campus better to have that still there, but I think it does. It's kind of an intangible thing."

Historic preservation is important, especially for the home of an architecture school, Mott said. This process will offer a real-life laboratory for current students. "It will allow students to see the difference between new and old, from a design/technical standpoint. To me, it makes for a more well-rounded architect if you have some first-hand knowledge of how buildings were done prior to the ones you're working on."

As a historic preservation architect, Mott said solid knowledge of the past is important for architects designing today. "If you know where we came from and how we got here, then it gives you a better understanding of where we are and where we're going," he said.

Adding New To Old

Blackwell's firm is the primary architect of record on the project, with Polk Stanley Wilcox as the associate architect. Unlike many multi-designer projects, this one is truly collaborative all the way through. Both firms were involved in the programming and design phases, and both firms will be involved throughout construction.

Marlon Blackwell Architect, together with Polk Stanley Wilcox Architects, are also providing interior design services. Crafton Tull and Associates are the landscape architects for the project.

Mott said, in the design for the Steven L. Anderson Design Center addition, Blackwell was careful not to make it higher or longer than Vol Walker Hall. "He truly understood the intent of the Secretary's standards," Mott said.

With the interior of Vol Walker Hall, two studios on the first floor are being restored and the second floor reading room will be basically the same. "You'll be able to walk in there and tell what that room was like," Mott said.

There are people who say the addition doesn't look anything like the historic structure it will be attached to. "There's no requirement that it has to," Mott said. "The Secretary of the Interior's Standards say you shouldn't copy the old building because you need to be able to recognize what's the historic part and what isn't."

Students will walk into the completed building and be able to discern the historic space. When they get to the old library stacks area, however, things will be very different. The renovated space within Vol Walker Hall will allow the freedom to walk directly through the center of

The northwest view of the Steven L. Anderson Design Center addition, with Mullins Library.

the building.

"In a way, time will tell how well any building ages or survives," Mott said. "Unlike a lot of historic buildings we work on, it wasn't a matter of trying to figure out what the original building was really like. It hasn't changed that much. With the exception of the spaces on the two wings, it is what it was."

Personal History

Marlon Blackwell also has a personal connection to the building, having taught here since 1992. He knows well the building's issues, such as the flooding it has endured for years. Drainage work recently done in front of Memorial Hall will help take water from around Vol Walker Hall and drain it off-site. The green roof on the addition will mitigate some runoff.

With this project, the Senior Walk section between the addition and Mullins Library will be relocated to the west, to occupy the new green space between the buildings. The west edge of the addition will feature a series of low-maintenance, natural landscapes.

The top floor will have a covered outdoor classroom, and a new exterior terrace to the south will extend the main level exhibition gallery. "We're really maximizing all the exterior spaces available to us for educational opportunities," said Blackwell, who is also a Distinguished Professor and head of the architecture department.

Trees felled for the project will be cut into lumber and made into a 5-by-28-foot tableau that will serve as a table and seating in the new main level hallway that will run through the building's central axis.

Inside, the lobby space formerly used by the crit cube will have two large vitrines, designed by lighting designer Richard Renfro (B.Arch. '79), which will help light the space and allow for the display of drawings and models.

Made with limestone, architectural concrete, Arkansas white oak and glass, the addition will provide for more conference rooms and classrooms than before and an appropriate number of faculty offices. The main level will feature a new 200-seat auditorium, a securable exhibition gallery and lounges for students and faculty members. The addition will also hold a wood shop and lighting, visualization and fabrication labs, as well as a new computer classroom and the media center.

Blackwell said the construction is a thrilling part of the design process, when the project becomes "physical, real and tangible. This is where all your assumptions you had to make hopefully get borne out in a very constructive and positive light. It's the most exciting part of the whole process for us."

The new building will change how architecture, landscape architecture and interior design students and faculty can operate. And, the space will become more open to others on campus. "It'll become a much more dynamic place, with everybody under one roof and more opportunities for cross-disciplinary collaboration. It's going to make this a much more potent unit of the university," Blackwell said.

"When you think about architecture as a transformative act, certainly this will be transformative for the school, for Vol Walker as a building, and in some ways for the campus, in terms of how you'll now be allowed to move through the campus. It's a pivotal moment for us, as a school and as an institution."

Joey Gamlin and Tanner Sutton were among the students who spent part of Spring Break tearing down the crit cube and reusing materials for the school's design/build project.

The crit cube's room number was updated during demolition.

As the crit cube comes down, light begins to filter into the main lobby of Vol Walker Hall.

Students Erica Blansit, Joey Gamblin and Carson Nelsen talk with professor Marlon Blackwell in the lobby where the crit cube, designed by Blackwell, was located for nearly 17 years.

End of the Crit Cube Era

A critique space – commonly known as the "crit cube" – stood in the front lobby of Vol Walker Hall for nearly 17 years. In 1994, Dan Bennett and David Buege, then dean and department head, respectively, felt the area was a dead space, and the school needed more critique spaces. They asked Blackwell to create a space that would hold about 30 people for pinups and presentations.

"I basically had a little more than a day to sketch out an idea about it," Blackwell said.

Architecture Plus in Fort Smith took Blackwell's preliminary details into working drawings. Then, Blackwell worked in the field with seasoned workers from Heckathorn Construction to put it together with solid craftsmanship from his design of wood, steel and etched glass.

It was his first project in Arkansas.

"It's been pretty actively used," Blackwell said. But with the new pinup spaces in the new Steven L. Anderson Design Center addition, the crit cube had outlived its usefulness. The new design for the renovation of Vol Walker Hall, plus the design center addition, opens a central axis through campus, facilitated by the vitrines that provide a space in the lobby for transition and the display of work.

The crit cube was demolished and recycled over three days during Spring Break by last year's design/build studio students for their project. They recycled many materials, using the wood for trim and cabinetry, and welding together the steel beams to use as supports for the house modules when they transported them to Little Rock.

"I had no problem with it going. It had served its purpose," Blackwell said of the crit cube. "It was essential and became part of the lore of this place."

Students Recognized at Annual Banquet

Kate Phillips, left, a freshman interior design student, attends the 2011 Honors Recognition Banquet at the Arkansas Union.

The Fay Jones School of Architecture honored 76 students at the 2011 Honors Recognition Banquet, held April 11 in the Verizon Ballroom at the Arkansas Union on the University of Arkansas campus. More than $122,000 was handed out through scholarships that recognized various aspects of achievement among architecture, landscape architecture and interior design students.

Several students were selected from the entire school for recognition, including:

- Leanna M. Medal, a landscape architecture student who was named the Senior Scholar. This designation is for the graduating senior from the school with the highest grade point average.
- Chloe A. Costello, an architecture student who received the University of Arkansas Presidential Scholar. This is awarded to the student with a high academic record from the school.
- William J. Fleming III, a landscape architecture student who received the Alpha Rho Chi Medal. This is awarded to the final-year student who has shown leadership ability, performed willing service for the school and demonstrated promise of professional merit through attitude and personality.
- Sarah DaBoll Geurtz, a landscape architecture student who received the Michael J. Buono Sustainability Medal. This is awarded to the fifth-year student who has demonstrated concern in design studios, cognate courses and the community for environmental, ecological and energy conservation issues.
- Patrick A. Templeton, an architecture student who received the Pella Student Essay Award for "Cardboard Columns and Postmodern Culture." This is awarded to the student who submits the best scholarly research essay.
- Suzana D. Christmann (architecture), William C. Towle (landscape architecture) and Chasity D. Whyte (interior design), who received Professional Advisory Board Fifth-Year Scholarships. These are awarded to fifth-year students who exhibit hard work, perseverance, dedication and potential for success in the profession.

Notable recognition for architecture students included:

- Addison W. Bliss, who received the National AIA Henry Adams Medal. This is awarded to the first-ranked, final-year architecture student in recognition of scholastic achievement, character, leadership and promise of high professional ability.
- Jamie E. Edwards, who received the National AIA Certificate of Achievement. This is awarded to the second-ranked, final-year architecture student in recognition of scholastic achievement, character, leadership and promise of high professional ability.
- Chase A. Pitner, who received the Edward Durell Stone Medal. This is awarded to the final-year architecture student with the highest overall grade point average in design studio work.
- Stephenie C. Foster, who received the Barbara C. Crook Medal. This is awarded to the final-year student who has achieved the highest record in coursework in the architectural technology group.
- Tyler K. Cukar, who received the C. Murray Smart Medal. This is awarded to the final-year architecture student with the highest scholastic record in the study of history and theory of architecture.

Notable recognition for landscape architecture students included the American Society of Landscape Architects Honor Award given to Sarah DaBoll Geurtz, and the ASLA Merit Awards given to Chris Phillips and Derek Linn, for their high academic performance, design ability, self-motivation and personal responsibility. Matthew Parks was awarded the Verna C. Garvan Medal, for demonstrating an outstanding design ability through performance in studio.

The Andrew A. Kinslow Interior Design Scholarship was established this year, the first year the interior design program was part of the Fay Jones School of Architecture. Jennifer Admire and Ariel Anglin received this scholarship, which is awarded to third- or fourth-year interior design students from Arkansas who are interested in commercial design and have a 3.0 grade point average.

Bob and Sunny Evans, front, celebrate with Jerry Parker, Sara Parker, Sandy Davies and David Davies at the Towers of Old Main event.

Chancellor G. David Gearhart awards the Chancellor's Medal to Don and Ellen Edmondson.

Supporters Honored at Towers of Old Main

Two couples who are significant supporters of the Fay Jones School of Architecture were recognized as Chancellor's Medal recipients, an honor that speaks to their ongoing support of and service to the University of Arkansas and the state of Arkansas. As such, they were honored in April at the Towers of Old Main event, which celebrates individuals whose cumulative giving or commitment to the university has reached or exceeded $100,000.

Don (B.S.B.A. '58) and Ellen Edmondson of Forrest City, are long-time supporters and friends of the university. While many of the couple's contributions have had an important impact on students and the institution as a whole, the Edmondsons' gift in 2008 to name the school of architecture in memory of their dear friend and prize-winning architect, Fay Jones, changed the university's future. The couple's support will enhance student experiences for many years to come.

Also benefiting the architecture school is the couple's gift in 1999 to endow the Fay Jones Chair in Architecture, which brings nationally respected architects and teachers to campus to work with students and faculty. The couple have also funded an international scholarship to honor architect Maurice Jennings (B.Arch. '75), a long-time colleague of Jones.

Don Edmonson is a life member of the Arkansas Alumni Association, served on the university's Campaign for the Twenty-First Century Steering Committee, and chaired the School of Architecture's Campaign Committee. He currently serves on the university's Board of Advisors.

"Don and Ellen's impact on the students, the faculty and the landscape at the University of Arkansas is not only remarkable, it is long-lasting," said Chancellor G. David Gearhart. "The future of the Fay Jones School of Architecture is brighter than ever, thanks in large part to the vision and generosity of the Edmondsons. Their love for the University of Arkansas and their respect and admiration for the late Fay Jones have led their philanthropy decisions that will touch an unimaginable number of lives, not just on our campus but throughout the state. We are grateful beyond words for what they have done and continue to do for Arkansas."

Bob and Sunny Evans of Hot Springs, were also recognized for their unending generosity and commitment to the university and, specifically, to the Fay Jones School of Architecture's Garvan Woodland Gardens in Hot Springs. Their contributions helped complete the sanctuary within the Anthony Chapel and provided funding for the Evans Groom's Quarters, the Evans Celebration Garden and the Evans Children's Garden.

The couple are life members of the Arkansas Alumni Association, as well as members of the university's Board of Advisors and the Garvan Woodland Gardens Advisory Board. During the Campaign for the Twenty-First Century, he was a member of the Steering Committee and the Leadership and Principal Gifts Committee.

"Garvan Woodland Gardens is one of the most beautiful attractions in our state, and it is an honor to claim it as a part of the University of Arkansas," said Gearhart. "Bob and Sunny have seen the gardens' potential for growth, literally and figuratively, and made it more of a treasure than it has ever been before. Visitors to the gardens can see the breathtaking outcomes of the Evanses' support around every corner. I am proud they are a part of our university family, and I am thankful for all they give to the university – through the gardens and otherwise."

Photos by Timothy Hursley

Arkansas Studies Institute in Little Rock.

2011 Fay Jones Alumni Design Awards

Fifteen designs for homes, historic renovation, retail and corporate space, and structures dedicated to health care, education and religion vied for recognition in this year's Fay Jones Alumni Design Awards competition.

Entries came from Fay Jones School of Architecture alumni practicing in cities around the state, as well as in Oklahoma, Missouri, Tennessee and Texas. After careful review, the three-member faculty jury chose four projects for accolades.

Reese Rowland (B.Arch. '90) took this year's top award, the Honor Award, as design principal for the Arkansas Studies Institute in Little Rock. Rowland is a principal with Polk Stanley Wilcox Architects in Little Rock. He won the first prize in the 2010 alumni design competition, with his design of the Heifer International Headquarters in Little Rock. The jury commended the Arkansas Studies Institute project for its "sensitive and innovative adaptive reuse of existing buildings" in the River Market District of Little Rock. "The architects successfully combined a modern, inviting series of spaces and materials, with the skillful and sensitive renovation of the historic existing buildings containing special collections as an extension of the main library.

"The porous, inviting exterior fenestration encourages public exploration and utilization of the building, with its excellent implementation of a unifying system or vocabulary of architectural elements, tying together three disparate existing structures. This inviting openness and airiness is achieved with the use of exposed steel framing, internal bridges and atriums bringing daylight deep into the building. The weaving of structure, program and architectural elements, such as skylights and internal bridges, supports the architect's primary concept of the building as 'open pages of a book.' The jury felt that this is clearly achieved and articulated, resulting in an exceptionally successful example of adaptive reuse, combining the existing urban fabric with modern spaces and forms."

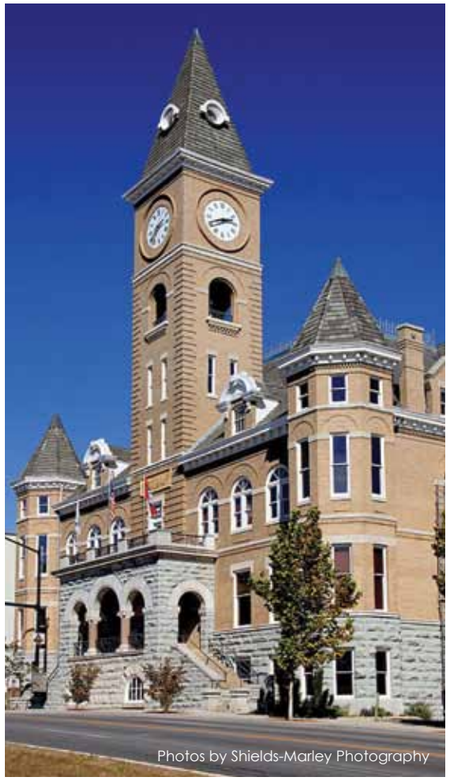
Two Merit Awards went to **Tim Maddox** (B.Arch. '02) of deMx Architecture in Fayetteville for RomWoods and Bakhita Ridge, two homes in Fayetteville. For RomWoods, jury members applauded the "clear, compact sense of scale and breakdown of elements." With Bakhita Ridge, they recognized the project's "strong, clear plan, clear forms and connection to the outdoors, bracketing or framing the exterior landscape garden and barn through the use of scale, massing and abstraction of the agrarian-inspired architectural language."

An Honorable Mention was given to **John Dupree** (B.Arch. '69) of Polk Stanley Wilcox Architects in Fayetteville for restoration of the Historic Washington County Courthouse. The jury said the "most spectacular achievement" in the restoration of the courthouse, built in 1905, was the refurbishment of the third-floor courtroom, complete with a gallery opening to the fourth floor, returning it to its original appearance.

Photos by Timothy Hursley

Bakhita Ridge in Fayetteville.

Historic Washington County Courthouse in Fayetteville.



Photos by Shields-Marley Photography

To view PDFs of the winning projects, visit **http://architecture.uark.edu/116.php**. For **submission guidelines** for the 2012 Fay Jones Alumni Design Awards contest, visit **http://architecture.uark.edu/488.php**.

Photos by Timothy Hursley

RomWoods in Fayetteville.

Above: An illustration of the Novus International Headquarters, in St. Charles, Mo.

Right: The permeable paving parking area at SWT Design creates zero stormwater runoff.

A Caffeine-Fueled Design Career

After years of studying late nights in studio fueled by coffee, the caffeinated drink actually had a lot to do with Hunter Beckham's career in landscape architecture. Beckham, who earned his bachelor of landscape architecture in 1994 at the University of Arkansas, left Fayetteville for a cross-country trip across the west with his college roommate.

They ended up in Seattle, his roommate's hometown. When Beckham returned to his hometown of St. Louis, it was a tough hiring environment – as it is now. He interviewed at large architecture and engineering firms but ended up managing an up-and-coming coffee shop. There, he honed interpersonal skills and built relationships with many people who later became design clients. One of those customers noticed his diverse interests, and the man introduced Beckham to his first landscape architecture firm.

Beckham got a job at that five-person firm. Over time, he moved through a few other multidisciplinary companies, landing at a 100-person architecture firm. Eventually, he took the leap back into a solely landscape architecture firm. He's been at SWT Design for about eight years, and became a principal earlier this year. Jim Wolterman and Ted Spaid founded SWT Design, now a 21-person firm. It's located in the first ring of the St. Louis suburbs, and Beckham does a reverse commute from his home in the city near the Missouri Botanical Gardens.

Students had many organic influences in school – from the regional architecture of Fay Jones to Devil's Den State Park, with its beautiful timber and rock structures. After graduation, Beckham got caught up in the green roof movement. Back in St. Louis, he bumped into a guy from Germany who was also working with green roofs. Beckham joined the Civilian Conservation Corp., U.S. Green Building Council and American Society of Landscape Architecture (ASLA). As he wound his way through his career, his focus "went from being obsessed with green roofs to how we could make sustainable design of our own projects pervasive across the board."

With 21 employees having a wide range of skill sets and interests, SWT Design can touch on a variety of sectors: health care, parks and recreation, institutional, commercial and environmental design. "We're purposeful in making that foundation broad because landscape architecture is such a diverse profession. This makes us a more marketable firm, which makes it easier to find project opportunities when we're responding to requests for qualifications." More than 90 percent of the firm's projects are built.

Sustainability is increasingly important because it affects everyone, he said. "Traditionally, the more we have developed, the worse we have made our environment."

The U.S. Green Building Council's Leadership in Energy & Environmental Design (LEED) certification system offers criteria for and recognizes green buildings. Buildings are the biggest consumers of energy. Beckham is involved with the Sustainable Sites Initiative (SITES), an interdisciplinary effort by ASLA, the Lady Bird Johnson Wildflower Center at the University of Texas at Austin and the U.S. Botanic Garden to create voluntary national guidelines and performance benchmarks for sustainable land design, construction and maintenance practices.

"It just makes sense that, as you regenerate nature, you're going to improve a lot of these natural cycles," he said. The benefits of sustainability are already evident, just by preserving and enhancing ecosystems that only nature can make – like water and air.

Beckham, who is the ASLA St. Louis Chapter Trustee, chairman of the Government Affairs Advisory Committee, and recent co-chairman of ASLA's Sustainable Design and Development Professional Practice Network, manages two of the three SITES projects in Missouri, which are among more than 150 pilot projects participating in a two-year pilot program. These will be the first projects nationally and abroad that will be able to demonstrate guidelines and performance benchmarks established in 2009.

Those two projects are the newest expansion of the SWT Design offices and the Novus International Headquarters, in St. Charles, Mo. The SWT offices are in a 1890s Queen Ann Craftsman-style home, complete with hardwood floors and a traditional staircase. The adaptive reuse, along with a contemporary expansion, was completed in 2003.

Then, another growth spurt prompted the purchase of adjacent property and another addition, the one in the SITES program. Design details include permeable paving, which creates zero stormwater runoff. The addition, with a studio and conference room, boasts a rain garden and a green roof with native plants.

Left: The SWT Design offices in St. Louis.

Above left and right: The rain garden at SWT Design.

The Novus headquarters was already a platinum LEED-certified building, but the site needed a lot of work. At the company's invitation, Beckham looked at the property and suggested participation in the SITES program. In the design, they turned the detention pond into an aquatic habitat, created meadows and woodlands, and added a fitness loop for employees. An on-site chef gathers ingredients from the vegetable garden and berry bramble, and a wind spire draws well water for the employee vegetable garden.

"It's just off the charts on everything sustainable that you could think of," he said. He conducted a webinar in June about both SITES pilot projects.

SWT Design also spent two years designing the master plan for the 36 miles of the Dardenne Greenway, which extends from Warren County through St. Charles County, Mo. The conceptual plan ties together six counties with a greenway and bike trail system. With funding secured for a two-mile section of that plan in St. Peters, they created a linear park that connects two previously existing parks and regenerated habitat throughout the corridor. Before the trail was poured, people were already using it. "That's how much people wanted to be out in nature getting healthy," he said.

The landscape architecture profession is strong, as clients continue to rise out of the economic recession, he said. Much of the work is spurred by institutional and private desires for improvement that will increase value. Graduates today need to be respectful and self-starters, Beckham said, rather than coming in and expecting to be given things. "Everyone has to come into it being sharper and smarter and willing to work harder. I think the days of coasting got washed away over the last few years, which will make the entire design profession stronger."

Windwalker

'60s

This painting by **Jerry Sanders** (B.Arch. '63) of Conway was chosen as one of 54 works for the Arkansas Arts Center's 53rd annual Delta Exhibition. *Windwalker* (2010) is acrylic and ink on canvas.

Paul L. Jones (B.Arch. '66) of Irving, Texas, recently retired from RTKL as an emeritus architect.

Joe Stanley (B.Arch. '69), principal and chief executive officer at Polk Stanley Wilcox Architects in Little Rock, was among school alumni included in the architecture and engineering category of the *Arkansas Business* Power List. Announced in March, the list included 192 leaders in 20 different industry categories. The firm, created from the 2009 merger of Polk Stanley Rowland Curzon Porter Architects and The Wilcox Group, is the second largest architecture firm in Arkansas, with 23 registered architects and an office in Fayetteville. Stanley was project manager for the William J. Clinton Presidential Library and the expansion of the University of Arkansas for Medical Sciences, both in Little Rock.

'70s

Jeff Shannon (B.Arch. '70), professor and dean of the Fay Jones School of Architecture, was also included in the architecture and engineering category of the *Arkansas Business* Power List. Announced in March, the list included 192 leaders in 20 different industry categories. After working for Fay Jones and then co-founding Polk Shannon Stanley in Little Rock, Shannon returned to his alma mater in 1979 to teach architecture. He never left, and became dean in 2000. *DesignIntelligence*, a publication of the Design Futures Council, chose him as one of the 25 "most admired educators" for 2011 (see p. 9).

'80s

Charley Penix (B.Arch. '80), chief executive officer of Cromwell Architects Engineers Inc. in Little Rock, was also included in the architecture and engineering category of the *Arkansas Business* Power List. Announced in March, the list included 192 leaders in 20 different industry categories. Founded in 1885, Cromwell is the largest architectural firm in Arkansas.

Mark Weaver (B.Arch. '82), architect and principal/partner at Hnedak Bobo Group Inc. in Memphis, Tenn., is serving a one-year term as president of the American Institute of Architects (AIA), Tennessee chapter. He is a past president of the American Institute of Architects, Memphis chapter. As director of design at HBG, his work has been a hallmark of the firm's practice for more than 25 years. His innovative design and professional achievements have received national acclaim, celebrated with 50-plus design awards.

Gavin Duke (B.L.A. '87) joined Page Duke Landscape Architects in Nashville more than 22 years ago. During his childhood in the Ozark Mountains, he sketched scenes inspired by the natural beauty of the woodlands, farmers and craftsmen. He later traveled in England, Ireland and Italy, and deepened his understanding of the historical and contextual elements of landscape design. His projects include this design, inspired by late 18th-century French architecture. Classical elements found in the elaborate yet symmetrical formal gardens are located at the front and back of the Memphis estate. He is a member of the Institute of Classical Architecture.

A Memphis estate

When Modern Was Green: Life and Work of Landscape Architect Leberecht Migge, by **David H. Haney** (B.Arch. '88), was published last year by Routledge. The 344-page, illustrated study is based on five years of research undertaken while living in Berlin. Primarily a biography of Migge, an important landscape architect for German modernism, it also reveals the importance of ecological thinking within German modernism. Haney, a stage one coordinator and design tutor at the University of Kent, in Canterbury, is an architect with professional experience in historic building conservation, primarily on the East Coast.

'90s

The Arkansas Studies Institute in Little Rock, part of the Central Arkansas Library System, was one of five recipients of an American Institute of Architects and American Library Association Library Building Award. The American Library Association and Library Administration and Management Association created this award to distinguish accomplishments in library architecture. **Reese Rowland** (B.Arch. '90), a principal with Polk Stanley Wilcox Architects in Little Rock, was the project designer. **Joe Stanley** (B.Arch. '69), **David Porter** (B.Arch. '82), Ed Sergeant and **Sarah Bennings** (B.Arch. '04) round out the architectural design team. The project combines three buildings from three different centuries and construction types, weaving together two old warehouses and a new archive addition. It is the repository for 10 million historic documents and the papers of seven Arkansas governors, including President Bill Clinton.

Jerany Jackson (B.L.A. '92), department head of special services at Great River Associates, in Springfield, Mo., served as the project landscape architect for the Jordan Creek Daylighting Project in Springfield. The design provided bank stabilization, lower maintenance and the creation of habitat in the urban environment. More than 5,000 native plants were planted by volunteers in this urban stream corridor project, which won the 2009 Springfield Planning and Zoning Landscape Award.

Aaron Ruby (B.Arch. '97), who founded Ruby Architects Inc. in 2006, has finished reconstruction of the 1823 William Woodruff Print Shop on the grounds of the Historic Arkansas Museum in Little Rock. This reconstruction attempts to place back on its original site the brick building where Woodruff lived and operated his printing business when he first moved there in 1821. The original federal-style, two-story brick building was mistakenly torn down in 1939, and the museum for years had wrongly interpreted another nearby brick structure as Woodruff's print shop. Woodruff founded the *Arkansas Gazette*, the longest running newspaper west of the Mississippi until 1991, when it was bought by and consolidated with the *Arkansas Democrat*.

Jason Ward (B.Arch. '97), who got his Master in Architecture at Harvard University in 2005, is an assistant professor in the College of Architecture, Art and Design at the American University of Sharjah, United Arab Emirates, where he has taught since 2010. In June, he participated in the Ghost 13 International Architecture Conference in Nova Scotia, Canada. He co-taught a workshop with Swiss architect Michele Arnaboldi at American University earlier this year. His current projects include a private residence in New Mexico and a competition proposal investigating the redevelopment and expansion of an existing high-rise structure in New York.

A May 22 tornado devastated Joplin, Mo., where **Chad Greer** (B.Arch. '98), is a principal at Corner Greer & Associates Inc. The F-5 tornado was on the ground for 20 minutes and traveled 13 miles. It took 160 lives in that city of 50,000, and caused an estimated $150 million in damages to Joplin schools, including Joplin High School. The firm's immediate assignment was to renovate an existing 95,000-square-foot big box retail space. With design input from students and staff, the firm also collaborated with national design firm DLR Group to adapt the space into a temporary high school for 1,200 11th and 12th grade students. The space had to be designed and built in less than three months, to be ready for students to start school on Aug. 17.

Joplin High School project

Christie Michelle King (B.Arch. '98) is a senior associate at the Fayetteville office of Wittenberg Delony & Davidson Inc.

Luminescent Limacon

Andrew Saunders (B.Arch. '98), an assistant professor of architecture at Rensselaer Polytechnic Institute in New York, received his Master in Architecture from the Harvard Graduate School of Design. In 2004, he was awarded the SOM Research and Traveling Fellowship for Masters of Architecture to pursue his research on the relationship of equation-based geometries to early 20th-century pioneers in reinforced concrete. His current practice and research interests lie in computational geometry as it relates to emerging technology, fabrication and performance. He is working on a book using parametric modeling as an analysis tool of 17th-century Italian Baroque architecture. Most recently, he won the ACADIA international fabrication competition for the production of the Luminescent Limacon. The design for this lighting fixture was inspired by Flemish baroque portraits of the Dutch ruff and builds on computational and material research from his seminar "Equation-based Morphologies."

Josh Bergman (B.Arch. '99), a project architect at John Ronan Architects in Chicago, recently completed a new high school, Gary Comer College Prep, for the underprivileged on the city's South Side. The project was featured in *Architectural Record*, the *Chicago Tribune*, and online on *Arch Daily*. It was honored with the 2010 Patron of the Year Award from the Chicago Architecture

Foundation. Bergman also helped develop a proposal to address Chicago's deteriorating elevated train system, which will be included in the forthcoming publication and exhibition "Visionary Chicago Architecture." His Chapel of St. Ignatius Loyola won the 2010 Best of Year Award from *Interior Design* magazine and a 2010 AIA Interior Architecture Award.

The Hilton Irvine
Photo by Michael Wilson

'00s

Jenny L. Tredway (B.I.D. '00), an interior designer at Leo A. Daly in Dallas was on the team that designed the Hilton Irvine in Irvine, Calif., updating the aesthetic and the usability of the public spaces of this airport hotel. The project received first place for Commercial Hospitality – Service in the ASID Texas Chapter Legacy of Design Competition in 2008. She was also on the team that updated the Frenchman's Reef and Morningstar Resort Marriott Beach Resort, a hotel on St. Thomas, in the U.S. Virgin Islands. They renovated the hotel guestrooms, the spa and fitness center, the restaurant, bar and pool.

In 2006, **Kimberly M. Butt** (B.Arch. '00) and her extended family took up the task of returning the residence at 77 Scenic Ave., in Point Richmond, Calif., to its historic exterior appearance and updating the interior. The project was done according to the Secretary of the Interior's Standards, since the 1904 Victorian cottage is a contributing structure in the Point Richmond Historic District, which is listed on the National Register of Historic Places. The project won a 2011 rehabilitation/preservation award from the City of Richmond Historic Preservation Commission. She works part time doing preservation architecture and architectural history. Her husband, **Andrew Butt** (B.Arch. '97), is a principal at Interactive Resources and works primarily on government and educational buildings, including the modernization project of two local elementary schools.

Gros Ventre West Residence

In 2008, **Heath Kuszak** (B.L.A. '01) started Agrostis Inc. in Jackson, Wyo., with business partner, Jason Snider. The Gros Ventre West Residence, high atop West Gros Ventre Butte in Jackson Hole, is nestled on the edge of an existing mature aspen stand. Several hundred trees and shrubs were brought in around the house, making the residence become part of the landscape instead of being perched on its edge. At his previous firm, Kuszak was project manager of a project that won a 2009 ASLA Honor Award for Residential Design.

Timothy W. Maddox (B.Arch. '02) was one of 21 architects, artists, designers and craftsmen noted as a "New Face of Southern Style" in the August/September 2010 issue of *Garden & Gun* magazine, which is focused on Southern style and culture. Dubbed "The Modernist," Maddox was one of three representing the field of architecture in the feature highlighting the South's next generation of design talent. His work combines the old and the new, designing rigorously modern buildings that incorporate local, vernacular forms and elements. Maddox, along with fellow architect Tim de Noble, is a principal at deMx Architecture in Fayetteville. Maddox is a second-generation architect and frequently collaborates on projects with his father, Jim Maddox, who practices in Jonesboro.

In 2008, **Chris Baribeau** (B.Arch.'03) and **Josh Siebert** (B.Arch.'02) founded Modus Studio in Fayetteville, where they are both principal architects. In fact, the firm is made up entirely of alumni: **Jason Wright** (B.Arch.'04), also a principal, **Chris Lankford** (B.Arch.'03), **Austin Chatelain** (B.Arch.'06), **David Mcelyea** (B.Arch.'06) and **Graham Patterson** (B.Arch.'11). A recent project, Eco Modern Flats, has been featured in publications such as *Arkansas Business*, *At Home in Arkansas* and *CitiScapes Metro Monthly*. The project is a complete green renovation of an existing 96-unit apartment complex, the former Glendale Apartments, in downtown Fayetteville. This project is the first LEED for Homes: Multi-family project and the first Platinum level LEED project in the state. The site has four existing apartment buildings, about 15,500 square feet each, constructed between 1968 and 1972.

Charlie Mears (ARSTBS, '04), of Absolute Home Services in Bella Vista, designed a wine cellar for clients in Rogers. The cellar, which holds 1,780 bottles and stores half-case wooden boxes, is climate controlled for humidity and temperature. The custom designed cabinetry is unstained mahogany with two styles of aluminum divider systems. He acquired this project after donating his design/planning services to a charity auction.

As an associate at Corgan Associates Inc. in Dallas, **Jill Ibison Vessels** (B.I.D. '04) has managed large-scale

Bank of America Plaza

interior design projects, with a project portfolio that includes law firms, banking institutions and major corporate headquarters. One of her first projects with the firm was a complete building remodel, addition and new parking structures for the downtown Dallas Bank of America Plaza – a 1.9 million-square-foot, multi-use facility. Her interest in sustainability is evidenced in the interior design of Oncor's new headquarters, scheduled for completion this fall. This project transformed a vacant 315,000-square-foot facility into a global headquarters, with a large data center, community experience center, fitness facility, training complex, severe emergency center, open concept office space and executive floor. Oncor plans to submit the project to the USGBC for LEED Gold certification for Commercial Interiors.

The Great Hall at Pelham Bay

Paige Byrd (B.I.D., '06), a senior project interior designer at Thiel and Thiel Inc. in the Dallas/Fort Worth area, has worked on myriad projects, including historic restoration/preservation, hospitality service projects, multi-family new builds and renovations, tenant development and pediatric medical. The 1939 Pelham Bay Golf Club, which had fallen into disrepair from years of neglect, was renovated to its original Art Deco styling. It won a first place Historic Restoration/Preservation award in the 2010 DesignOvation and a second place Historic Restoration/Preservation award in the 2010 Legacy of Design, both from the Texas chapter of ASID. Byrd also designed the Preserve at Catons Crossing, a new multi-family complex, located near Washington. The design, which combines traditional interior detailing with transitional and contemporary furnishings and lighting, also won a first place Commercial Singular Space award in the 2010 Legacy of Design.

Zack Cooley (B.Arch. '06), a junior architect at Diller Scofidio + Renfro in New York, is working on the Broad Museum, next to the Walt Disney Concert Hall (a Frank Gehry design), in downtown Los Angeles, which will house the client's extensive modern and contemporary art collection. The design concept is "the veil and the vault" – with the vault housing the bulk of the collection and the galley space, with a veil that wraps the building and creates skylights and light filters for the light-sensitive work. It's scheduled to open in summer 2013. With **Peter Bednar** (B.Arch. '06), Cooley recently won first place in the Ideas on Edge competition, with a redesign of the Parramatta, Australia, waterfront, plus ideas for its growth and development.

The Broad Museum

Ben Emanuelson (B.Arch. '06) is owner and chief executive officer of the website www.carbonfiberarchitecture.com, created to inform a global collective of artists, architects, designers and engineers on the positive properties of carbon fiber composite materials. It is visited by professionals and university students from around the world. Carbon fiber forms and spaces are featured on emanuelsonarch.blogspot.com. His gallery of art, sketches and sketchbook drawings are at emanuelsongallery.blogspot.com.

Lauren Anne Ratley (B.Arch. '07) is an intern architect with Ruby Architects Inc. in Little Rock.

Angie Carpenter and **Emily Baker** (both B.Arch. '07), both graduate students at the Cranbrook Academy of Art in Bloomfield Hills, Mich., participated in Ghost Lab, a two-week summer design/build internship directed by acclaimed Nova Scotia architect Brian MacKay Lyons. This year's program featured a conference to explore the ideas that have emerged from the design/build workshops and from his architectural practice. Participants included theorists Juhani Pallasmaa and Kenneth Frampton; Pritzker Prize-winner Glenn Murcutt; and Marlon Blackwell, architecture department head.

Seattle planning design

Ben Trantham (B.Arch. '09), a graduate student in regional and city planning at the University of Oklahoma, was on a team from that university that was one of four finalists in the Urban Land Institute's Gerald D. Hines Student Urban Design Competition. This year, 765 students constituting 153 teams from 60 universities in the United States and Canada participated in the ninth-annual competition, which addressed Seattle's traffic congestion and sprawling network of auto-oriented neighborhoods and infrastructure.

'10s

Matt Gray (ARSTBS '10), a Savannah College of Art and Design graduate student in furniture design, participated this June in the NeoCon World's Trade Fair, a showcase of wares from top industrial and furniture design firms worldwide at the gigantic Merchandise Mart in Chicago. Gray designed "Bench Rack," secure bicycle storage combined with seating. The final model was fabricated from bent tubing DuPont Corian by Surface Solutions in Savannah. With around 40,000 attendees, this year's interior design event displayed thousands of new products from big companies and individual designers in more than 700 exhibits.

WVUE TV Station Headquarters

Cydney Jaggers (B.Arch. '10) is an intern architect at Eskew Dumez Ripple, a New Orleans boutique design practice that produces a wide range of award-winning projects that draw inspiration from the rich cultural and architectural heritage of that city. She has worked on the Ochsner Clinic's North Campus Expansion, which includes a research laboratory and patient care clinic, and the WVUE TV Station Headquarters at Champions Square, a new television studio within a multi-use project adjacent to the Louisiana Superdome.

Following graduation, **Raquel Mayorga** (B.Arch. '10) spent a year as an intern architect at Olson Kundig Architects in Seattle.

Addison Bliss and **Daniel Kuehn** (both B.Arch.'11) are intern architects at 3GD, a design/build firm in Rogers, started in 1997 by Rich Brya and Porter Winston. **Danny Haynal** (B.Arch. '11) also worked there this summer. The alumni have worked on a house at Willow and Cleburn streets in Fayetteville and two others near Beaver Lake and are making concrete countertops for Eco Modern Flats in Fayetteville.

San Francisco 49ers stadium

As an intern architect at HNTB in Kansas City, **Tyler Cukar** (B.Arch. '11) is working on a new 68,000-seat football stadium for the San Francisco 49ers, located in Santa Clara, Calif. The stadium has many sustainable aspects, including a green roof with solar panels, bicycle parking and innovative building control systems. The design is light, airy and open, providing views to the playing field as well as the streets, plazas and the surrounding Silicon Valley mountains. The main entry plaza at the northwest corner of the stadium will be open to the public year-round, offering places for casual refreshments and shopping.

The Whole Person

Chase Pitner (B.Arch. '11), an intern architect at 360 Architecture in Kansas City, is helping design a comprehensive renovation of the 630,000-square-foot world headquarters for Black and Veatch, an engineering and construction leader, in Overland Park, Kan. The design includes the addition of a sustainable entry pavilion, with native landscaping and a green roof outside, and multifunctional spaces for employee and client interaction inside, as well as a complete interior redesign. The firm's design for The Whole Person will allow the company to consolidate its four current metro offices and 90 staff members, many of whom have disabilities, into one 35,000-square-foot midtown location with office areas and meeting and community rooms. The firm is teaming up with University of Arkansas faculty members Jennifer Webb (interior design) and Brent Williams (rehabilitation education) to transform the former underwear producing garment factory into a demonstrative example of universal design.

Chase Pitner and **Tyler Cukar** (both B.Arch. '11) entered the For the City/By the City competition, sponsored by the Institute for Urban Design. Architects, designers, artists and urbanists from across the globe were asked to pick one of 500 ideas proposed by New Yorkers about improving their city and to respond to it in a graphic way. Ideas were to be displayed in New York at the first-ever Urban Design Week in September 2011 and published in *An Atlas of Possibility for the Future of New York*. With idea number 173, the pair proposed that an empty lot on the edge of Manhattan's lower east side become a usable space for a new theater or art space.

Idea No. 173

The museum store at Crystal Bridges Museum of American Art

Marlon Blackwell served as the University of Virginia's Thomas Jefferson Chair in Architecture in the spring 2011 semester. He presented lectures at the University of San Francisco in Quito, Ecuador, and at the Ghost 13 International Architecture Conference in Halifax, Nova Scotia, Canada. He was chairman of the national AIA/ALA Library Building Awards jury and served on juries for the South Carolina AIA Awards, *Contract* magazine Interiors Awards, Kansas City AIA Awards, *Residential Architect* Design Awards, and Chicago AIA Interior Design Awards. His Fayetteville-based firm designed the 2,800-square-foot museum store for Crystal Bridges Museum of American Art, slated to open in November in Bentonville. His firm's designs were part of the exhibition "Design Competition: New Cottages at Fallingwater" at the Heinz Architectural Center of the Carnegie Museum of Art in Pittsburgh. His firm also designed an addition and provided master planning for Washington University in St. Louis' design school and completed a pro bono tenant fit out for the Fayetteville Free Health Clinic. His firm's work was featured in *Architectural Record*, *The Architects Newspaper*, *Azure*, *Architect*, the *Encyclopedia of Detail in Contemporary Residential Architecture*, *Golf People*, the online *Archicake Daily* and the blog *ArchDaily*. Blackwell was included in the architecture and engineering category of the *Arkansas Business* Power List, which highlighted 192 leaders in 20 industry categories. He was also featured in *Arkansas Life* and was on "The Short List: 50 Architects We Love" in *Residential Architect*. His firm won four of eight design awards presented by the Arkansas Chapter of the American Institute of Architects in 2010. Blackwell's work was recognized at the 2011 AIA convention in New Orleans with two Gulf States Regional AIA Design Awards. In addition, the Porchdog House was one of 14 winning entries in the inaugural *Architectural Review* House competition.

Mark Boyer was co-author of "Evaluation of nutrient concentrations in runoff water from green roofs, conventional roofs and urban streams," an article published in *Transactions of the American Society of Agricultural and Biological Engineers*. "Urban slums in sub-Saharan Africa: understanding their origins/evolutions and methods for improvement," by Boyer and Honors College student Leanna Medal, was included in the Interdisciplinary Themes Journal, Vancouver, British Columbia. The paper was also delivered by honors student and lead author Medal at The Planned World: Urban, Rural, Wild International Conference. Boyer, who was promoted to full professor, received the Outstanding Faculty Mentor Award from the University of Arkansas for his work with student Leanna Medal on a SURF grant.

"Verna Cook Garvan: Time in a Garden," an article by **Judy Brittenum**, associate professor, was accepted by the *Arkansas Historical Quarterly*. Brittenum also presented the lectures "City in a Garden: Lt. Robert R. Stevens and Olmsted Firm at Hot Springs National Park" and "In Search of a Better Professional Practice Course" at the Council of Educators in Landscape Architecture conference in Los Angeles. She presented the lecture "What War Has Joined Together: Samuel Fordyce's Union Army Experience and Its Influence on Hot Springs, Arkansas" to a meeting of the Arkansas Historical Association. She was named an Outstanding Faculty member by the University of Arkansas Associated Student Government.

John Crone presented the lecture "Bicycle-Pedestrian Systems Research and Design for Urban Nature" at the Council of Educators in Landscape Architecture Conference in Los Angeles, and completed research and grant work for a multi-use paths study with the College of Engineering.

Karen Dooley joined Garvan Woodland Gardens as the new director of development. She received a bachelor's degree in English from Southwestern at Memphis (now Rhodes College) and a master's degree in journalism from the University of Missouri. She later received her Juris Doctor from the University of Memphis.

"Garden Walls in China: Culturally Definitive or Commonplace?," an article by **Kimball Erdman**, was included in the proceedings of the Council of Educators in Landscape Architecture conference in Los Angeles. Erdman also presented the lecture "Beck Mill Cultural Landscape Masterplan" at the Alliance for Historic Landscape Preservation meeting in Fort Worth, Texas. He was awarded the Howell Vancuren Teaching Award in Landscape Architecture.

As a member of the program committee for the Arkansas chapter of the U.S. Green Building Council, **G. Marie Gentry** developed programs for 2011. She reviewed abstracts for the Interior Design Educators Council's annual International Conference.

Ethel Goodstein-Murphree published the chapter "Fay Jones" in the *Grove Encyclopedia of American Art*, (Oxford University Press, 2011) and in *Grove Art Online*. The paper "In Memoriam, Carlson Terrace, 1957-2007" was published in the *Journal of the National Council on Preservation Education*. She presented the lecture "The Mid-Century Modernism Initiative" at the AIA Arkansas Chapter annual meeting in Little Rock.

The paper "They Like it Fine: Life at Clover Bend, Arkansas' Farm Security Administration" by **Gregory Herman** was accepted into the Southeast Society of Architectural Historians conference in Chattanooga, Tenn. His paper "Dateline Arkansas: Farm Security Administration Resettlements" was accepted into the American Culture Association conference in San Antonio, Texas. He won the Outstanding Achievement in Preservation Education Award from the Historic Preservation Alliance of Arkansas. He was a member of the team, with the University of Arkansas Community Design Center, that won an American Architecture Award for *Visioning Rail Transit in Northwest Arkansas* from the Chicago Athenaeum.

Jeffrey Huber lectured at Mississippi State University on University of Arkansas Community Design Center work. He also presented lectures throughout the state on low impact development to the U.S. Green Building Council, Illinois River Watershed Partnership, Division of Agriculture and Public Policy Center at the University of Arkansas at Little Rock, and Northwest Arkansas Development Conference.


The Teen Library at Fayetteville Public Library

Bob Kohler recently completed the expansion and renovation of the second-floor Teen Library at the Fayetteville Public Library, with a new computer lab, gaming area, project room and several communal spaces. The soaring roofline of the space is a dynamic backdrop for the new overhead elements employed in the design. Several public input sessions and a charette were used to inform the design. Consistent with the building's 2005 LEED Silver designation, the design and construction process used sustainable materials.

K. Lewis became the new administrative specialist for the school in July.

"Building Recombinant Ecologies: Triangulating Policy, Models, and Design in Urban Infrastructure," a chapter by **Stephen Luoni**, was published in *New Directions in Sustainable Design* (Routledge, 2010). A story about him and the UACDC was published on places.designobserver.com. Luoni, who was promoted to Distinguished Professor, gave lectures in Austin, Seattle, Springfield, Mo., and Sharjah, United Arab Emirates, and was a visiting design critic in Tempe, Ariz., Ann Arbor, Mich., and Mexico City.

Sara Milford, formerly the administrative specialist for the dean's office, became the administrative specialist for the landscape architecture department in April.

Nann Miller was initiator and coordinator of the Service-Learning Network for the Interior Design Educators Council and was an abstract reviewer for the IDEC annual International Conference.

The university began offering an undergraduate minor in sustainability for students this fall. **Tahar Messadi** is co-director of the sustainability program, along with Stephen Boss, director of the university's environmental dynamics doctoral program. Messadi completed two research reports titled "Daylight Analysis and Design in Vol Walker Hall: Renovation and Extension" for Marlon Blackwell Architect. Messadi's paper "A Multidisciplinary Model for an Undergraduate Minor in Sustainability at the University of Arkansas" was accepted into the Association for the Advancement of Sustainability in Higher Education conference in Denver.

Santiago R. Perez published the chapters "Towards an Ecology of Making" in *Material Processes in Architectural Production* (Routledge, 2011) and "Cardboard: Structural & Material Innovation" in *Outside the Box: Cardboard Design Now* (Black Dog Publishing, 2010). Perez was an invited panelist for the High Performance Craft Symposium at the University of Washington College of Built Environments, in Seattle. His paper "M.I. Material Intelligence" was part of the Creating/Making Forum Proceedings at the University of Oklahoma College of Architecture, in Norman.

Peter Rich, of Johannesburg, South Africa, is the visiting 2011 John G. Williams Distinguished Professor. He is one of the leading proponents of a contemporary African architecture, a fusion of modernism and tradition borne from a deep understanding of African tribal vernacular. He received both his bachelor of architecture and master of architecture from the University of the Witwatersrand, where he has taught architectural theory and design since 1977. Rich has won several National Awards from the South African Institute of Architects and has lectured across South Africa and internationally.

Pia Sarpaneva presented the commentary "Segundo Laboratorio Historia de la Arquitectura Moderna" at the Universidad Marista de Merida in Mexico. She presented the lecture "Student Work" at the Rhode Island School of Design, in Providence.

The paper "The So-Called Primitive Hut: The Politics of Boughs in Pre-Modern European Architecture" by **Kim Sexton** was accepted into the annual meeting of the Southeast Society of Architectural Historians in Chattanooga, Tenn. Her paper "Embodied Space and the Early Christian Circus Basilica" was accepted into the College Art Association Conference in New York. She reviewed the book "Politics, Civic Ideals, and Sculpture in Italy, c. 1240–1400," by Brendan Cassidy, in *Speculum* 86, no. 1.

Jeff Shannon was named one of the 25 "most admired educators" of 2011 in *DesignIntelligence* (see p. 9).

Carl Smith presented "Northwest Arkansas and the Response to the Sustainable Urbanism Challenge" at the Council of Educators in Landscape Architecture conference in Los Angeles. Smith coordinated the installation of "Blockbuster," a public art and outreach demonstration of compact suburbia, at the Fayetteville Public Library. Smith was awarded the Tau Sigma Delta Silver Medal for Outstanding Contribution to Landscape Architectural Education. Smith and **Tahar Messadi** attended the Ninth Annual Leadership Summit on Sustainable Design, held by the Design Futures Council, in Atlanta.

In the spring 2011 semester, **Korydon Smith** served as a visiting professor at the University at Buffalo, in New York. He taught a graduate-level architectural design studio, in the program's "Inclusive Design" research group, and completed the manuscript for an architectural theory book. He also worked with Beth Tauke, a professor, to develop a book proposal regarding "Diversity and Design," which discusses the reciprocal relationship between various design disciplines and various aspects of social diversity. Smith is also co-editor, with Wolfgang Preiser, and wrote chapters for the *Universal Design Handbook* (second edition, McGraw-Hill, 2010). He presented the paper "American Dreams and Realities: Housing in Small-town Middle America" at the Universal Design Summit in St Louis. He also presented a lecture on innovative housing at Arc, in Orlando, Fla., and one on inclusive design in the urban South at Florida A & M University, in Tallahassee.


Emptiness (and Infinite)

Emptiness (and Infinite), mixed media on linen, was part of **Laura Terry**'s one-person exhibit, "Seeds and Stars," displayed at Brick House Kitchen in Fayetteville. She presented "Natural State," a one-person exhibit and lecture, at the Historic Arkansas Museum in Little Rock, and was among five finalists for an Individual Artist Grant in the Works on Paper category from the Arkansas Arts Council. She published the chapter "Camp Aldersgate: A New Model for Architectural Education" in the *Universal Design Handbook* (McGraw-Hill, 2010).

Alison Turner and **Katie Zweig** conducted a summer 2010 design academy for 29 eighth- and ninth-grade girls, funded by the University of Arkansas Women's Giving Circle.

Davide Vitali, director of the University of Arkansas Rome Center, hosted a dedication Oct. 1 for its new home, a 7,000-square-foot space in the Empire wing of Palazzo Taverna. The expanded space will facilitate more partnerships with other universities, which currently include Auburn University, Philadelphia University and Rensselaer Polytechnic Institute in New York. The University of Arkansas' Fulbright College of Arts and Sciences was the first partner with the architecture school in 2000.

Catherine Wallack is the architectural archivist for University Libraries. Working in Mullins Library, she oversees the papers and drawings of Fay Jones, Edward Durell Stone, Warren D. Segraves and Albert O. Clarke.

Jennifer Webb was awarded the Joel Polsky Prize for *Just Below the Line: Disability, Housing, and Equity in the South*, by Webb, **Korydon H. Smith**, and Brent T. Williams, which was published by the University of Arkansas Press, in collaboration with the school. The $1,000 prize is given by the American Society of Interior Designers Educational Foundation. With Smith and Williams, Webb also wrote the introduction to the *Universal Design Handbook*, co-edited by Smith (McGraw-Hill, 2010). Webb was nominated for co-director of the Wally Cordes Teaching and Faculty Support Center. Webb, who serves as the Southwest Regional Chair of the Interior Design Educators Council, was also chairman of the 2011 IDEC International Student Design Competition and a member of the IDEC 2011 International Conference Committee. She helped facilitate the 2010 International Federation of Interior Architects/Designers Think Tank, hosted by the school in August, and submitted the research report "Design Futures: The Interiors Entity Regional Report" to the International Federation of Interior Architects/Designers.

Leading by Example

Billy Fleming didn't take any time to rest after graduating with a bachelor of landscape architecture in May. Instead, he went straight to an intern position at the University of Arkansas planning office before heading to the University of Texas at Austin this fall.

Fleming, the son of Bill and Jacky Fleming of Fort Smith, is the first student in the architecture school known to serve as president of the university's Associated Student Government. He said running for office was the best decision he made in college, one that helped him prepare to enter graduate school and eventually the work force. "It also gave me a chance to really give something back to campus that I probably couldn't have done at that kind of scale in any other role."

Leading a team of fellow officers, Fleming took on several initiatives, in areas of development, sustainability, service outreach and student advocacy. With development, ASG handed out its first-ever scholarships funded by private money.

In student advocacy, Fleming and fellow student leaders focused on setting up a student lobby network for higher education – dealing with issues like the federal Pell Grant funding and state Legislature issues such as the campus firearm carry laws and appropriation considerations. They did call-in days to the governor's office and to state legislators and made lobbying trips to Little Rock and Washington.

They also formalized the Foundations of Sustainability minor, which is administered through the Office of the Provost and co-directed by professors Stephen Boss and Tahar Messadi. Fleming was the only student to serve on the committee that researched and designed the curriculum for the minor, which is being offered for the first time this fall. This is important because today's employers expect college graduates to understand the complexities of sustainability, Fleming said. After an overview course, there are specific tracks within the minor: social systems, natural systems, built systems and managed systems. A student can focus on one track, or take courses from several for a broader education.

Also, ASG spent money for the first time on a sustainability project, helping to fund Earth Cups, a composting project that allowed them to take pre-consumer waste from all campus dining facilities and turn it into compost.

For service outreach, they engaged college students with elementary school children through the "I Pledge an Hour" program. One day a week, each college student visited one of the neediest elementary schools in Fayetteville and helped a student with reading and homework.

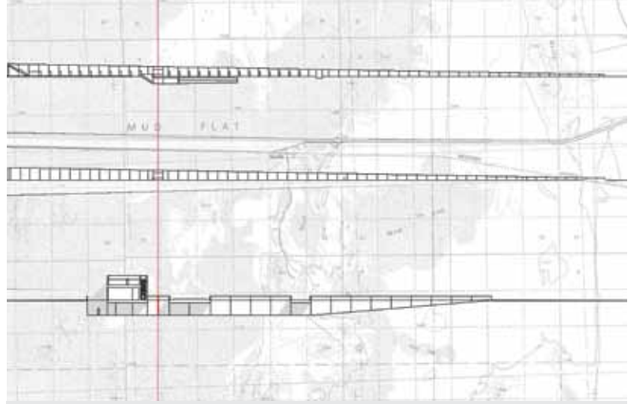
Billy Fleming stands with his mother, Jacky Fleming, at the reception for the Henry Woods Student Leadership Award.

Fleming, who was often seen around campus wearing a suit, went from owning one suit prior to his presidency to having a closet with three suits, two blazers and 10 ties. To manage everything, Fleming compulsively used Outlook and Exchange, scheduling his entire day, often including bathroom breaks. Before the start of each week, he reviewed upcoming meetings, prepared materials and set timelines. His cell phone provided reminders. Despite his hectic schedule, he only overbooked once when a meeting wasn't on Outlook.

Graduating with a 3.2 GPA, Fleming also garnered some impressive recognition this past year: the Alpha Rho Chi medal from the school; the Henry Woods Student Leadership Award from the university; and the Senior Honor Citation from the Arkansas Alumni Association. Though humbled and pleased by these honors, he said "it's as much a reflection of you as it is the people around you."

He chose his graduate school because the dean, Frederick Steiner, is a planner, something rare in architecture schools. He said the program and school are both impressive, and research and community outreach opportunities are accessible to graduate students.

In the future, Fleming would like to do infrastructure and land-use planning in other areas of the world, such as Iraq or Afghanistan. His undergraduate work was based in the Middle East. "I've always been drawn to how design and planning interfaces with that sort of perpetual conflict."



Above: Section drawings of the rest area designed for the intersection of the Great Salt Lake Desert and Interstate 80 in Utah. Right: Joey Weishaar.

Prize-Winning Design

Joey Weishaar wasn't necessarily trying to win when he and everyone else in his spring Design 6 studio entered the 2011 Lyceum Fellowship Competition, a fellowship that allows architecture students to travel. About 40 students turned in projects the day before Spring Break.

The Lyceum Fellowship was established in 1985, with a design competition conducted annually since 1986. The University of Arkansas has participated since 2008 and was one of only 15 schools invited to participate this year. Weishaar, now a fourth-year architecture student from Fayetteville, is the second student from this university to win a prize. (Ryan Wilmes won a merit award in 2008.) Weishaar's design won second place from about 250 total projects submitted in this year's competition. The second-place Lyceum fellowship comes with $7,500 for travel.

Many constraints were given by the competition's project description, which included the program and site: a rest area in northwest Utah, west of Salt Lake City. Weishaar and other students were given a different program on the same site in their fall semester studio, to get them thinking about desert architecture. Then, in the spring semester, they focused on large-scale operations that fit in the climate and pure expanse of the region. Students also researched land art installations by Robert Smithson, Michael Heizer, Walter de Maria and others to see how they dealt with this area type.

Mark Weaver, a principal architect with Hnedak Bobo Group of Memphis, Tenn., stands with students Elsa Lo, Ben Cruce and Andrew Arkell by their award-winning design. The students' concept for an urban cemetery that emphasized the design process won the $5,000 prize in this year's Hnedak Bobo Group International Design Award.

Even with that basis, it took Weishaar a while to formulate his design. "There's nothing on this site that gives it any sort of organization or scale," Weishaar said. Working under assistant professor Santiago R. Perez, Weishaar established early on that he wanted to emphasize the site's flatness, particularly in the way in which objects above the horizon were expressed.

Early on, he made tiny cardboard flaps on the model and shone light on them from different angles, observing the length of a shadow cast by a flap raised just a few millimeters. He eventually took that strategy and really elongated it.

In Weishaar's design for a rest area at the intersection of the Great Salt Lake Desert and Interstate 80, one end of the structure starts at ground level and eventually rises, over a distance of 960 feet, to a 19-foot height. That's a length of more than three football fields. He only designated 250 feet of the space with programming – a rest area with a café, motel and restrooms. The remainder is filled with dirt from construction infill.

Movement within occurs through walking, mostly through the use of ramps. Visitors enter in the middle, where they're only 125 feet from either extreme of the interior space. If they want to walk the entire 960-foot length of the structure, they can walk alongside it or ascend the gradually sloped roof. The structure serves as an overlook to the expanse of this dry region, which has no vegetation and lots of sky. The area experiences some snow, little rain and seasonal flooding, so the important functions of the building sit above ground level, where they can be accessed year-round.

Weishaar often eliminates elements until the resulting design solves more than one problem. With this, he added an extra outer wall to the side with the motel room doors – to serve as a barrier from the highway, hide the rooms from the road and provide shade for people walking to their rooms. It allowed him to raise the outer wall to the roofline to form a handrail and provided a space in which to tuck a stairway.

Kathryn Dean

Inverted Warehouse/Townhouse, New York.
Photos by Paul Warchol.

Architect Kathryn Dean is inspired by things that are internal and psychological in the connection she makes with her clients. The resulting architecture is about their relationship and the details they share.

With her private and residential commissions, the client usually has a strong personality. This is often easy to discern from the site they choose for their home. Dean enjoys understanding this very intimate and personal space. "You actually become a richer and more interesting person to yourself, the more people you deal with."

Dean, a principal with Dean/Wolf Architects in New York, will present a Sept. 26 lecture, drawing from the firm's first monograph, *Constructive Continuum.* She'll discuss projects such as Spiral House in Armonk, N.Y. The aggressiveness of her client – and his willingness to let them dynamite the site to deal with a 30-foot rock formation – brought out her own aggressiveness. She responded to his personality with her design.

Dean grew up on a farm in North Dakota – miles between towns of 750 and 500 people. The rural feel complemented the landscape, which had been scraped flat, being the bottom of a glacial lake. Sparse landforms included a big rock and a dip in the land that collected water and nurtured trees. "I always had a thing about places. In that kind of landscape, there's very little you can find as a place," she said.

Her mom was a musician, and Dean expressed herself through dance. But it was a high school home economics trip that introduced her to homes designed by the Fargo firm Mutchler Twitchell and Lynch, and inspired her to become an architect. Not one to make decisions lightly, she researched a career textbook. Laughing, she recalled that she was already good at art and math, and figured she could live on the average $75,000 salary.

When Dean started architecture school at North Dakota State University, she was a member of the second class that admitted women to the school and entered a rather sexist environment. She changed her major to home economics, but returned to architecture as a junior, and finished in two and a half years by attending summer sessions – one of three female architecture students in her 1981 graduating class.

Pursuing her master's degree at the University of Oregon, Dean was inspired by professors, including Gary Moye, who'd worked for Louis Kahn. She also met her future partner and husband, Charles Wolf, in Moye's studio.

At the end of 1983, Dean moved to New York, convinced that it was one of the places she'd be able to hear great lectures and continue learning. After finding some work during a tough economy, she applied for and got the Rome Prize Fellowship. She spent about 18 months working and traveling in Egypt, Turkey, Greece, Italy, France, Germany, the Netherlands and Scotland. "We saw every building and every museum there was to see."

While Wolf, who accompanied her, took countless photographs, she spent hours drawing. Through this, she learned about the intertwining of place, climate and culture. "When you see it back to back, you really start to understand how architecture creates culture."

After graduate school, she felt she knew all the rules about how architecture was made, but she wanted that inspiration to come from another place. Living at the American Academy, she learned from a sculptor how to create from the inner self, rather than from external influences. "He taught me about what expression was."

As a practitioner, Dean became very interested in how people live. "Everybody lives differently, and everybody has a different way to be happy. Habits and habitation are obviously related. I'm interested in how people choose to structure their space, and, thus, their lives."

As of three years ago, she also became director of the Graduate School of Architecture and Urban Design in the Sam Fox School of Design and Visual Arts at Washington University in St. Louis. In that role, she hosts visiting critics and visits architecture with them. She's been seeing that architecture with a fresh eye, continuing to learn and to be invigorated. "I'd forgotten how wonderful it is to see really good buildings."