

2013

## Re:View, 2013

University of Arkansas, Fayetteville. School of Architecture

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# re:VIEW

2013 • FAY JONES SCHOOL OF ARCHITECTURE • UNIVERSITY OF ARKANSAS



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To view our blog, Form Plus Function, visit <http://designblog.uark.edu/> or scan this code.

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UNIVERSITY OF ARKANSAS



Top: Architecture student Hector Bello took this photograph, "Screen of Trees," in a course that used photographic inquiry as a tool for researching sites. Work by Bello and the other students was part of the exhibit "Siteworks: A Discovery of Place," which was displayed in February in the Anne Kittrell Art Gallery on campus.

Above left: In May, students from all three disciplines held a Beaux Arts Ball, a social event for students, faculty and local professionals, at the UARK Bowl on Dickson Street. After dining on tacos, student groups competed to create the tallest design using only dried pasta, duct tape, string and a marshmallow.

Above right: Ninth-grade students learned the basics of architecture, landscape architecture and interior design during the school's summer design camp in June. Landscape architecture professor Phoebe McCormick Lickwar, left, and teaching assistants Ashley Sullivan and Hillary Ramsay talk with Gracie Musgrove about her design.



Right: Architecture professor Laura Terry captured this view of a small street leading to the University of Arkansas Rome Center at Palazzo Taverna. Read more about Terry and her role with the Rome study abroad program in the new school blog at <http://designblog.uark.edu/> or scan this QR code.

## | CALENDAR |

### Exhibits

Contact Chuck Rotolo at 479/575-4903 for information regarding the schedule and location of rotating exhibits of student, faculty and guest work for this coming year.

### Save the Date

**September 12-13**  
Advisory Board Meeting  
Fayetteville  
Contact: Stephanie Bukoski  
479-575-4945  
sbukoski@uark.edu

**September 13**  
Dean's Circle Meeting  
Fayetteville  
Contact: Terry Bumgardner  
479-575-7384  
tbumgar@uark.edu

**October 10-12**  
AIA Arkansas Convention  
Rogers  
Contact: AIA Arkansas  
502-661-1111  
info@aiaar.org

**November 15-18**  
ASLA Annual Meeting  
Boston  
Contact: ASLA  
202-898-2444  
www.asla.org



Center for the Advancement of Public Action in Bennington, Vt., designed by Tod Williams Billie Tsien Architects. *Photo by Michael Moran*

### Fall Lectures

**September 13**  
Tod Williams and Billie Tsien  
Tod Williams Billie Tsien Architects, New York  
\* 1:30 p.m., Ken and Linda Sue Shollmier Hall

**September 16**  
Randolph Hester  
Center for Ecological Democracy, Durham, N.C.

**September 23**  
Robert Somol  
College of Architecture & the Arts, University of Illinois at Chicago

**October 7**  
Andrew Saunders  
Rensselaer Polytechnic Institute, Troy, N.Y.

**October 10**  
Rick Joy  
Rick Joy Architects, Tucson, Ariz.  
\* 5 p.m., John Q. Hammons Convention Center, Rogers

**October 14**  
Harry Allen  
Harry Allen Design, New York

**October 28**  
Brian MacKay-Lyons  
MacKay-Lyons Sweetapple Architects Limited, Halifax, Nova Scotia, Canada

**November 4**  
Peter Eisenman  
Eisenman Architects, New York

**November 18**  
Eric Höweler  
Höweler + Yoon Architecture, Boston

All lectures take place at 5:30 p.m. in Ken and Linda Sue Shollmier Hall, unless noted otherwise.

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



Inside the new DuPont Corian Design Studio in Philadelphia, designed by Harry Allen Design. *Photo by Eric Laignel*



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## The Transformation is Complete

*Renovated Vol Walker, Anderson*

*Design Center addition celebrated...*

**On the cover:** This is a site plan in Kigali, Rwanda, from *Building Neighborhoods that Build Social and Economic Prosperity: Manual for a Complete Neighborhood*, a collaboration between the Fay Jones School of Architecture, the University of Arkansas Community Design Center, Peter Rich Architects, and the Kigali Institute of Science and Technology in Rwanda. The project has won a 2012-13 ACSA Collaborative Practice Award; a 2013 Grand Award (On the Boards category) in the *Residential Architect* Design Awards; and the Grand Prize in the 2013 Charter Awards, sponsored by the Congress for the New Urbanism.

I grew up a child of the city, where my “backyard” was the view from an apartment house terrace. From there, I could contemplate my personal, postwar universe of orderly towers, a buff brick and aqua-paneled elementary school, and, on special summer nights, the flare of fireworks in nearby Coney Island. Perhaps I haven’t changed much.

For the past two years, I often have peered out the seventh-floor window of my temporary quarters in the downtown E.J. Ball Building, gazing at a very different townscape, but with eyes still focused on my school: up the commercial spine of Dickson Street...beyond the towers of Old Main...right up to the Roman-arched windows of Vol Walker Hall. I watched the sway of an adjacent crane give way to a new architectural silhouette as the Steven L. Anderson Design Center topped out. Our long-awaited addition to Vol Walker Hall, now renewed and renovated, is complete!

To be assured, the fall 2013 semester will mark a definitive moment in the history of the Fay Jones School, for which our building, a harmonious integration of classical tradition and 21st century innovation, offers a fitting backdrop for honoring a legacy of achievement and anticipating a future full of transformations in how we learn, how we experience, and how we think about design.

Architects, landscape architects and interior designers may well be one with long-standing traditions of making, shaping and stewarding the built and natural environments, but changing values, economies and practices of our own times make clear that our professions – like our building – are evolving. And, just as our building mediates the past, present and future in stone and glass, so too does the coming academic year invite negotiation between continuity and change as we embark on a national search for the next dean of the Fay Jones School.

With all three design disciplines (finally!) united under a single roof for the first time, we are poised uniquely to assume a hard-earned but well-deserved place among the nation’s most prestigious schools of architecture, landscape architecture and interior design. Indeed, that aspiration is symbolized by our building, but it hardly ends there, for we take seriously our obligation to make actionable ideas and ideals embodied in the school’s strategic plan:



Interim Dean Ethel Goodstein-Murphree, in the grand staircase of the renovated Vol Walker Hall. Photo by Russell Cothren

- To embrace foundational knowledge in all of our disciplines that is tangible and real, without fear of the speculative or theoretical
- To honor the professional domains of our discrete disciplines while pursuing productive multi-disciplinary collaborations across campus, and most significantly, in our School
- To debate the potentials and possibilities of moving into the arena of graduate education
- To engage with passion and purpose in the civic realm of our communities
- And, most important, to empower all of our students with principles and skills, critical agility and courage, to succeed academically and professionally.

I am honored and humbled to serve as interim dean in this most extraordinary of times. As our inspiring faculty and gifted students join the university in striving to become a “top 50” public university, fueled by our parallel aspirations to be a “top five” design school, we are acutely aware of and thankful for our connection to the many friends, especially our alumni, who support us so generously. We don’t want to start the next leg of our journey without you. Please join us on Sept.12 to celebrate the dedication of the Steven L Anderson Design Center and the rededication of Vol Walker Hall. We look forward to seeing you then!



John Crone, center, is joined by his family during his retirement reception, held in Memorial Hall in May.

## John Crone Retires

After 33 years, John Crone, the longest-serving landscape architecture faculty member in the Fay Jones School, retired at the end of the academic year. Crone arrived to the program in 1980, and taught most of the classes that have been offered since. Under his leadership as department head from 1987-93, the department received full national accreditation status. One of his proudest accomplishments was helping to secure the property that would become Garvan Woodland Gardens, the university’s botanical garden located in Hot Springs.

## Jerry Wall Retires

When he retired at the end of the academic year, Jerry Wall was the longest-serving faculty member in the Fay Jones School. He finished up 40 years of teaching both core curriculum and elective courses in architecture. Throughout his career, Wall taught all five courses in the school’s required technology sequence, focusing primarily on the structural aspects of design. In addition to his lecture classes, Wall consulted with students on their projects in studios.



Jerry Wall, center, is joined by his family during his retirement reception, held at University House in April.



Students Scott McDonald, left, and Rachael Raben stand with Mark Weaver of the Hnedak Bobo Group in front of their award-winning designs in the competition sponsored by Weaver’s firm.

## Hnedak Bobo Winners

Three students in the Fay Jones School created the two winning designs chosen from among 15 entries in the fifth annual Hnedak Bobo International Design Competition. The competition recognizes work done from international locales during the school’s study abroad programs. The team of Scott McDonald and Grace Smith created the first-place design during their studio in Peru, and they split the \$4,000 prize. Rachael Raben, who won honorable mention with a design created during her Rome studio, received a \$1,000 prize.

## Sustainability Chair Named

Tahar Messadi was named the inaugural 21st Century Chair in Sustainability for the Fay Jones School. This \$1.5 million chair is one of many endowed positions funded through a \$300 million gift from the Walton Family Charitable Support Foundation as part of the Campaign for the Twenty-First Century. Messadi, who will play a major role in weaving sustainability issues into the school curricula, taught a five-week sustainability seminar at the U of A Rome Center this summer.



Tahar Messadi, 21st Century Chair in Sustainability

## Shannon Steps Down After 13 Years as Dean

Jeff Shannon stood hesitant at the prospect of being the fourth architecture school dean at the University of Arkansas. He's inherently introverted, and this top administrative job would require him to adapt.

Now, 13 years later, Shannon has decided to return to teaching full-time, but leaves behind a legacy of game-changing initiatives that have elevated the school's national profile.

As interim dean in 2000, after Dan Bennett's tenure, one of Shannon's first acts was to pen a rationale for naming the school after Fay Jones.

"You've got an alumnus, former professor and former dean who's an AIA Gold Medal winner, voted one of the 10 most significant architects of the 20th century and designer of the fourth best building in the 20th century in America. It just seemed like a natural to recognize him," he said. "You kind of bask in his glory in that fashion, and you get more attention in the design disciplines as the Fay Jones School of Architecture."

Shannon has hired and fostered the development of exceptional educators and designers – resulting in dozens of national and international awards for projects designed by faculty and staff and two recent "top brand" rankings by *DesignIntelligence* (see below). He also shepherded the move of the interior design program into the school.

Though the job demanded he be more extroverted, he did adapt. He also came to understand the essence of development and fundraising – a main part of the dean's role. It's not just asking people for money. It's about building relationships, getting to know people and their interests and passions.

"Most of the people you deal with are interested in the



Jeff Shannon, former dean. Photo by Russell Cothren

school and want to help the school. And, for those with a philanthropic sense, my job was just to help them figure out what they would like to do that would make them feel the best about their support of the school, and then try to make that happen," he said.

His two biggest legacies are derived from such relationships and the resulting gifts to the school. First, during his 13-year term, he guided more than \$63 million into the school for support, initiatives and projects. Part of that money includes some of the school's six endowed professorships and student funding for international travel and study. And part of it played into his second big accomplishment: the renovation of Vol Walker Hall and the addition of the Steven L. Anderson Design Center.

Those gifts included three \$10 million gifts – \$10 million from the Donald W. Reynolds Foundation for the Anderson Design Center construction and naming; a \$10 million testamentary gift from Don and Ellen Edmondson to name the school after Jones; and another \$10 million testamentary gift from an anonymous donor.

For the testamentary gifts, the school won't see the benefit until those donors are deceased, but, some time in the future, a future dean will see those benefits.

The most highly visible impact of Shannon's leadership is the construction project that wraps up this year. For years, school and university officials talked about the need to renovate Vol Walker Hall. The gift from the Reynolds Foundation truly made the Anderson Design Center addition also a possibility. School officials once had considered moving to some site on the edge of campus, but now they treasure being in the heart of the historic corridor (see pp 22-26).

A challenging aspect to being dean was negotiating the internal realm of the faculty, staff and students with the external of the larger university and public. He often tried to gain financial and other support from higher-ups for internal initiatives, but he also had to be able to explain the rationale of policies being handed down from university administration or pressures from the state Arkansas General Assembly.

Though Shannon left curriculum decisions in the

hands of department heads, he did create some programs that directly impact students. He initiated workshops to discuss research being done on cognition – looking at how young people grow and mature at different rates, and the role pressure plays in achievement. He brought in a local psychologist to discuss these issues with faculty, to better understand their students. This evolved into the Leadership by Design program, in which faculty and upperclassmen mentor younger students.

Another initiative is the Dean's Student Advisory Board, in which he sought to give students a voice and a chance to provide direct feedback on big-picture issues. This past year, the student group considered what collaboration might be like in the new building. They also wrote up their thoughts about studio culture, to help faculty prepare for the three programs' next accreditation visits.

An alumnus himself, Shannon has spent 34 years as a professor and administrator in the school – more than half of the school's 67-year history. He will return to teaching this fall, and also remains as the editor for the school's publication venture with the University of Arkansas Press.

He's a planner, an analyzer and a problem solver. Those inherent skills served him well as dean. They'll also be useful in the professor's post.

As much as he thrived in the fast pace of a dean's life, he looks forward to being a professor again, to channeling that focus and energy into writing a lecture or paper, or teaching a class.

"The reason I'm here in the first place is because I was interested in teaching. I love preparing to teach, and I love investigating ideas related to architecture, analyzing architecture."

## Top Rankings in *DI*

The Fay Jones School was twice ranked No. 1 in a national survey of "top brands" in architectural education, according to a survey conducted by the Design Futures Council. In the survey, published in *DesignIntelligence*, the school also tied for No. 1 in the nation in two categories: "Top for Regional Respect and Admiration" and "Best Small School Design Program." The survey tapped nearly 400 firms in the fields of architecture, industrial design, interior design and landscape architecture.



## NPS Office Opened

The Rivers, Trails and Conservation Assistance Program of the National Park Service has established its first office in the state of Arkansas, now located alongside the Fay Jones School in Vol Walker Hall. The program offers strategic planning, partnership development, trail and water planning, project guidance, funding strategies, public engagement, meeting facilitation, marketing assistance, open space conservation and greenway plans.



Steve Luoni has helped the University of Arkansas Community Design Center become an innovator and an authority on urban design since becoming director 10 years ago.

## Luoni Places Public-Interest Design as Center's Focus

When Steve Luoni arrived at the University of Arkansas Community Design Center 10 years ago, urban design was viewed as beautification or an illustration of policy rather than a method used to rethink how places are made.

The center's work had not yet examined the structural issues of place and the role of urban design in creating the "triple bottom line" – advancing economic, environmental and social measures simultaneously.

The center is located off campus, a block from the downtown Fayetteville square. It is an outreach program of the Fay Jones School, where Luoni is also a Distinguished Professor and the Steven L. Anderson Chair in Architecture and Urban Studies.

Back then, the center's staff was housed in cubicles, with the director in his own office. As the new director in 2003, Luoni instilled a horizontal organization in which everyone shares a similar sensibility about design, teaching and advocacy. Plus, they all work at the same long table in a room with an open floor plan.

With a team approach, each person brings his or her own talents to bear. "The work and the cognitive demands of project approaches drive things rather than job classifications," Luoni said. "It's a very fluid, nimble process where what you're doing from day to day can change dependent upon what the process requires."

Because the projects primarily address urban scales, many remain as designs that spark and inform public conversation and advocacy for policy change.

"We don't pursue things for innovation's sake," he said. "We take on the difficult, unglamorous problems, and we try to find design's role in solving for complex issues within the built environment."

They are actually better known outside the state by public officials and design colleagues who inquire about their ideas and how those can be used in other places.

They recombine issues otherwise examined separately into nine areas of design inquiry – such as low-impact development, transit-oriented development, context-

sensitive street design, pocket neighborhoods, watershed urbanism and agricultural urbanism. They've even published an award-winning book in one area, called *Low Impact Development: a design manual for urban areas*.

In the pocket neighborhood concept, housing is clustered around shared space, such as a community lawn and playground, community gardens, a shared street and a low-impact development stormwater management system. The approach invites community revitalization and employs low-impact development concepts, in a housing template that delivers more services at affordable levels.

The pocket neighborhood concept, which was used for the Habitat Trails, Porchscapes and Pettaway projects, has won a combined 25 awards. However, not all of these affordable housing projects are being built, so the center's staff is exploring the prospect of becoming a developer.

The second design area, transit-oriented development, involves intercity rail, which ranges from regional light rail for northwest Arkansas, which would connect Fayetteville and Bentonville, to a seven-mile streetcar plan for Fayetteville. When the center started working on this concept eight years ago, no one in the region really understood it.

Now, staff members are seen as consultants and experts on the topic.

"Most people don't get excited by a transportation project; let's face it, it's not very glamorous," Luoni said. "So by integrating ordinary infrastructural processes into urban design and making infrastructure work even harder in addressing urban livability, we can craft a robust idea about place."

Earlier this year, the Northwest Arkansas Regional Planning Authority undertook a yearlong alternative transportation analysis to determine light rail feasibility.

For the past few years, the center's focus also has turned to local food production. They've done scenario planning to imagine how the issues of food again can be tied to place making and city making. Food production is certainly part of northwest Arkansas' history and legacy. For that matter, so is rail transit and urban neighborhoods.

"Everything we look at is really just recalling lost intelligence, more than it is any kind of breakthrough innovation," Luoni said. "It's more driven by a kind of thinking rooted in the humanities than it is in technology or science."

For the staff, 50-hour weeks are typical, and 70-hour weeks aren't uncommon when a deadline approaches.

The work requires issues-driven people who possess a combination of passion, design talent and curiosity, and who are willing to put in that time and want to be in the mix of national discussions.

The center's staff teaches one studio a semester, with a different focus each time. They encourage students to be curious and diligent enough to try many solutions as part of the design process.

Luoni said that, in a perfect world, the center would have plenty of money and sponsorships to do the work that needs doing. "However, a big part of what we do involves making a case for design because neither the public nor the private realms understand how to connect what they do with design and how design could advance their interests."

And that, he said, is why the awards they consistently win for their design work are so important. Their projects have won 65 national and international awards so far. Though they don't typically come with a monetary prize, the awards do bring attention and lend legitimacy to the design concepts.

Like the awareness and clout brought to books and movies that win awards, people pay more attention to things that others in positions of authority have noticed. "It creates symbolic capital," he said. "It focuses public attention, not just on the work, but on the issues of that work."

For example, a recent project in Rwanda has gained notice in several awards programs (see p. 46). The project and resulting manual provide designs for holistic neighborhoods that would transition the capital city of Kigali from informal to formal settlements. That manual is now informing policymakers in Rwanda, where it's being vetted by the government.

At its core, the center always will be about design, Luoni said. He sees them focusing even more on affecting policy and decision making, particularly in the form of scenario planning.

"It's really about creating a more robust decision-making community so that, whatever design direction they do embark upon, there's a deeper discussion about ramifications and, most importantly, how to allocate resources."





## Programs, Events Enhance Growing Garden's Mission

The past 11 years at Garvan Woodland Gardens have been devoted to the construction and growth of a world-class botanical garden. But much more has happened as a result of building beautiful bridges, installing innovative landscapes and constructing award-winning architectural wonders.

In addition to numerous accolades in the media for its natural and manmade beauty, the University of Arkansas' botanical garden also has been steadily developing a reputation as a center of educational, cultural and recreational activities in the Hot Springs area.

The desire to provide opportunities for visitors to connect with nature, and to gain a better understanding of the world around them, has spurred the development of the garden's educational programs and the scheduling of special events throughout the year.

### Educational Workshops

Bob Byers, the garden's associate executive director, is one of the state's most highly regarded landscape architects and an expert on regional plants.

Since the early days, when he served as garden curator and later garden director, Byers has created educational opportunities by spearheading "Gardening 101 Workshops," popular once-a-month, day-long sessions on seasonal topics.

The workshops are free to garden members and available to non-members for just the cost of admission to the garden. This past year, the workshops covered tree planting and maintenance; soils and composting; basic

garden design; and sessions highlighting mums, irises and flowering shrubs.

Byers also teams up with Janet Carson, U of A horticultural extension specialist, to present several in-depth workshops each year. This knowledgeable duo's hands-on workshops on topics such as gardening with bulbs, growing perennials and cooking with herbs are favorites with Master Gardeners from across Arkansas.

The next generation of gardening enthusiasts is core to the garden's mission and its growth and long-term success. Because of that, the garden is cultivating children's interest through new workshops initiated and lead by Megan Bradshaw, education and groups director. These youth-focused presentations have covered subjects such as terrariums, snakes of Arkansas, egg carton gardens, painting with plants, a wildflower walk and the ever-popular night hike.

### Fine Art and Design Emphasis

"Splash of Glass: The Art Glass of James Hayes" is making waves as the first outdoor art installation at the garden. Hayes, a Pine Bluff native, created about 225 pieces of multi-colored art glass exclusively for the site, providing a new dimension to the outdoor experience for visitors. The exhibit is displayed May through September in fanciful settings in 13 areas of the garden. The unique and whimsical glass creations take the form of flowers, onions, mushrooms and vines, as well as some of

Opposite page: Left: This colorful glass chandelier suspended from the Full Moon Bridge is part of the installation of art glass by James Hayes. Top right: The Arkansas Symphony Orchestra Chamber Orchestra performed in April in Anthony Chapel. Bottom right: Glass balls in the koi pond and bowls on the rocks are part of the "Splash of Glass" installation. This page: Top left: Tom Neale, of River Valley Horticultural Products in Little Rock, participated in Master Gardeners Day in September 2012. Top right: Pysanky workshops are also popular. Bottom right: Janet Carson and Bob Byers present educational workshops throughout the year. Bottom left: Monthly yoga classes are part of the fitness focus at the garden.

Hayes' more familiar bowls and chandeliers.

Teaching the ancient art of Pysanky, or batik egg decoration, also is becoming a growing tradition. A group of Pysanky artists, led by Byers, conducts two weekend-long workshops a year. This intricate art form, which uses dyes and wax, is taught, displayed and sold during an event in the Magnolia Room.

The garden also hosts the Verna Garvan Design Study Group, a member of the Arkansas Federation of Garden Clubs, Inc., and the South Central Region of the National Garden Clubs, Inc. The group's Small Standard Flower Show, "Mosaics," held in October 2012, was judged by nationally accredited flower show judges.

### Classical in the Chapel

Anthony Chapel hosts many musical events throughout the year. The debut of the Arkansas Symphony Orchestra Chamber Orchestra on April 21 was the pinnacle of musical performances in the seven-year history of the chapel.

Philip Mann, music director of the Arkansas Symphony Orchestra, and a gifted slate of classical musicians from across the state converged in Hot Springs for the "Classics in the Chapel" program. The chamber orchestra performed for a sellout crowd of 210 (though the chapel technically seats 160), playing chamber works by Elgar, Higdon, Vaughan Williams

and Bartok/Willner (Russian folk dances).

The event was sponsored by Arvest Bank and presented in conjunction with the Hot Springs Village Symphony Guild.

### Recreation and Fitness

This year, the garden has emphasized family, fitness and fun with weekly on-site health walks and monthly yoga classes.

The garden has joined the Healthy Hot Springs Coalition (part of a nationwide initiative to prevent heart attacks and strokes) and this year became a member of First Lady Michelle Obama's "Let's Move! Museums and Gardens" initiative. More than 500 museums and gardens in all 50 states are participating in the "Let's Move!" initiative, and the garden is the fifth member institution in Arkansas.

Surrounded by the scenic beauty of Lake Hamilton and the Ouachita Mountains, the garden boasts more than five miles of walking trails on its 210-acre peninsula. There are trails for every fitness level, from smoothly paved walking paths for light foot traffic and strollers, to the more rustic natural trails in the Hixson Nature Preserve. The trails also provide plenty of resting points and benches.

For younger visitors, the unique landscape of the Evans Children's Adventure Garden also offers bridges and boulders for climbing, cave and secret passageways for exploring, and a crawdad hole for wading and wondering.





Geronimo Debeza's design concept is shown in white on this large basswood site model. A detailed model is below.

## Project Shows Connectedness of Design

Although long invested in their architectural practice, Jennifer Yoos and Vincent James are also teachers and continue to be students. They brought the concept of elevated pedestrian systems in cities to their roles as visiting professors in fall 2012 in the Fay Jones School.

The pair, principals at VJAA in Minneapolis, were the school's John G. Williams Visiting Professors, working with Santiago Perez, assistant professor of architecture. They are familiar with these systems, which exist in downtown Minneapolis.

Students looked at the history of the idea, including drawings by Yona Friedman and essays such as "Network Fever" by Mark Wigley and "The Nonlinear Development of Cities" by Manuel Delanda. For the most part, these elevated spaces were theoretical and futuristic examples. But, in Minneapolis, they are real. Enclosed walkways connect buildings, allowing people to get from one building to another in harsh weather without going outside. However, they were created with no centralized planning, when owners of two neighboring buildings would initiate their own project.

Elevated walkways were popularized in the 1980s by such architects as Phillip Johnson, who has an example in the IDS Center in Minneapolis. Le Corbusier designed a project in the 1930s in Algiers, which featured an elevated highway that connected the urban and suburban areas. "This is a theme that runs through 20th century thinking and architecture, but hasn't been properly documented and studied," Perez said.

VJAA hasn't developed any of these yet, but the firm has done a lot of research. They're creating an exhibition



and a book for the Walker Art Center in Minneapolis.

During the semester, Yoos and James each traveled monthly to work with students in studio. Early on, they took the students to London, where they visited a huge housing development that integrates canals, gardens and elevated walkways. Located on a bombed out site from World War II, "it's probably the most cohesive example of what would happen if you took these ideas and actually built them," Perez said. They also viewed examples of brutalist architecture along the Thames River, and visited the Tate Modern and the Economist Building.

Students researched several cities with existing or proposed walkway systems – among them, Hong Kong, Mumbai and Minneapolis. On the way back from London, the professors decided their project site would be



Above: A computer rendering of a project by Austin Ward. Top right: A computer rendering showing the view of the waterfront by Calli Verkamp. Right: A computer rendering showing a view of the block by Calli Verkamp. Bottom: A section by David Jimenez.



the High Line, a 1-mile linear park in New York that runs along an old rail line that once brought trains into the Meatpacking District.

In New York, they walked the High Line for an entire day, taking copious photographs and notes. They realized that the current system runs between buildings, but doesn't connect any of them.

They selected three sites of focus along the High Line, and they built a massive basswood model in studio that covered the entire area. Students developed models of their own projects that would nestle into the big model.

The fifth-year studio is intended to create opportunities for speculative thinking for the students, Perez said. Visiting professionals like James and Yoos offer a different perspective on design thinking and in discussions.

"It was a challenge for the studio to combine this sort of abstract, speculative network thinking with what students are more familiar doing, which is the design of buildings," Perez said. "Negotiating the scale change between systems versus the design of the single object or building was probably the most challenging aspect of the studio."

As students looked for ways to enhance what already exists on the High Line, they imagined programs that might take place in newly created spaces along the High Line, creating schools, arts organizations, and arts performance and gallery spaces. One student proposed housing units enmeshed into the city with an elevated monorail system.

"The studio really became a quest to understand the difference between the design of buildings and the design of systems in cities," Perez said. This is important because architects today don't just design buildings. They're also tasked with designing those buildings within a social context that engages the city at large, bringing in disciplines of landscape architecture, urban planning and ecological or "combinatory" urbanism.

"I think it's relevant today because we can no longer see buildings as isolated entities," he said. "They are embedded in terms of energy use and environmental response. They have a social impact, an economic impact, and land-use impact."





A computer rendering of Vestal Urban Farm by Brittany Brown.



Above: A computer rendering of the Watershed Sanctuary by Robin Massingill. Top right: A plan of the Watershed Sanctuary by Brittany Brown. Bottom right: A plan of Vestal Urban Farm by Donna Freeman.



## Students Tackle North Little Rock Urban Farm, Watershed Sanctuary Projects

The Design 6 landscape architecture studio emphasizes how ecological health can be promoted by design and through sustainability measures.

Phoebe McCormick Lickwar, assistant professor, was surprised at her students' reaction to one project, designing an urban farm. Unlike her, they had all grown up with edible gardens.

During their research, however, the students learned that many children today don't know where their food comes from.

Students took on the design for Vestal Urban Farm, located in the Baring Cross neighborhood in North Little Rock. The Argenta Community Development Corporation, who owns the farm, is trying to improve the lives of people who live and work in the neighborhood. They've built affordable housing, and this farm is a next step.

The Argenta group intends for the farm to provide fresh food for the community, but it will also serve many functions in the community. It will be an educational tool for students in the elementary school across the street, which has adopted a curriculum based on urban agriculture, using practical methods to teach subjects like math and science.

Volunteers will help the organization garden the farm. Produce will be sold at a stand, as well as to a local restaurant, with excess food donated to an organization working with the homeless. The farm will also host community events and provide demonstrations on how to cook with the produce grown there.

"They envision this farm not as a strictly working farm, but as a park-farm hybrid," Lickwar said.

Students researched precedent urban farms across the country, learning about designs and organizational models. This model is a particular blend of education and production.

They also traveled to the 1-acre farm site, to assess and measure it. They met with Argenta CDC officials and a local farmer who has been improving the soil. They ate lunch with elementary school students in their cafeteria. They also visited the Dunbar Garden Project, a long-established community garden in Little Rock, where urban agriculture is booming.

Then, they jumped into creating their designs, which they had only three weeks to produce before reviews by faculty and Argenta officials. "It was kind of like a big

charette," Lickwar said.

Each design was unique, and they all included various design elements, such as vegetable beds, fruit and nut orchards, an outdoor kitchen, a public gathering area, chicken coops, greenhouses for winter crops, and bee houses.

This project forced students outside of their comfort zone in many ways. The community it will serve is of a lower-income socioeconomic group. This is also a real project, with real clients, so there is more pressure to produce quality, creative designs that don't disappoint. Argenta CDC officials intend to choose one design as a conceptual plan for implementation.

Lickwar likes that the project connected students to an underserved community and forged ties between the university and central Arkansas.

"I think it's important for the university to make a connection to other regions of the state, and the Little Rock region presents important opportunities, because it's an urban area similar in scale to places where our students will ultimately be practicing. We also want to promote our established relationships with alumni and design professionals who are there."

A second studio project was a Watershed Sanctuary in Cave Springs, on property recently acquired by the Illinois River Watershed Partnership. The group wants to use this site, which includes Lake Keith and the spring that feeds it, as a model for watershed protection.

Students learned about the ecological systems at the site and how their designs could improve and repair them. They

had to calculate the ecosystem benefits of their design proposals, such as carbon sequestration and excess nutrient uptake.

"There's a lot of that emphasis on the quantifiable performance of landscapes in landscape architecture right now, so I wanted them to have that experience of doing that," Lickwar said.

They had to balance the ecological improvements with the aesthetics of those design interventions and the overall experience for visitors.

"They had to make those performative pieces of the design visible and educational and beautiful to the people who would visit the site," she said.

One student used a bioswale to capture runoff before it entered the lake, which currently has poor water quality. So that visitors could hear and see the cleansing of the water, the student designed the main circulation path, a steel mesh, to intersect with and travel above the bioswale.

With both projects, the students worked with real clients. A constant through the design process was negotiating between the clients' desires for their project and what the student felt was the best design for the site. Sometimes they were similar, and sometimes not.



## Hospitality, Medical Projects Draw Students' Interest

Interior design students spent their fall semester in Studio 7 interviewing clients, developing a program, finding their own site and identifying a professional mentor to work with for their project designs. Once in the spring Studio 8 with Carl Matthews, the 17 students began working on schematic designs, design development and final presentations.

About one-third of the projects involved the medical field, while the rest were in hospitality. These included a children's diabetes clinic, nursing school, casino, spa, restaurants, boutique hotels and nightclubs. The medical field is one of the fastest growing areas in the interior design profession, and an expanding older population will only intensify that trend, he said. Hospitality is the second largest segment of the interior design industry in dollar volume, and hospitality projects allow students to exercise creative muscle.

"It was a wide variety of projects, so students could see where they wanted to focus their portfolio for entry-level positions," said Matthews, professor and then coordinator of the interior design program.

This year, each student found an interesting building and decided on an intriguing program. Some students were more inclined to know what kind of program they wanted to design and then find a building to suit it. For others, it was the opposite case.

Some students found their buildings – located from

Fayetteville to Las Vegas, Wichita, Kan., and Indianapolis – by networking with alumni and other professionals. They sometimes visited the space and took their own measurements; in other cases, they had only the floor plans.

The student designing a school for performing arts located it in a historic building in downtown Wichita. She actively sent her designs to her California mentor, who designs theater space, to get feedback. The student who designed a casino met with a designer at alumnus Andy Kinslow's office (Kinslow, Keith & Todd in Tulsa) who's working on an actual casino project. This pairing helped the student learn about the particular technical sides of that facility type.

The student who focused on childhood diabetes has diabetes herself. A facility like the one she proposed doesn't exist, and developing a new prototype required more research.

Her facility would serve children who've been diagnosed with diabetes, and their families. It would provide services like teaching families how to cook and how to manage the disease.

The concept for this facility, designed for a site in Indianapolis, mixed educational, medical and hospitality and office components. Cooking classes would be held in a special kitchen, equipped with cameras and televisions. Cozy suites would house the patients' families when they stay for several days. The student chose a color scheme of pinks, greens and white, and she used form and light to create a space that Matthews called



Opposite page: A computer rendering of the reception area of a pediatric diabetes clinic by Emily Roberson. Above images: Computer renderings of an Asian fusion restaurant's dining room and lounge area by Leslie Baker. Below: A computer rendering of the classroom kitchen in a pediatric diabetes clinic by Emily Roberson.

"fresh, ethereal, hopeful and inspiring."

Another student created an Asian fusion restaurant and bar in the top floor of a Miesian building in Chicago, designed by Skidmore, Owings and Merrill. Her design was influenced by Japanese architecture and culture, with subtle inspiration from origami and the traditional Japanese teahouse. She made the most of the 30,000-square-foot space surrounded by windows by giving diners views on three sides, while placing the kitchen and service areas on the fourth side.

Presentation was emphasized in this studio, and students presented their final project three times to different audiences, including the school's Professional Advisory Board members and a visiting critic. Those presentations ranged from seven to 30 minutes, so they had to be able to speak about the projects at varying depths.

To prepare for presentations, students also worked specifically on the look of their drawings. They rendered their work using some combination of Revit, 3D StudioMax, and SketchUp design software. (Some took software courses outside of class.) They also took an in-class Photoshop workshop to learn how to mix line drawings

and digitally modeled images, layering and manipulating them using Photoshop effects.

"This is getting them to realize that, to express their ideas, they can't just depend on one program," Matthews said. "They need to move fluidly through a variety of programs and media – from hand sketches through three or four software programs to produce what they need."

Sometimes, computer-rendered images can look heavy. Mixing line drawings and Photoshop techniques lightens the images and allows the students the tools and freedom to express the design in a more impressionistic style. In this case, rather than presenting an edict for the design, "the client still has some room to imagine."

Because interior design majors have only four years to complete their degrees, Matthews said he and other faculty have determined their students need more experience with design work. So, next year, instead of a single project carrying over from fall into spring, those two final-year studios will cover separate design projects. Faculty members will choose one site for the students' projects, but it will be one that has the potential for several different programs.





Above: Computer rendering by Lucky McMahon. Below: Computer rendering by Kelsey Tucker.

## Designing an Interpretive Hardwood Tree Museum in Fort Smith

For Greg Herman, community outreach is an important aspect of the power of architecture. For example, the associate professor has led design studios in New Orleans, following the destruction brought by Hurricane Katrina, and in Fayetteville, repairing a deteriorating balcony on the home designed and lived in by Fay Jones.

The prospect of working on the design for a proposed museum in Fort Smith was no different. James Reddick (B.Arch. '75), a practicing architect in the riverside city, approached the architecture department about the project. He is part of an organization raising awareness and funds to create a museum dedicated to hardwood trees.

When Herman met with Reddick about the concept, he learned that hardwood trees had fueled economic development in Arkansas, and in Fort Smith in particular, for more than 150 years. By the early 20th century, Fort Smith had developed into the manufacturing center of the Southwest, with 100 manufacturers producing a variety of wood products, from railroad ties, brooms, barrels and caskets, to furniture and vehicles, including steamboats. Those early furniture-making companies were also instrumental in the creation of the Ozark and Ouachita national forests in the early 1900s.

"I knew there were some furniture manufacturers in Fort Smith," Herman said. "I didn't realize it was as extensive as it had

been. And I did not know there was a desire to honor it in the way these stakeholders want to."

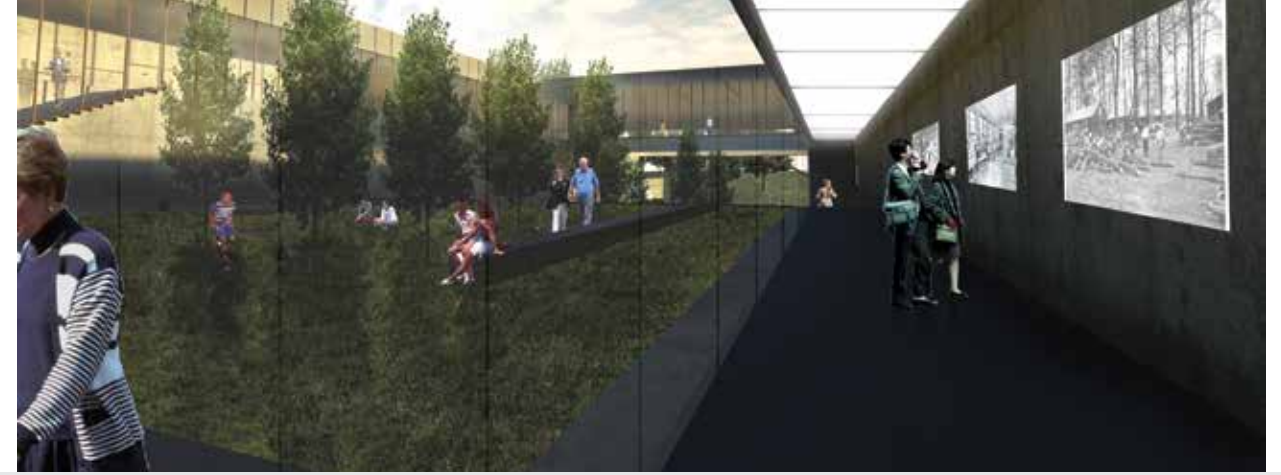
The museum site is on the grounds of the Janet Huckabee Arkansas River Valley Nature Center, 170 acres that were once part of the Fort Chaffee military installation.

Herman distinguishes an interpretive museum, such as this, from a fine art museum. "This would be more akin to a science museum than a picture gallery," he said. "Though there will be artifacts on display, this kind of museum requires a greater level of prepared interaction between the visitor and the display. You can look at a painting and read whatever you want into it. You can look at a hunk of wood and wonder why you should care about that."

The meaning comes from the interaction, such as a desk made in Fort Smith. "It could have been constructed by your grandfather. The wood might have been grown on land that your ancestors lived on."

Some of the museum's featured artifacts include a historic barn, pieces of petrified wood, furniture, farm implements and horse-drawn wagons.

Herman said this museum will be another addition to an increased level of arts culture in northwest Arkansas in recent years – along with the opening of Crystal Bridges Museum of American Art in Bentonville in 2011 and the Fort Smith Regional



Above: Computer rendering by Austin Ward. Below: Computer renderings by Jonathan Elmore.

Art Museum, which changed focus and moved into a new space (a renovated bank branch building) earlier this year. Funds are also being raised for a U.S. Marshals Museum in Fort Smith.

As with other studios, students studied what had come before, with museum precedents. They found there are already museums dedicated to wood. They traveled to New York to tour museums and visit with world-renowned museum consultants, including Richard Renfro (B.Arch. '79); Charles Renfro from Diller Scofidio + Renfro; and Lee H. Skolnick.

In small groups, students visited New York museums with a parallel teaching mission: the American Museum of Natural History, the Lower East Side Tenement Museum, New York Museum of Transportation, and the Museum of the City of New York. Students noted the way lighting has been used, the way the spaces feel, the kind of experiences provided, and the kind of architectural expressions the buildings make.

Students also visited the Fort Smith museum site in early January with the project organizers to hear exactly what they were looking for. Reddick provided students a program for the 40,000-square-foot space – with the anticipated area to be allotted for gallery, administrative, curatorial, retail, service and circulation. Less than half of the space is dedicated to the displayed works, which isn't unusual for a museum, Herman said.

With museum design, there are two threads of thought. "One is to make an accommodating space, and the other thread is to make the architecture art itself," Herman said.

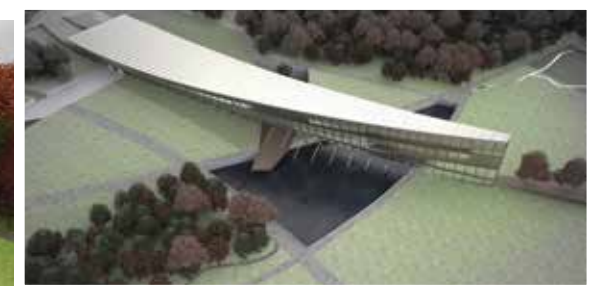
In their designs, students used materials such as wood and concrete. They were concerned about the durability of this public space, intended to last for decades. Students also carefully considered the use of light, concerned with its damaging effect on the displayed artifacts.

All designs for this wooded site were meant to be viewed from a 360-degree angle, unlike city structures, which are part of a street edge and a collective experience of structures. One student proposed a 900-foot wall (at 30 feet wide) through the forest, another a bridge-like structure, another a building that looped the visitors through views of the forest, and another a multi-level tower with urban aspects.

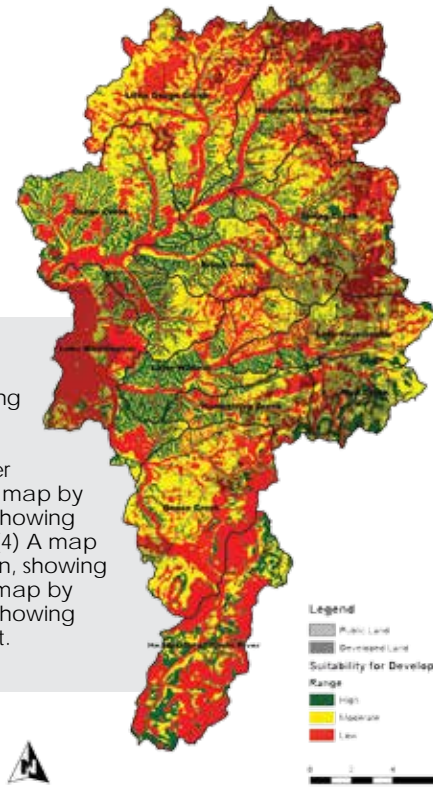
"Some of them helped you understand the landscape by engaging you with it. Others helped you understand the landscape by opposing it. Both are legitimate ways of developing understanding," Herman said.

Though some students had been in design/build studio, this was, for many, the closest they have come to working with a real client. They had to keep that in mind when preparing and presenting their designs – creating perspectives and models that were easier for non-architects to connect to.

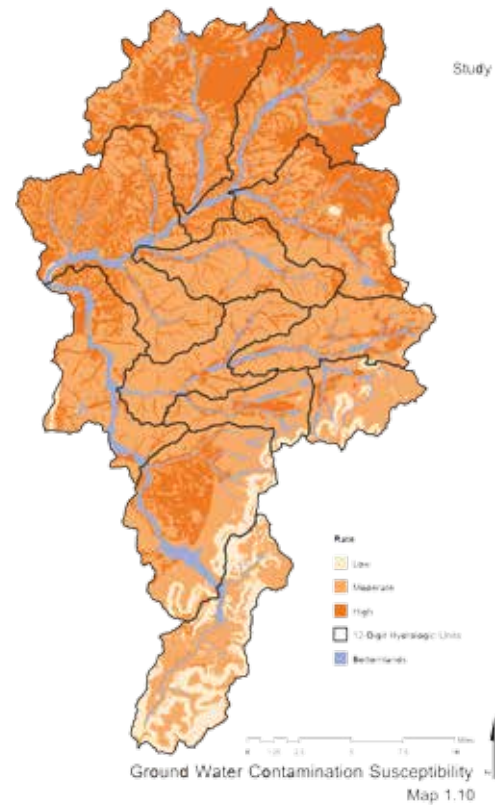
Students presented schematic designs to the organizers and the community in February, to explain their design ideas and gather feedback. They returned to Fort Smith with more fully developed designs in May. Herman said the project organizers plan to use these designs to spark discussion and increase awareness of the museum project, as well as to raise money.



Left to right: (1) A map by Blake Buckner and Hannah Hefner, showing the suitability for development. (2) A map by Sean Wylie and Kenton Laughlin, showing the groundwater contamination susceptibility. (3) A map by Sean Wylie and Kenton Laughlin, showing the context and sub-watersheds. (4) A map by Sean Wylie and Kenton Laughlin, showing areas for proposed habitat. (5) A map by Sean Wylie and Kenton Laughlin, showing priorities for land-use development.



Legend  
Public Land  
Drilled Land  
Suitability for Development  
Range  
High  
Moderate  
Low



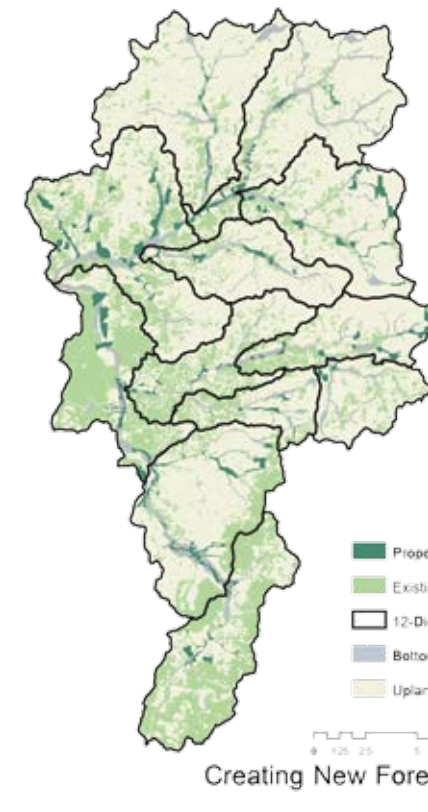
Rate  
Low  
Moderate  
High  
12-Digit Hydrologic Units  
Bottomlands



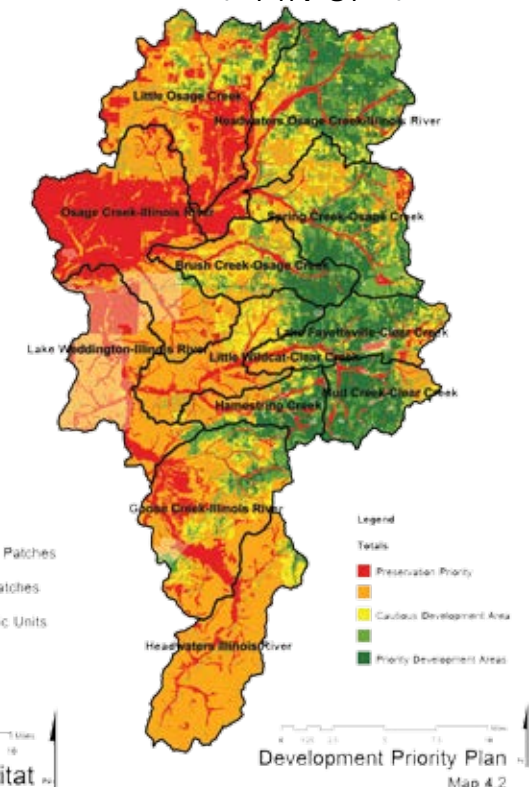
Study Area Context



Legend  
Bottomlands  
Subwatersheds  
Illinois River Watershed



Proposed Habitat Patches  
Existing Forest Patches  
12-Digit Hydrologic Units  
Bottomland  
Upland



Legend  
Totals  
Preservation Priority  
Cautious Development Area  
Priority Development Areas

## Land Use, Planning Course Adds Depth, Breadth to Curriculum

For the second year, Noah Billig taught a new landscape architecture course that focuses on land use and environmental planning at urban and regional scales. It is open to the entire university campus, regardless of major.

“It’s a planning studio more than it is a design studio,” said Billig, assistant professor. “It’s meant to bring more planning, more expertise into the department and into the university as a whole.”

Only landscape architecture students took the class this spring, though both architectural studies and landscape architectural studies students were in last year’s class.

The class combines lectures, a comprehensive text and sessions at the GIS (geographic information system) lab at the Center for Advanced Spatial Technologies (CAST) on campus. It also uses the classic environmental planning methods established by Ian McHarg, who urged landscape planners to work with ecology rather than against it.

“We do essentially overlay methods where we have a hierarchical GIS assessment. So it’s like [McHarg’s] layer-cake method,” Billig said.

The primary project both years has been an evaluation

of the upper portion of the Illinois River watershed, which involved evaluating a number of ecological processes and social factors, and establishing priorities for future development.

In the last 10 weeks of the class, students conducted analyses and, from those, determined a development priority plan for the upper three watersheds of the larger watershed.

“Those were chosen strategically because they’re expected to have the most development pressure in the next few decades,” Billig said.

Students used the vector form of GIS because it deals with points, lines and polygons. For most students, this course is an introduction to GIS. They’re learning the software while learning the evaluation techniques for environmental planning.

GIS becomes a problem-solving tool in this course. Instead of giving students an exact recipe for using it, Billig provided them an overall approach and let them decide the best way to arrive at the answers.

“It’s being able to go out there and find the raw data and then apply geoprocessing to what you need to do,”

he said. “It’s not like they become experts at it, but they become somewhat fluent in it – fluent enough that I think they can apply it in a job, versus following the recipe and then not being able to apply it.”

With this project, they also learned to write a professional planning report. The results of the analysis can offer a framework for how future development might occur. It can provide a guide based on specific desires, such as retaining certain soils or providing adequate infrastructure.

Courses that use GIS and touch on some of these concepts are offered elsewhere on campus, such as in geosciences and geology. Retiring landscape architecture professor John Crone, who studied under McHarg, has woven ecological planning principles through his classes. “But in terms of actually coming from a planning perspective and also having that design perspective, it was missing. Particularly in our curriculum, it was missing in a comprehensive, contained course,” Billig said.

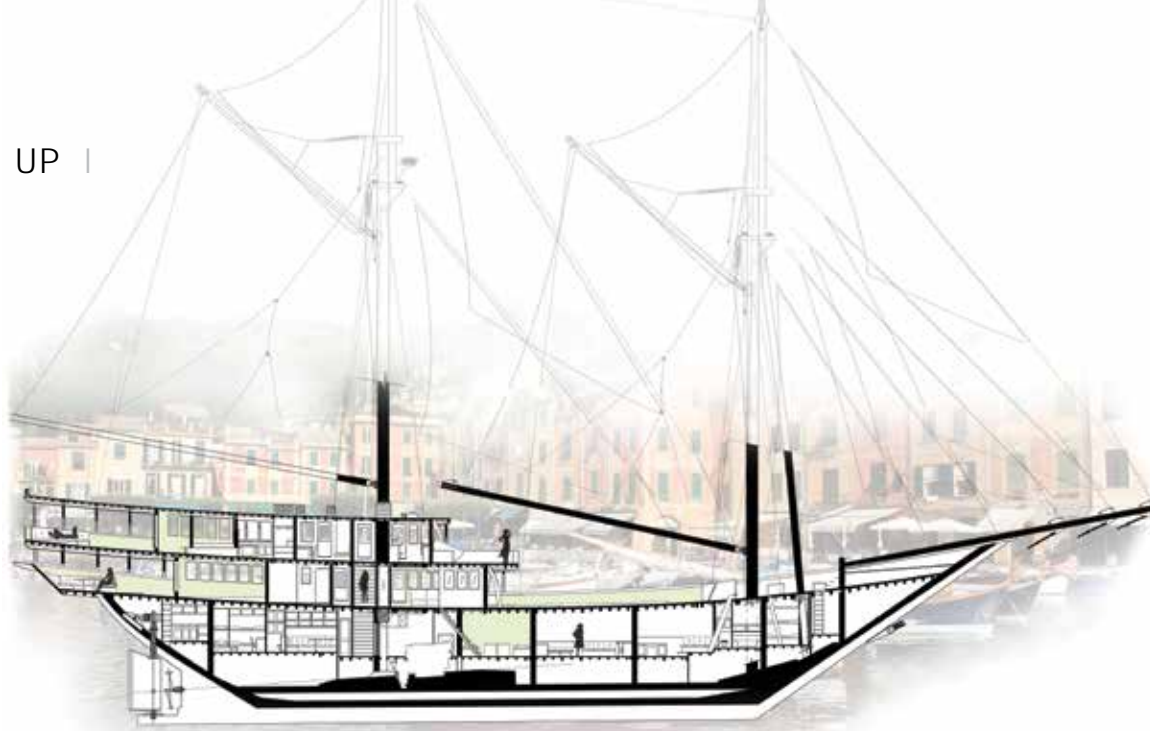
Billig also wanted to involve students in a smaller project, on a citywide scale, to add breadth to the class. He chose to use GIS technology to analyze social systems, his personal area of interest for research.

Students learned about a safe routes program for schools and analyzed the areas around Fayetteville schools, assessing safety and other factors in those “pedestrian sheds.” Looking at a quarter-mile and half-mile radius around schools, they evaluated the presence of things like fire stations, tree coverage, sidewalks, liquor stores and tattoo parlors to see how they might make that area more or less safe, healthy and cultural for schoolchildren.

They evaluated the surrounding areas and created values for certain elements, devising a unique system for this project. Maybe sidewalks were more important than trees. Whatever they determined, they had to establish a universal value and rating system so the measurements by all students were comparable and consistent as data.

In the end, Washington Elementary School rated high for connected sidewalks, tree coverage, and nearby parks and greenspace.

For the schools project, students stopped at analysis, without proposing a design solution. That’s unusual for them, going against what they’re naturally inclined to do. Billig had to assure them, “It’s OK just to do analysis sometimes and let other people see your findings.”



## Details Matter in Yacht Design Project

Typically, interior design students in Studio 6 would do large-scale design such as residential or workspace development for their project. This year, Jennifer Webb, associate professor, took them on a decidedly different design journey.

She'd taught the same group of students in the fall studio, where they designed a tiny, 200-square-foot house. She stayed small, giving them a yacht for their project. The project seemed interesting, yet manageable, and it would allow them to delve into the fine detailing required in hospitality projects.

"I really felt like we needed something that would sort of rev us up, keep our interest, and give us a new set of challenges and way of thinking about things," Webb said.

Webb bought several books and searched online, where she discovered Michael Kasten. He designs and builds traditional wood construction yachts, and his website was full of drawings and photographs. She emailed him to purchase the plans; he sent them to her at no charge with an encouraging note.

When planning this studio, Webb also wanted her students to learn about feminism. In a discipline of primarily women, these future professionals need to value their own strengths and to recognize both their professional contributions and personal wealth, she believes. So, she created a scenario where the client was a wealthy, powerful, philanthropic woman. Each student wrote a story about the client and included how she made and used her wealth, and many students assigned her a philanthropic cause. The yacht was to be used as a personal

retreat, for journeys with family and friends, and also for mentoring other women of wealth.

For this reason, the spaces had to serve multiple functions. During the mentoring trips, the dining room would also double as a conference space. A social space for family time could be used for group activities. The cabins, where couples and family members sleep, could be quickly modified to serve strangers, with twin beds.

The yacht was 164 feet long and 36 feet at its widest point. It was designed for 12 passengers plus a crew of 12, which includes the captain, first mate and cook. Because of the yacht's design, many aspects of the spaces were already prescribed, such as the mechanical systems on the bottom level.

"This is not a project that has been based in space planning," Webb said. "It's based in the details and the décor."

Students had to think about rounding corners and edges. This keeps passengers from striking sharp corners if the movement of the craft throws them off balance. Also, beds and other furniture had to be built in to prevent them from slipping. That includes a lip on the bedframe to keep the mattress in place. Tables, counters and cabinets needed lips too, to prevent dishes and other objects from sliding to the ground. Doors and drawers needed latches, so they didn't open on their own. Decorative items on tabletops and art that was fixed to the wall had to be reconsidered given the physical context.

"So, they really had to be thinking about how to enclose and secure all of this," Webb said.

Unlike a building, in which structural support comes



Opposite page: A section of the yacht by Kathryn Taaffe. Left: A computer rendering of a yacht guest cabin by Ashley Sullivan. Below: A computer rendering of the yacht owner's cabin by Meghan Burton. Bottom: A computer rendering of the yacht lounge by Caitlin Rogers.

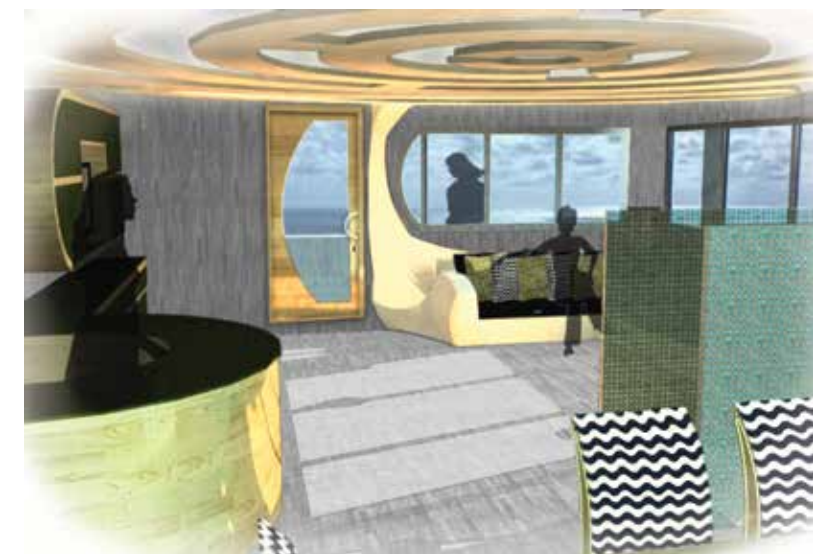
from a grid of columns, the levels of a yacht looked more like a house of cards in section view. The ceiling height was only 7 feet, 3 inches, so lighting was also tricky, and chandeliers weren't an option. On lower levels, there were no windows or portholes to allow in natural light. Light wells transferred light from the deck into the lower levels.

There were also no right angles. The walls had compound curves – from front to back and from top to bottom – and the floors and ceilings were curved. Students had to find ways to use that curve to their advantage, often with the built-in furniture. Because the boat was wood, the floors and ceilings were wood, which limits the choice of design materials. When considering materials, traditional ones such as stone, tile and granite were too heavy for this craft. Additionally, materials had to yield to the movement of the yacht. Fabrics and other materials had to be stable and durable when encountering saltwater and sunlight.

To explore trends in interior décor, each student was also assigned a contemporary interior designer known for having a strong decorative style, such as Barbara Barry, Kelly Wearstler and Clodagh.

One student used the concept of tidal pools, translating those layers to the levels of the yacht through color, lighting and the allocations of space and activity. Another student looked at the yacht as a place for meditation and renewal – with the private spaces used for meditation and reflection, the upper levels for connecting with nature and the water.

When designing for these small spaces, students realized that, while the project was fun, everything they brought into the space had to count. They also had to be more reserved in their design choices because "the impact of that decision will feel a lot bigger than it really is," Webb said. "They've learned that even tiny spaces are complex and that details matter."



# The Transformation is Complete



## Renovated Vol Walker, Anderson Design Center addition celebrated

During a tour of the construction site in early June, Jeff Shannon was elated.

“The closer it gets to being finished, the more you can tell what it really will be like,” he said, a hard hat accentuating his blue sport jacket.

Shannon well remembers working in Vol Walker Hall at the University of Arkansas as an architecture student more than 40 years earlier. After graduation and a professional career, Shannon returned to the school in 1979 to teach. He then spent 13 years as dean, stepping down in May to return to teaching full time (see p. 4).

The school and its reputation have grown over the years, particularly during his leadership. As the university strives to be one of the nation’s top 50 public research universities, the Fay Jones School has already made great strides.

The architecture program was ranked 20th in the nation in a survey by the Design Futures Council, published in *DesignIntelligence* in 2008. Last fall, the program moved up to the 19th spot in the same survey. In those recent rankings, the Fay Jones School’s program was eighth among public universities. The school also was twice ranked No. 1 in a national survey of “top brands” in architectural education, also conducted by the Design Futures Council.

The university’s interior design program moved to the school in 2010, joining the architecture program, founded in 1946, and the landscape architecture program, which started in 1976. This summer, interior design became an equal department in the school.

Part of this growth and evolution has meant renovating the home of the architecture school, built in 1936 as the university’s library, and building a significant addition

to accommodate the faculty and students of all three disciplines, along with support staff, in a shared space.

For several years, school officials debated whether to stay on campus or find a remote spot and build everything new. About a decade ago, they decided to stay in their prime location in the heart of campus and build an addition to meet their needs.

Some major contributors in recent years have helped to dramatically change the trajectory of the school. Don and Ellen Edmondson, clients and longtime friends of Fay Jones, gave \$10 million to name the school after Jones, which took effect in 2009. In 2010, the Donald W. Reynolds Foundation donated \$10 million to name the addition to Vol Walker Hall the Steven L. Anderson Design Center, honoring Anderson, foundation president and a 1976 graduate of the architecture program.

For the addition and renovation to happen, everyone moved out of Vol Walker Hall in summer 2011 so construction could begin. The architecture faculty and the dean’s staff moved to the E.J. Ball Building on the downtown Fayetteville square. Architecture students and some staff went to the Field House, while landscape architecture faculty and students remained in Memorial Hall and interior design faculty and students remained in the Agri Annex.

Being in one place will finally allow the Fay Jones School to have a clear, cohesive, strong identity as a school. Though it has happened at various points, collaboration also will be possible like never before in this combined space. Collaboration, Shannon said, is an important part of the school’s strategic plan. It is also a major trend in research and how professional design firms operate.



Opposite page: The western facade of the Steven L. Anderson Design Center. Left: The Don and Ellen Edmondson Legacy Studio. Above: Mark Herrmann, left, an alumnus and co-project manager, shows Jeff Shannon construction progress in June.

“Depending on the problem, they know that, very often, the best way to solve problems is collaboratively,” he said.

## Thought-Provoking Design

This building project has already been published in *Architectural Record*, and it has won a Building Information Modeling Award from the American Institute of Architects for Exemplary Use of BIM in a Small Firm.

“I’m confident that it will be published nationally, even internationally,” Shannon said. “Anytime we get that kind of attention to the school through the building, or through the work of our faculty or students, it accrues benefits to us.”

The renovated building and new addition will boost how current students and faculty members feel about the school. This major improvement also makes the school more attractive to potential students and faculty, and serves as a point of pride for the entire state. A public dedication is planned for Sept. 12.

The project also serves as an example for students. “Particularly for architecture and interior design, the building where you study ought to be seen as something of a laboratory, a way to learn through the building,” he said.

In recent years, professional architectural practice has become about 50 percent renovation, preservation and adaptive reuse projects, with the other 50 percent in new construction. “It’s no coincidence that we’re really trying to bookend renovation and adaptive reuse of the old building with contemporary technologies and methods of the addition,” Shannon said.

One of the most dramatic unseen, and most costly, changes will be the improvement of the mechanical and electrical systems. It will moderate temperatures that were once extreme in winter and summer.

Craftsmen for the project used traditional molding techniques when restoring the west wall of the second floor gallery, which was removed to demolish the core area of the building containing the old library stacks. They built forms to mold the plaster, as was done originally.

“You don’t need to monkey with the spaces in the old building. They’re terrific spaces. You just need to show them off better, and that’s what we’ve done,” Shannon said.

After all these years, Shannon’s favorite space remains the dramatic old reading room, which is the biggest studio and will house students from each discipline. “It’s the only really monumental space that, when people walk in, their jaws drop at how grand it is,” Shannon said. “We’re proud that it will be named after the Edmondsons. It also reminds alumni of what it used to look like when we first moved in here.”

## Improved Resources

Though she can’t clearly picture what the new building will look like, Chris Hilker keeps envisioning windows, light and openness. It’s much different from her former spot in Vol Walker Hall, where she was rather isolated on the fifth floor in the “stacks” area.

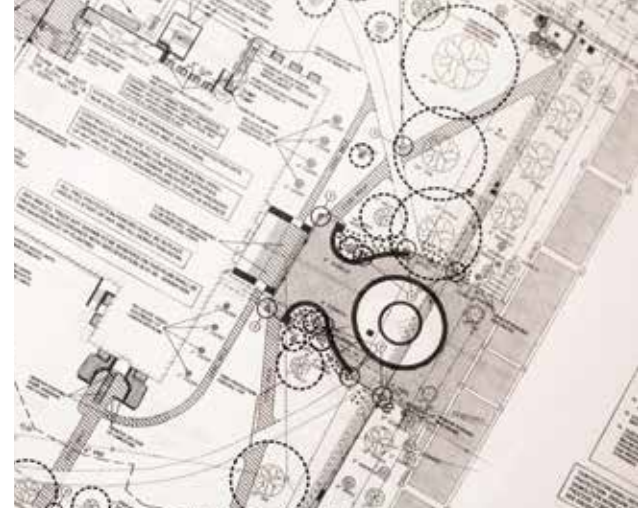
Hilker, director of the Murray Smart Media Center since 1979, said that people rarely came to the center unless they needed a video, magazine, photo, slide or other resource. Many students didn’t know where the center was.

Stanchions, which are upright posts used for support, were needed when the building originally functioned as the university’s library. They filled the space and couldn’t be removed because they were structural, so she made the best of it. With the addition of some shelving, the stanchions were used to store the video collection.

She got creative with furniture arrangement and created an office-like space on one end of the room using partitions. She had a great view to the north, which included one of two, big red oaks that stood on the site.

Those library stacks, located on several floors of the building’s core, were demolished as part of the renovation. In fact, the new media center will be located on the bottom floor, in a space that once was usable only for storage because of the stanchions.

The new center will have chairs, tables, desks and



Left: A series of frosted glass fins covers the western facade of the addition. Middle: The arched windows of Vol Walker Hall were restored during the project. Right: A craftsman touches up the molded plaster in the second floor gallery. Opposite page: Left: Glass-walled fire stairs connect Vol Walker Hall and the Anderson Design Center addition. Right: This plan details the landscape strategy for the project.

computer stations, as well as an area for small discussion groups with a large screen and computer. It's located on the same level as design studios, as well as a computer lab, wood shop and labs that all students will use.

Compared to before, the visibility and accessibility of the center will be night and day. Hilker hopes that, with the central location, more students will come into the center, to use it or just be more familiar with it.

"Even if they don't want to use digital images, I'd be happy if they just came in and sat and drank a cup of coffee and read some magazines," she said.

## Understanding Disciplines

Mark Boyer, interim associate dean, landscape architecture department head and professor, has been with the school for 15 years. In that time, the landscape architecture faculty and students have always been in Memorial Hall. Though just a few dozen yards from Vol Walker Hall, the distance matters.

Students from each discipline haven't gotten to know one another, Boyer said, resulting in a lack of understanding about what each other does – for both faculty and students.

Another downside is a perception that the department of architecture is the architecture school, with landscape architecture and now interior design getting less attention. Boyer said the perception that the landscape architecture program is not an integral part of the school potentially has limited program enrollment.

Of the many things that could come from being in one place, Boyer hopes these perceptions change.

"I hope there is going to be a better understanding of all three disciplines. I hope there are going to be more opportunities for rubbing shoulders and just being engaged with each other," Boyer said.

Students need to know that, in the professional world, they won't be a "lone superstar," but will need to work with others. Everyone has something valuable to offer to a design problem.

"The end result of true collaboration is better than anything that could be done by sole individuals," Boyer said.

The campus community and general public will also be exposed to the school in a way never before possible. Boyer hopes this access clarifies the disciplines better. Many people know, or think they know, what architects do – but they are less certain about the roles of interior designers and landscape architects.

Boyer is proud of the reputation the school has due to the architecture program's rankings. Boyer serves as second vice president of the Council of Educators in Landscape Architecture, one of many faculty members to participate in outreach and organizations at the national level. He looks forward to things to come, opportunities that might arise from faculty, students and administration all being together.

"Any one of us gaining ground in excellence is going to help every one of us," he said.

## Centralized Services

When Melinda Smith toured the space with students this summer, she was most excited to see the close proximity of the school's advising center, administrative staff and dean's office on the first floor of Vol Walker Hall.

"You're not walking off to a remote location or an office in the far reaches of the building. It's all right on the axis of the building and very accessible to students," said Smith, director of student services for 12 years.

As she viewed the building where she'd spent a decade before moving out two years ago – with the rest of the staff, students and faculty – she was impressed.

Smith compared it to visiting one's childhood home after many years and seeing the changes subsequent owners have made, while trying to recall the memories of the place. "But, this is a home we get to move back into," she said, "so we get to enjoy the old and the new."

Those two years out of Vol Walker Hall required solid alternate plans and some improvising. Smith, who schedules classroom space for faculty, worked with every college or school on campus at some point to use space in their facilities. Most often, she turned to Bumpers College, for the nearness of its buildings to Memorial Hall, the Agri Annex and the Field House. Most of the school's lecture series speakers were scheduled in Hembree Auditorium, with a few lectures and other activities held in Giffels Auditorium.

Not only will the improved building benefit current students, it will make a stronger case for the school when recruiting students and faculty. It is partially the reason current faculty and students are here, and it will be a showcase for potential students during campus visits.

"We want visitors to see all these students and disciplines in one location," Smith said, "because often times they feel like they have to choose their major during the tour." When they see everyone together, maybe they'll feel less immediate pressure to decide.

## Creative Collaboration

Laura Terry, associate professor of architecture, is used to collaboration. It's how she was educated at

Auburn University, where the disciplines in departments and first-year studios were mixed. "There was the collective sense that design is design," she said.

Located in their respective design studios in separate buildings over the years, Fay Jones School faculty members have tried their best to explain the other disciplines to their students. "But I think that's difficult when it's out of context, and when we were in isolation," she said.

Terry said she expects that overlaps, and opportunities for collaboration, exist already. "But we just haven't been able to witness them."

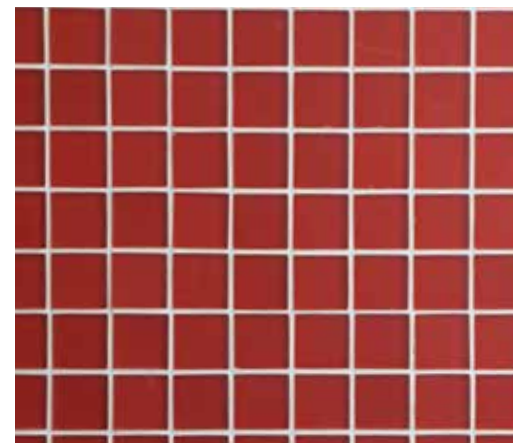
"I'm looking forward to the potential for collaboration in a more meaningful way," Terry said. "I think where collaboration makes sense, it's going to happen and be fostered. And where it doesn't make sense, we're free to maintain that independence."

Terry considers the studio spaces to be the highlights in the renovated Vol Walker and the new addition. These include the former library reading room, which now has a raised floor with cork tiles, restored cabinetry, walls and ceiling painted white, new light fixtures, custom-made student desks, and a central critique space. Named the Don and Ellen Edmondson Legacy Studio, thanks to a gift from Wallace and Jama Fowler, this studio will be coveted by other design schools. "There just aren't that many spaces like that out there in the design world," Terry said.

It's been a challenge having her office located off campus the past two years, while teaching in the Field House. Often during class, an issue has arisen that could be addressed by a book – one on the shelves of her office downtown. She has missed having that teaching method available and looks forward to being able to run upstairs to retrieve that book.

Among the first faculty members to select their new office spaces, Terry chose a spot on the third floor with landscape architecture and interior design faculty as neighbors. She thinks this closeness to other disciplines, plus returning to the campus as a whole, will lead to unpredictably good things.

"The more casual, chance meetings with people, that





## Decades of Giving, Bequest Benefit Students



Joan Seiz is shown here with the former Rachel Smith, a student scholarship award winner, at the Fay Jones School's 2005 honors recognition ceremony.

As a flight attendant for nearly 40 years, Joan Seiz traveled the world extensively and learned about many other countries and their cultures. After their marriage in 1974, she often was joined by her husband, Paul. Paul Seiz, who received a Bachelor of Architecture and a Bachelor of Fine Arts in Interior Design from Pratt Institute in New York, spent his career as a professional architect specializing in museum design and exhibitions. The two retired in Fayetteville and built a home of Paul's design.

Upon Paul's death in 1999, Joan Seiz and Paul's family and friends established a memorial scholarship in the Fay Jones School of Architecture in his name to help fourth-year architecture students participate in the Rome travel program. At the same time, Joan Seiz provided future additional funding for the endowment by making a \$250,000 testamentary commitment.

On Sept. 13, 2012, the Fay Jones School lost its devoted friend, Joan Seiz, when she passed away at age 82. Because of the generous bequest received from her estate, and the annual contributions made by Joan Seiz and others over the years, the Paul H. and Joan Seiz Memorial Travel Award endowment will now generate more than \$14,000 each year to be awarded to fourth-year architecture students.

Joan Seiz is survived by two sons, Bill Seiz of New York and Davis Seiz of New Jersey, and two grandchildren.

## New Green Roof Donated, Installed

J.E. Allen Company, based in Hot Springs, made a gift-in-kind of plants and planting trays for the green roof on the fourth level of the Steven L. Anderson Design Center, the new addition to Vol Walker Hall.

John E. Allen, company owner, said the plants include various types of ajuga, Italian arum, hostas, sedum, garlic chives, as well as grasses such as little bluestem, Texas bluegrass, mondo grass and sideoats grama. Allen also provided consulting services, equipment and labor for the installation, which took place in June.

This green roof will provide a performance teaching and learning tool for faculty and students of the landscape architecture and architecture departments.

The roof at level four is a fully inhabitable terrace with direct access to faculty offices and conference rooms. The modular planting system takes up about 1,300 square feet of the total 2,800 square feet of outdoor space. The remaining walking surfaces, including the south outdoor covered classroom, are comprised of a recycled bamboo composite decking. Glass railing surrounds the perimeter.



Workers with J.E. Allen Company install plants on the green roof of the Steven L. Anderson Design Center in June. Inset: A detail of the green roof plants.



Above: Custom-made student desks, partially assembled, sit in a studio in Vol Walker Hall.

often inspire a lot of debate and creativity, we've missed from being sequestered in a way," she said.

For her 15 years here, school leadership has talked about bringing everyone together in a single facility that would match the design excellence and standards of the programs. She is excited that the moment has finally arrived, and that she's part of it.

As for those big oak trees on the north and south sides of Vol Walker Hall, they were damaged by ice and were removed to make room for the addition. However, they're getting a second life in the building. Terry knows Fletcher Cox, the Mississippi artist who used boards from the trees to create a 28-foot-long bench that will sit on the central axis of the first floor. Terry said the bench honors a part of campus history, while embodying evolution and progress. It is just one of many details that will be discovered and experienced together.

### Custom-Made Space

Grant Gilliard remembers well the night before final reviews in spring 2011. Boiler room pipes burst in the basement, flooding the first year studio. Students scrambled to collect their projects and take them to the large, second floor reading room studio.

Going into his fourth year in the school, Gilliard is among the last group of students to start his education in the old Vol Walker Hall. He's looking forward to interdisciplinary studios in the renovated and added spaces because he doesn't know much at all about the other disciplines.

"I think everyone tries to claim their own major," he said. "And I think if you're going to design successfully you need to have a level of collaboration or at least understand what the other professions are about."

Morgan Conway has watched construction progress while doing research in Mullins Library, and she took a

site tour in June. She likes the character of Vol Walker Hall and is glad it was restored. She is excited, too, about the new addition, with the auditorium, walls of windows, and concrete floors and walls. Plus, "It'll be a lot cleaner since they redid all of it," she said.

The spaces also will be much easier to navigate.

"The old building was kind of unwelcoming, and it was a maze," she said. "It was impossible to get around. None of the floors lined up, and there were like eight different staircases."

Erin Inouye said she and her classmates passed by the project often while walking to classes in other buildings on campus. She's enjoyed seeing the construction progress and is curious what the interior will look like.

"It was really cool to see how it was being put together – being able to talk about it in tech class and then see it happening," she said.

She also is enthused about the student lounge area because the old building didn't have a good place just to relax and take a break from studio.

Evan Douglas is most excited about the transitional space between Vol Walker Hall and the addition, and the central axis that creates. When design students stopped to look at construction, passersby often shared their likes and dislikes about the project. He can't wait for others to experience the interior and understand the reason for the design.

"It actually is attempting to reconnect not just the new addition but the whole building itself back to the campus in a fairly significant way – which I think is hard for people to tell just from looking at the outside because it is so different."

Douglas said people often had fairly elaborate reasoning for their viewpoints. "At the very least, even if they don't like it, it's at least registering some response that's getting them to think about these things. Even if they wouldn't have done it the same way, they're thinking of some of the things that we would hope that they would think about."

# Former Dean, University Professor Emeritus C. Murray Smart Jr. Honored



C. Murray Smart Jr. and his wife, Carolyn Smart (MA 1972, Fulbright College), gathered with other distinguished guests in the east lobby of Vol Walker Hall on Aug. 8 to celebrate his 80th birthday and the dedication of the C. Murray Smart Jr. Lobby, made possible by a gift from son Clifton J. Smart III (JD 1986, School of Law) and daughter-in-law, M. Gail Smart (JD 1987, School of Law).

Chancellor G. David Gearhart presented Murray and Clif Smart with a resolution expressing the university's appreciation to Clif and Gail Smart for honoring Murray Smart through their \$250,000 commitment to support the renovation of Vol Walker Hall and the addition of the Steven L. Anderson Design Center, and to acknowledge his "distinguished service to the Fay Jones School and his role in bettering the educational opportunities provided by the University of Arkansas to students in the design professions."

"I am grateful to Clif and Gail Smart for their generosity in honoring Murray Smart as a father and in recognition of the many important and lasting contributions he made to enhance the Fay Jones School during his years of administrative leadership and teaching," Gearhart said. "Murray's name will now remain prominent in years to come within the walls where he led and taught so well, and that is a very fitting tribute."

"In addition to his service to our students, faculty and staff, I'm personally most appreciative of the opportunity given me by Murray to teach at the Fay Jones School," said Jeff Shannon, former dean of the Fay Jones School.

"And, because of that initial opportunity, I am able to return now to my first love – teaching."

Since joining the faculty in 1966, Murray Smart has made the advancement of the Fay Jones School the cornerstone of his professional life. As the school's second dean, Smart served 15 years, the longest tenure held by an architecture dean. During that time, the school increased its faculty threefold, added a landscape architecture program, and renovated its home in Vol Walker Hall. Among his proudest accomplishments as dean was helping to secure 210 acres on Lake Hamilton in Hot Springs that would become Garvan Woodland Gardens. Smart retired from the faculty as a university professor of architecture in 1998, but continued to teach as a professor emeritus.

"The breadth and depth of Murray's contributions to our field is a constant source of inspiration for me," said Ethel Goodstein-Murphree, interim dean of the Fay Jones School. In 1972, he was awarded a Fulbright-Hays Faculty Research Abroad Fellowship Program grant that took him to Kabul, Afghanistan; in 1989, his *Muscular Churches: Ecclesiastical Architecture of the High Victorian Period*, one of the first books on architecture published by the University of Arkansas Press, appeared; and in 1990, he was elected a Fellow of the American Institute of Architects, an honor for architects who have "achieved a standard of excellence in the profession."

In 1995, he received the



Smart in 1995, when he received the Distinguished Faculty Achievement Award from the Arkansas Alumni Association.



Opposite page: Top: Cyrus Sutherland, left, and Smart are shown on the U of A campus, possibly around 1970. Below left: Smart is shown during a study tour of Mexico in the mid-1970s, with an iguana on his head. Right: Smart takes students in his honors architecture lecture class on a field trip to the Farrell House in Fayetteville in 2009. Above right: Smart is shown during a 2005 trip to Madrid, where he took photographs for his architecture slide collection.

Arkansas Alumni Association's Distinguished Faculty Achievement Award for Teaching and Research, an honor that, according to his wife, Carolyn, was a career highlight. Goodstein-Murphree agrees. "The award was the most perfect of distinctions for Murray – that rare architectural educator who is equally gifted as a scholar, a practitioner, and a leader in the university and the community."

"We all have our Murray Smart stories," said Greg Herman, associate professor of architecture. "I have always been cheered by Murray's infectious laugh and miss seeing him in the school. Murray was the first person with whom I taught when I arrived here, and, more importantly, I will always be grateful for his kindness and generosity as a mentor in the classroom and as an advisor and good friend outside of it. And let's not forget Carolyn. They're a fine team, indeed."

Tom C. Kennedy, a longtime friend and colleague, reminisced, "In the late 1990s, when Murray and I were team teaching an H2P [Honors Humanities Project] course, he got mixed up on the schedule. When I told him he could begin after I made a few announcements, Murray responded that he thought somebody else was to lecture that day. I suggested letting the class go, but Murray said, 'No, keep them entertained for a few minutes.' I somehow managed for about 10 minutes. Murray returned and presented, as usual, a great slide lecture on early modern architecture. I was amazed, but Murray said, simply, 'Well, it is my field.'"

Leslie Belden, architecture school alumna, historic preservation advocate, and Presbyterian minister, met her

husband, Ted during a month-long architecture school trip to Italy to study art and architectural history, led by the Smarts. "We came home with a richer love of our architectural heritage, a budding romance, and a life-long connection to the Smarts. Murray's love of teaching, his leadership as dean of the school, and his passion for architectural history and design have been a gift to the school and the many students who he has influenced."

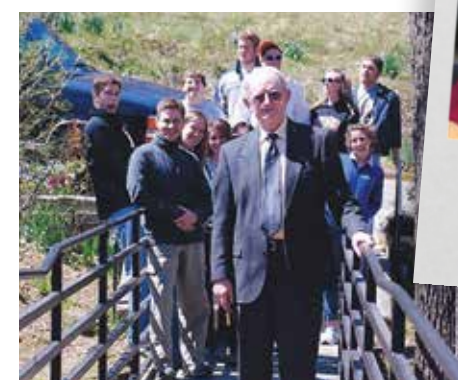
Murray and Carolyn Smart long have been champions and financial supporters of the school's media center, named the C. Murray Smart Multi-Media Resource Center in his honor upon his retirement. The school's most prestigious awards for outstanding achievement in architectural history, the C. Murray Smart Medal and the C. Murray Smart Rome Program Award, recognize his enduring commitment to teaching in this foundational area of the curriculum.

A graduate of Fayetteville High School and Tulane University, Clif Smart earned his Juris Doctor degree from the University of Arkansas School of Law in 1986. While at Tulane, he participated in the U. S. Army Reserve Officer Training Corps. Smart was an attorney in the U. S. Army Judge Advocate General's Corps and later joined The Strong Law Firm in Springfield, Mo., until being named general counsel for Missouri State University in 2007.

In June 2011, Smart was appointed interim dean of Missouri State, and was named the school's 11th president Oct. 16, 2012. Of Gail, his wife of 27 years, Smart said, "She is a huge part of me and how we do this job together. I would not be here, doing this work, if Gail were not all in as first lady of Missouri State."



Clif and Gail Smart, who donated \$250,000 in honor of C. Murray Smart Jr., are shown in a parade.





Photos by Joey Fala



Sartorial Tectonics, an installation at The Hyde Collection, in Glens Falls, N.Y., designed by Andrew Saunders.



Hillstone at Pickwick Lake, Tenn., designed by John H. Jones.



Photos by Timothy Hursley

## 2013 Fay Jones Alumni Design Awards

Designs for residential, educational, fitness and commercial spaces were among those vying 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 California, Tennessee, Michigan, Illinois and New York.

After careful review, the three-member jury chose four projects for accolades – resulting in one Honor Award and three Honorable Mentions.

Chris M. Baribeau (B.Arch. '03) won an Honor Award for Eco Modern Flats, a renovated apartment complex in Fayetteville. Baribeau is a principal architect at Modus Studio in Fayetteville. The jury said the project didn't approach sustainability as a "green wash," but instead viewed it as "an opportunity to consider how an ethic

of resourcefulness can open up design to new aesthetic possibilities. The project uses minimum means – like simple materials and architectural elements – to make the maximum impact, radically transforming the existing brutal architecture. Thoughtful and playful, the design comprehensively considers exterior, interior and landscape, creating a new vision for a domestic environment. This creative and economical LEED Platinum project is a credit to the designers."

John Harrison Jones (B.Arch. '79) won an Honorable Mention for Hillstone, a residence at Pickwick Lake, Tenn. Jones is principal architect at John Harrison Jones Architect in Memphis, Tenn. "The integration of building with site and material palette is the strength of this project's design," the jury members said. "The entry

sequence, motor court, roofline and color are particularly successful at subtly integrating the landscape with the land and vistas of the lake. Additionally, rich natural materials merge the building into this difficult site. Managing the lakeside, spatial relationships, and interior detailing was more challenging. However, this submission supported the sensitive description of the design process involved in blending land and building."

Timothy W. Maddox (B.Arch. '02) won an Honorable Mention for Round Mountain House in Fayetteville. Maddox is a principal architect at deMx architecture in Fayetteville. "The imaginative transformation of the vernacular barn profile into a seamless envelope serves as an interesting point of departure for the design process and a powerful architectural gesture," the jury noted. "Additionally, the architecture relates prominently with existing outbuildings and landscape. This submission made fine use of diagrams to illustrate process decisions and correlation between the farmstead and the design solution. While some space planning and interior detail-

ing seems counter to the exemplary exterior, this laudable entry is a fine example of conceptual integration of the cultural landscape with the built response."

Andrew Saunders (B.Arch. '98) won an Honorable Mention for Sartorial Tectonics, an installation for the main large-scale exhibition gallery at The Hyde Collection, a museum designed by Edward Larrabee Barnes in Glens Falls, N.Y. Saunders is assistant professor of architecture at Rensselaer Polytechnic Institute in Troy, N.Y. The jury called the project "a great example of rigorous research into advanced form making and fabrication techniques. Elegantly executed, the installation produces compelling lighting and material effects that dramatically enhance the gallery space. The presentation is exceptional in comparison with many other submittals; it provides evidence of a clear line of inquiry and a thorough explanation of the design and assembly process. The project contributes simultaneously to the disciplines of architecture, interior design and landscape architecture."

Round Mountain House in Fayetteville, Ark., designed by Timothy W. Maddox.



Photos by Timothy Hursley



Photo by Timothy Hursley

Eco Modern Flats in Fayetteville, Ark., designed by Chris M. Baribeau.



Photo by Adaptive Creative



The flyover bridge in north Fayetteville will provide direct access from College Avenue to I-540, so northbound drivers don't have to make a U-turn at the Joyce Boulevard traffic light. Construction could continue until early 2015.

## Alumni Help Shape the Region's Landscape

For those living in and around Fayetteville, the impact of city and county planning is apparent everywhere as the region expands. Perhaps less known is the role of four Fay Jones School landscape architecture alumni who, in separate efforts, are helping to guide those changes.

For locals, one of the most prominent public projects in the city is emerging on the north side of town. Construction crews are building a flyover bridge over College Avenue, a project that will better connect the city's main thoroughfare with the Interstate 540 bypass.

As the development services director for the City of Fayetteville, Jeremy Pate (B.L.A. '01) is helping oversee that effort. Originally driven by creative writing, Pate started at the University of Arkansas as an English major. His transition to landscape architecture ultimately led him to a decade of service, so far, with the city.

Once the flyover is complete, possibly by early 2015, northbound drivers on College Avenue will have an easier, direct access to the I-540 bypass. Currently, drivers take a convoluted route, often making a wide U-turn at the traffic light at Joyce Boulevard. Drivers also will be able to use this elevated road to more easily access the commercial areas north of the bypass, exiting near Olive Garden restaurant.

In addition, the city is improving another part of College Avenue, from downtown to North Street, by upgrading sidewalks and planting more trees.

Closer to the center of town, planning has begun for improvements to Mount Sequoyah Gardens, a three-acre park on the mountain's east side. As park planning superintendent for the City of Fayetteville, Alison Jumper (B.L.A. '99) is overseeing the project. The area has been planted in recent years with native grasses, such as Indian grass, little bluestem, switchgrass and buffalo grass. An overlook built from native stone and covered by a trellis is expected to be complete by this December.

She also worked on Iams Park at Bryce Davis Park, on the city's west side. It provides 3 acres of fenced, leash-free play area for dogs, with agility equipment, shade trees and fire hydrants (see p. 36).

Jumper was drawn to landscape architecture because it combined her love of art with her attraction to the outdoors. Responsible for park planning and urban forestry, she also works with her staff to ensure that city development projects meet requirements for preserving tree canopy.

She also is involved in another project, a massive Regional Park. It will be located on a 200-acre field off of Cato Springs Road in south Fayetteville and could include hiking trails, picnic areas, and fields and courts for a variety of sports.

Serving the broader region, Sarah Geurtz (B.L.A. '10) is a planner for the Washington County planning department. She regularly deals with a range of research for the public



Above: Dogs and their people play in the large dog area at Iams Park in Fayetteville. Top right: The entry area for Iams Park includes shade trees, drinking fountains for humans and dogs, picnic tables and benches. Bottom right: Iams Park provides separate areas for small and large dogs.

and oversees conditional use permits, lot line adjustments, lot splits and plans for large-scale developments and subdivisions. Recent projects have included churches, a woodworking shop, cell towers and even a laser-tag business.

To the north, in the City of Bella Vista, Chris Suneson (B.L.A. '01) is now the director of planning/building and code enforcement. He has held that position since 2009, following a position as a landscape architect for a Fayetteville firm. While in school, Suneson took a break to start a family. When he returned to landscape architecture, it was with a desire to succeed and be a role model for his children.

Suneson was drawn to the diverse opportunities available to landscape architects. He now works with clients in Bella Vista to help them meet the goals of their development projects while complying with the codes that keep structures in that city safe.

As professional planners, all four alumni are using skills they were taught and honed in school. As students, they often were motivated by a healthy competition with themselves and their classmates. They put a lot of effort into their design projects and wanted to be proud of the results. Geurtz said she also appreciates that they learned to present design concepts and projects because they regularly make public presentations in their professional lives.

They also were trained to work through the design

process and solve difficult problems. These designers continue to use those skills to resolve everyday planning challenges and manage controversial situations.

Landscape architects connect people with the environment, and planners apply that role to improving and enhancing such experiences and relationships. Those who choose this line of work are driven by public service, motivated by the fact that they serve thousands of "bosses," not just one.

"The older I get, the more I've come to realize that the relationships we build over the course of a career and a lifetime are more important than anything else we do," Suneson said.

It is also a career that speaks to individuals with many, diverse interests. As planners, the alumni work on a variety of projects and issues, which keeps things interesting.

"One thing about working in planning: You never know what will come in those doors," said Geurtz. "It does not get boring."

All four graduates share a common motivation: They sought a variety of experiences across their fields and strive to understand the different aspects of any project that they undertake, and they recommend that current students do the same. Based on their experiences thus far, the alumni advise students and graduates to keep an open mind, as opportunities can happen anywhere.

"It's sort of like approaching a design project," Pate said. While one option might seem like the clear choice, "there may be five or six better decisions."

'70s

**Phillip Dye** (B.Arch. '73), co-owner of Larsen Dye Associates Architects in Irving, Texas, was named one of seven regional finalists for the 2013 Dream Big Small Business of the Year Award, sponsored by Sam's Club. Finalists were honored during America's Small Business Summit in April in Washington, D.C. As the Southwest and South Central winner, Dye represented Arkansas, Colorado, Kansas, Louisiana, Missouri, New Mexico, Oklahoma and Texas.

'80s

**Gregory Gunter** (B.Arch. '81) recalls mostly fond memories of Vol Walker Hall, despite the many all-nighters, the weekly slideshows of the Taliesin Wright clan, Mort Karp's early morning cigar fumes and the flying chalkboard erasers in structures class. In 1986, Gunter received his Master of Business Administration in real estate from the University of Colorado. He spent most of his career in commercial real estate development and was on the team that developed a \$650 million mixed-use project that now hosts the Academy Awards: Hollywood & Highland Center in Hollywood, Calif.



Casa Sollevare, in Grand Junction, Colorado

Gunter later co-founded a San Diego-based development services firm managing internationally acclaimed retail projects, including The Forum Shops, in Las Vegas, and Northfield Stapleton, the nation's first certified LEED Silver retail project, in Denver. He developed design-build infill housing projects in San Diego, and later designed and built his own award-winning home in western Colorado, named Home of the Year by *Colorado Homes & Lifestyles* magazine in 2006 and featured in *The Wall Street Journal* and *The Denver Post*. Gunter now resides in the 450-year-old UNESCO World Heritage Site community of San Miguel de Allende, Mexico, where he designed and built a Spanish Colonial Revival home. He works as a Realtor, writes the social column for *Atención San Miguel* newspaper and pens political thrillers, including *The Cupola Collusion*.

**Mark Weaver** (B.Arch. '82), principal with Hnedak Bobo Group in Memphis, Tenn., has been elevated to a Fellow of the American Institute of Architects. A past president of AIA Memphis and AIA Tennessee, Weaver was recognized for advancing the science and art of planning and building by advancing the standards of ar-

chitectural education, training and practice. The 122 AIA members new to the College of Fellows were honored at the 2013 National AIA Convention and Design Exposition in Denver in June. Weaver has worked on many award-winning projects, including the Peabody Place Historic Block, Main Street Pedestrian Mall/Light Rail Trolley, the Allenberg Building, Fire Museum of Memphis, FedEx World Headquarters and Westin Memphis Beale Street Hotel – all in Memphis – and Gaylord Palms Resort and Convention Center in Orlando, Fla.

**Scott Dicus** (B.Arch. '87) is a partner with ANF Architects in Memphis, Tenn. He was the architect of record for two recent projects, the FedEx Main Screening Facility and the FedEx 180K Green



FedEx Main Screening Facility. Photo by Ken West Photography

Hub. Completed in May 2012, the 37,600 square-foot main screening facility provides an employee entry portal, security offices and campus transportation for FedEx's World SuperHub in Memphis. This \$11.5 million project consists of two separate buildings and a truss-framed pedestrian bridge structure, which spans 225 feet over a major city street bordering the airport. It operates around the clock as the entrance for more than 5,000 employees and visitors daily. It was awarded the AIA Memphis Design Citation. **Mark Sehnert** (B.Arch. '93) also served as project manager for the FedEx 180K Green Hub, a \$28 million project completed in October 2012. FedEx expanded its World SuperHub with a new package sorting facility, which is located directly on the airport tarmac and incorporates many sustainable design elements and energy efficient technologies. The design creates a natural light-filled, productive work environment, and a durable, low-maintenance workplace. The two-story, 128,000-square-foot structure contains multi-level sorting equipment, bridge cranes, light wells, office areas, clerestory windows, translucent wall panels and seismic restraint system. Both projects have achieved LEED Silver certification for new construction.

The Arkansas State Veterans Cemetery at Birdeye, a project by **Phil Purifoy** (B.Arch. '87), received the Member's Choice award from the Arkansas Chapter of the American Institute of Architects at the convention in



Arkansas State Veterans Cemetery. Photo by Ken West Photography

September 2012. Purifoy is a partner at Fennel Purifoy Architects in Little Rock. This project strove to create a respectful memorial that honors the lives, service and integrity of veterans. The site includes burial sections, an administrative building, maintenance facility, committal shelter and honor guard area. Features such as high-albedo bronze roofs, operable curtain wall panels and a geothermal heating and cooling system reduce energy consumption. The shutter board formed concrete and glue-laminated wood superstructure are long-lasting and require little maintenance. Native plants, which comprise the entire landscape, and low-flow plumbing fixtures reduce the use of potable water on site.

'90s

**Carl Kernodle** (B.Arch. '91), a vice president of development asset management for Chicago-based Hyatt Hotels, is responsible for Hyatt's global interests in the development of new hotel, resort and residential properties. Kernodle has blended his architectural training, creative design talent, and problem-solving leadership to guide project



Hyatt Union Square. Photo by Christopher Villano

design and construction teams through the Hyatt development process. He has worked on many projects, including the Hyatt Union Square, which opened in April. Located in Manhattan, N.Y., this small, contemporary hotel consists of 178 rooms, plus lobby, rooftop lounges and progressive dining restaurant venues. The building design preserves the historic limestone façade with the new hotel floors rising behind. Kernodle is also involved with the Andaz Maui, which will be unveiled this summer. This is one of Hyatt's boutique-focused brand hotels that reflects the contextual neighborhood in which it is located. He is a member of the Fay Jones School's Dean's Circle.

**Brent Robinson** (B.Arch. '92) is founder and chief thought officer of Modthink, established in 2012. This firm helps small businesses share their stories through social media, where they develop long-term relationships with their clients and create word-of-mouth opportunities

with prospects and partners. In the past year, they have added 27 new clients, including Houndstooth Clothing Co., Terra Tots Natural Parenting, ParkCo Architects, Northwest Arkansas Regional Airport and the Wal-Mart Visitor Center and Museum. Robinson enjoys using his architectural education and experience to apply a creative thought process to traditional business and marketing problems. Robinson served as the TEDx Bentonville Social Media coordinator in 2012 and as the co-licensee for this year's inaugural TEDx Fayetteville. His team presented prominent speakers who had "ideas worth spreading" about their work in northwest Arkansas.

**Jason Mills** (B.Arch. '96) is deputy director of architecture at Cynergy AEC in Tulsa, Okla. Mills led a recent project in downtown Tulsa, the 50,000-square-foot addition and 30,000-square-foot renovation to the historic First Presbyterian Church. The Neo-Gothic addition, featuring cut Indiana limestone, provides a new classroom and staff offices wing, a new multi-purpose worship center and fellowship hall wing, and a multi-story atrium "spine" that bridges the old and new. The project, completed last year, also features a large urban courtyard, with cloistered walkways and a central fountain.



Pi Kappa Alpha House (rendering)

Mills is currently working on an 8,000-square-foot addition to the Pi Kappa Alpha fraternity house on the U of A campus in Fayetteville. John G. Williams, the first head of the architecture department at the U of A, designed the original mid-century modern building. Though adding on to this building was a delicate challenge, the firm respected and enhanced the original design. Construction is expected to be complete next summer.

**Anthony Stewart** (B.L.A. '98) is the senior associate at Linda Tycher & Associates in Dallas, where he's worked for 14 years. The small firm, which specializes in high-end residential, multi-family and campus design, deals in built work and provides full landscape architectural services. Stewart was involved from start to finish as project manager of the Vitruvian Park Entry Plaza, completed in 2011. The plaza, containing a large bluestone monument sign and cascading water feature, highlights the entry of a 100-acre, mixed-use development in Addison, Texas. The project was featured in *Landscape Architecture and Specifier News* (LASN) magazine in July 2012. Stewart



Bluebonnet Trail residence

was also project manager for the second phase of a residence on the Bluebonnet Trail, a 15-acre property near Ennis, Texas, completed in 2009. The primary feature for this phase was a small lake with terraced stone retaining walls. This project was

featured in the January 2013 issue of *LASN*. Stewart also worked as project manager for both phases of a residence in Fort Worth, Texas, completed in 2004.

**Alison Jumper** (B.L.A. '99) is the park planning superintendent for the City of Fayetteville Parks and Recreation department (see pp. 32-33). She has worked on projects that include Iams Park at Bryce Davis Park, completed in October 2010. This was a collaboration with Ozark Natural Foods, Proctor & Gamble Co. and the City of Fayetteville. Proctor & Gamble Co. donated \$30,000 and many volunteer hours to build the park. Ozark Natural Foods donated a pavilion for the dog park and another for Bryce Park. The dog park contains 3 acres of fenced, leash-free play area, including agility equipment, shade trees and fire hydrants. It has separate areas for small and large dogs. The entry area includes shade trees, drinking fountains for humans and dogs, picnic tables and benches. Jumper also worked on St. Joseph Park, completed in October 2012. The park was a collaboration with the Washington Willow Neighborhood Association, whose membership created the design concept and raised \$10,000-plus to construct the park. This urban pocket park, less than 0.2 acres, provides shade trees and terraced seating for use as a small amphitheater, with another seating area and a landscape bed at the street level.

'00s

**Dave Burris** (B.Arch. '02) has been the owner of Mangold Burris Architecture in Rogers since 2008. The firm's work is diverse and includes many types: municipal, religious and residential. They received the Grand Conceptor Award from the American Council of Engineering Companies of Alabama for the Tuscumbia Water Treatment Plant. The Waste Management Innovation Center was certified LEED Gold. The firm's recent projects include the Hindu Association of NWA Culture Building, Lowell City Hall, Centerton Police Department, Tutu Couture

and Chandler Supply, plus the remodel and construction of many homes in downtown Bentonville.

**Cory M. Whalin** (B.Arch. '02) is project manager and designer at Clements & Associates/Architecture, Inc. in North Little Rock. He was the lead designer and did construction administration for two recent projects at the Arkansas State Capitol. Funds were allocated for public access improvements and the rehabilitation of the House of Representatives' North Gallery, keeping in line with the detailing elsewhere in the building. This provided an area for representatives to meet with constituents or hold press conferences and a place for those with disabilities to view and hear the activities of the session. For another project, the Arkansas Commissioner of State Lands received a grant to rehabilitate an existing vault located in the office's suite to provide storage and display of historic property records. This project provided a climate and humidity controlled environment where documents can be safely stored and displayed for public viewing. The collection contains more than 300 volumes and hundreds of plat maps and survey records dating back to the state's territorial days.

After professional stints in Kuala Lumpur, Malaysia; Fayetteville; and New York City, **Chris Brown** (B.Arch. '03) is now a project designer with Allied Works Architecture in Portland, Ore. In his former position with Skylab Architecture, as senior designer and residential lead, he worked on a diverse group of single-family residential projects. While there, he designed and built the 4,000-square-foot Skyline Residence. Perched atop Portland's west hills, it features floor-to-ceiling glass with views of Oregon's coastal range and neighboring forest. Brown also led the team in the design and documentation of the launch of the prefabricated modular building system, HOMB. A partnership between Skylab and Method Homes, HOMB uses 100-square-foot triangular modules across an array of building types. The Taft Residence is a 3,500-square-foot



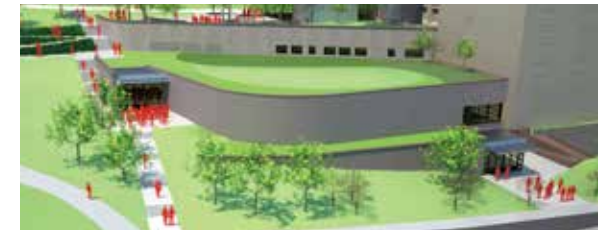
Commissioner of State Lands office. Photo by Cory M. Whalin



Taft Residence. Photo by Boone Speed

home created with 28 modules and a site-built basement. The modules were built offsite in Washington, transferred by truck and put into place on a dense urban lot in Portland, using a crane.

**Matthew Cabe** (B.Arch./ARSTBS '03) is director of the northwest Arkansas office of Allison Architects in Fayetteville. Cabe worked on the newly opened Hillside Auditorium, the first building on the U of A campus



Hillside Auditorium (rendering)

with a green roof. It's designed to recede into the landscape without competing visually with the Greek Theatre. The building reads like a series of retaining walls from Dickson Street. Cabe is now working on the Faulkner Performing Arts Center on the U of A campus and an addition to The New School, a small private school in Fayetteville. The arts center project is an effort to convert the Old Field House – most recently home to architecture studios and labs – into a 600-seat performing arts hall. The New School project will add about 38,000 square feet to that campus with an administration and auditorium wing and 12 new preschool classrooms.

**Murrye Bernard** (B.Arch. '04) recently joined *Contract* magazine as managing editor. Previously, she freelanced for the magazine and contributed to other architecture and design publications, such as *Architect*, *Architectural Record*, *Architectural Living*, *At Home in Arkansas*, *Design Bureau* and *EcoStructure*. She also served as editor of *AssociateNews* and *Forward*, newsletters of the American Institute of Architects National Associates Committee, and contributing editor to *e-Oculus*, the newsletter of AIA New York. Before moving to New York City in 2006, Bernard interned for Polk Stanley Rowland Curzon Porter Architects (now Polk Stanley Wilcox) in Little Rock. While she has chosen to pursue an alternative career path, Bernard is halfway through taking her exams toward architectural licensure.

Following stints at Dewberry Design Group, PB2 Architecture + Engineering, and Hight Jackson Associates, **Brandon Lee Cassidy** (B.Arch. '04) is project manager and intern architect II at Harrison-French and

Associates in Bentonville. At Hight Jackson, he worked on the Single Parent Scholarship Fund of Benton County Office Building, a small office facility for this organization that helps single parents get an education to improve their families' lives. Cassidy also designed an office remodel for the JWT/Action Ogilvy Office, a marketing and advertisement firm in Rogers. The large second-floor office space was divided into two areas, and the project included custom carpet patterns, wall paint, and the addition of a coffee bar. He now also manages a large number of Stripes Convenience stores, which are managed prototype stores with two main prototypes, some of which incorporate diesel gas sales, car washes and showering facilities.

**Jose Ribera** (B.Arch. '04) was recently promoted to associate at Machado and Silvetti Associates in Boston. He serves as project director, lead designer and coordinator for the Menokin Exhibition and Conservation Center project, featuring the delicate archaeological stabilization and interpretive adaptive reuse of the Menokin House, located within a 500-acre waterfront plantation property in Northern Neck, Va. The house, built circa 1769, was home to Francis Lightfoot Lee, a signer of the Declaration of Independence. It's listed on the National Register of Historic Places and the Virginia Landmarks Register. The project seeks to reinterpret the house, currently in state of partial collapse, through the manifestation and contemporary materialization of negative space and distinct material expression, to enhance and highlight the house as a meaningful exhibition object in its rustic archaeological and fragmented state. Ribera also served as project manager and lead designer for the Al Muwajji Exhibition and Research Center in Abu Dhabi, completed in 2010. It was designed and built in dedication to the United Arab Emirates president, H.H. Sheikh Khalifa bin Zayed Al Nahyan.



Menokin Exhibition and Conservation Center (rendering)

**Stephen Faber** (B.L.A. '05) is a real estate analyst and leasing manager for an international commercial business with more than 2,500 locations in the United States, Canada, Caribbean and the South Pacific. Faber is using GIS technology and software to rebuild the research department to shift the company toward data-driven

decision-making. Through process-oriented thinking and developing best management practices, his work has led to reaching 50 percent of the annual goal in independent company acquisitions by the end of the first quarter of 2013. He received a Master of Real Estate Development from Clemson University in 2011. Work done at Design Workshop helped garner a Minnesota ASLA Honor Award and a Colorado ASLA Land Stewardship Award, both in 2009, for UMore Park at the University of Minnesota, and a Colorado ASLA Honor Award in 2011 for the Residences at the Little Nell. He was selected as one of 10 individuals to participate in the Urban Land Institute's Young Leader 2013 Mentorship Program and Regional Partnership Forum in the Raleigh/Durham region. He is also a former member of the Fay Jones School's Professional Advisory Board.

**Blake Jackson** (B.Arch. '05) is founder and director of development of Monde Group, a multi-disciplinary development firm specializing in high-quality real estate, architectural design, marketing, sales and management. The Little Rock-based firm is building The Villa at River Pointe Drive, a \$22 million multi-family community located on the Arkansas River in Maumelle. The first phase of the project is scheduled to open in spring 2014. Jackson was also the keynote speaker at the Small Business Institute's national conference this spring in St. Petersburg, Fla., where he spoke about creating an architecture/development company, obtaining financing from lenders and building great designs.

**Jessie (Johnson) Vines** (B.I.D./ARSTBS '05) is the owner and principal of 709 Design, an interior design firm in Rogers that specializes in commercial spaces. She is an active member of the American Society of Interior Designers and Spectra Artist Group. Her education and work experience in both architectural and interior design allow her to offer solutions that are successful from both aesthetic and functional perspectives. Her work in commercial, mixed-use, military and hospitality/restaurant projects have resulted in a diverse portfolio. Recently completed projects include Cast Retail office space, Intrust Bank, and Warner Bros/Time Warner office space, all in Rogers, Goody's Frozen Yogurt shop



Villa at River Pointe Drive (rendering)



Seaport Oil & Vinegars. Photo by Jessie Vines

in Fort Smith, and Seaport Oil & Vinegars in San Diego. Her firm was recently awarded a contract with the U of A to perform on-call interior design services.

**Austin Chatelain** (B.Arch. '06) spent the last four-plus years as a project manager/designer at Modus Studio in Fayetteville. He recently took a new position with Dwellings, Inc., a Little Rock company that focuses on residential design, contracting, building and construction management in that city's Heights and Hillcrest areas.

**Kimberlee Misek** (B.L.A. '06) has been with Kimley-Horn and Associates, Inc. for seven years. She has worked all over south Florida and is currently based in the Miami office. A recent project was the Palmetto Park Road Improvements and Downtown Boca Raton Pedestrian Promenade in Boca Raton, Fla. This entailed the reconstruction of four streets and the design of beautifully landscaped and intricate concrete paver pedestrian connections between the Plaza Real South and Mizner Park mixed-use areas. The design of all four streets put a special emphasis on providing an inviting pedestrian experience, retaining on-street parking and providing wider sidewalks for pedestrians and outdoor dining. This project won a 2012 Award of Merit from the Florida chapter of the American Society of Landscape Architects. She's a current member of the Fay Jones School's Professional Advisory Board.



Pedestrian Promenade. Photo by Matthew Gibson

In 2012, **Aaron Chevalley** (B.Arch. '07) worked with the non-profit Partners of the Americas to assist in two design and education initiatives intended to combat environmental degradation and climate change issues in Latin America. He was an architectural designer for CorpoNarino, an environmental protection agency in southern Colombia. He identified alternative construc-



CorpoNarino, in Columbia (rendering)

tion techniques and designed a regional headquarters using green building practices, bioclimatic design and alternative materials in Túquerres, Colombia. Chevalley produced a proposal to use materials ranging from compressed earth block, earth bags, eco-bricks (or plastic bottle bricks) and straw wall panel systems. He hopes to develop prototypes, refine techniques and, ultimately, construct a project formed on the basis of sustainable design and building practices. Chevalley also taught a 40-hour, two-week course on sustainability and green building, with a focus on the LEED rating system at the Universidad Nacional Pedro Henríquez Ureña in Santo Domingo, Dominican Republic. This course was presented to post-graduate professionals continuing education and included guest speakers, a tour of an existing LEED-inspired project and student presentations. His presentation focused on the ethics of architectural sustainability. He continues his involvement with Partners of the Americas and issues relating to holistic sustainability in the context of architectural design.

**Kara (Pegg) McElyea** (B.Arch. '07), project manager at deMx Architecture in Fayetteville, worked on two recent projects in the state. The design for Vetro 1925,



Elite Eyecare and Optical. Photo by Timothy Hursley

a restaurant and bar located in the historic Cravens Building east of the Fayetteville Square, takes advantage of the contrast between old and new, retaining the existing wood floors and exposed brick walls while adding a new bar created from folding glass and wood ribbons, allowing spatial division of the bar

and dining areas. She was also a part of the design team for a satellite location for Elite Eyecare and Optical, in The Mall at Turtle Creek in Jonesboro. This location, a full service eyecare clinic and custom retail showroom, called for a more modern approach to design. The dominant theme of the space is curves inspired by the glasses that the clinic sells.

**Lauren Ratley** (B.Arch. '07), who now does freelance design and rendering work, was an architectural intern with Ruby Architects, Inc. in Little Rock until early 2013. While there, she worked on a major renovation of the historic John L. Tushek Building in Lake Village, built in

1906. The building serves as the city's municipal center, bringing all major city services under one roof. The Tushek Building is one of the first LEED certified buildings in Arkansas that is also listed on the National Register of Historic Places. She also worked on the restoration of the Johnny Cash boyhood home in Dyess. The home, one component of the larger restoration of the historic Dyess Colony, is set to open to the public in 2014.



Tushek Building (hand and computer rendering)

**Adam Day** (B.Arch. '08) is project architect at Valerio Dewalt Train Associates in Chicago. Two of his recent projects included the renovation and addition for a 1963 commercial bank building in Madison, Wisc., across the street from the state capitol building. Just blocks away, construction is under way on a five-story housing development containing 100-plus units with access to Brittingham Park and spectacular views of Monona Bay. For this housing project, Day led the firm through its first building informational modeling (BIM) project.



Madison housing development (rendering)

**Emily (West) Ferris** (B.Arch. '08) is a project architect at Core Architects, a 10-person firm in Rogers whose broad range of experience includes commercial, health care and educational work. Ferris recently worked on Founder's Hall, a 214-room residence hall under construction on the U of A campus in Fayetteville. The project was a collaborative effort between Core Architects, Hanbury Evans Wright Vlattas + Company in Norfolk, Va., and Witsell Evans Rasco Architects in Little Rock, who are seeking LEED Silver certification. The building was designed with a collegiate gothic aesthetic to complement the style of Gibson Hall and Gregson Hall, existing residence halls nearby. The project includes a connection to and expansion of the existing Brough Commons dining area.



Founders Hall (rendering)

After finishing the Wash-

ington Elementary School design/build studio in Fayetteville, **David Powell** (B.Arch. '08) moved to Boulder, Colo. As the architecture profession downsized in 2008, Powell began working at Clarks, the world's largest non-athletic footwear brand. He then quit, bought a camera and drove 15,000 miles around the country, climbing mountains and building a photography portfolio. Powell eventually returned to Clarks, where he has finished in the top three in sales since 2010 and was No. 1 in 2011. Powell was promoted to manage a new store location in Denver and then promoted again in 2012 to manage the



Little Rock Fire Station kitchen. Photo by Tim Sittler

Boulder store.

After a year at Miller Boskus Lack Architects in Fayetteville, **Dana Vickerson** (B.Arch. '08) moved to Little Rock in 2009 and began working at Jackson Brown Palculict Architects. She converted their office from AutoCAD to Revit,

and is now project manager and Revit coordinator. Vickerson has worked directly from the design phase through construction administration for Bryant High School and the Little Rock Fire Station No. 23. The Bryant High School project, completed in August 2012, included a 40-classroom expansion for the campus, as well as the addition of a media center, administrative offices, and a boulevard that allows students to circulate from one end of campus to the other. The Little Rock Fire Station, completed in October 2012, recently received LEED certification. This project is a substation for the Little Rock Fire Department and included the repair of a natural creek bed that runs through the site. She has also worked on a performing arts building for Pulaski Technical College, where she worked with designers from Perkins + Will Dallas. Vickerson has also volunteered on the board for the Art of Architecture Lecture Series in Little Rock. In 2011, she became a board member for AIA Arkansas, and became the associate director of AIA Arkansas in 2012. She worked with others to open StudioMain, an architecture advocacy storefront in Little Rock.

**Josh Clemence** (ARSTBS '09) is chief executive officer of BLKBOXLabs, a boutique, full-service creative agency in Fayetteville. He is passionate about design, human behavior, social commerce and the moment when each intersects. Previously, Clemence founded and served as

president of the Northwest Arkansas Entrepreneurship Alliance and was a key early member of the Acumen Brands team in Fayetteville. He also serves as a mentor for The ARK Challenge and The Seed Hatchery startup accelerators, mentors designers and entrepreneurs of all types, and speaks regularly at universities, public schools and local organizations. Over the past four years, he has been recognized with numerous awards, including the *Northwest Arkansas Business Journal's* Fast 15 list, *Arkansas Business Journal's* "20 in Their 20s" list, Best Green Entrepreneur for Earth Day NWA 2012, as well as being labeled as "Arkansas' Economic Future" by *Arkansas Times*.

**Ryan Evitts** (B.L.A. '09), a landscape architect with Great River Associates in Springfield, Mo., has recently been involved in projects consisting of multi-modal transportation systems, downtown sidewalk enhancements, grade separation studies, corridor studies, recreational design and planning, streetscape enhancements, residential site design, visioning and 2-D and 3-D rendering. For the Warsaw Amphitheater Phase I in Warsaw, Mo., Evitts provided project design assistance and construction documentation, and **Jerany Jackson** (B.L.A. '92) was project manager. Located in the Drake Harbor recreation area, this phase of the amphitheater features a modular paver stage with grass terraced seating for 500 people. This project introduces a new community amenity for residents and visitors in this quaint, lakefront town. Also, subsurface stormwater controls and rain garden cells will improve stormwater runoff quantity and quality as it moves throughout the site.



Warsaw Amphitheater. Photo by Jerany Jackson

'10s

**Lauren (Cleveland) Alvis** (B.I.D. '10) recently began working for Wal-Mart Stores in Bentonville as a CAD specialist 1 in New Store Design. She previously was an intern interior designer for Harrison French & Associates, where she was on the 7-Eleven team doing layout design across the entire United States and Canada. She designed more than 400 takeover stores for acquisitions in New York, Florida and on the West Coast.

**Morgan Balmer** (B.I.D. '10), a registered interior designer at Polk Stanley Wilcox Architects in Little Rock, recently acquired her state license. She is the upcoming chair for the Little Rock District of the American Society



21c Museum Hotel, Bentonville. Photo by Glint Studios

of Interior Designers (South Central Chapter). Balmer completed draft work for the 21c Museum Hotel in Bentonville,

a hotel designed to incorporate artwork into most spaces. Polk Stanley Wilcox was the architect of record for this project, with Deborah Berke Partners of New York as design architect. The hotel accommodates a restaurant, lounge, several gallery spaces, meeting rooms and a ballroom. Balmer also renovated the Fort Smith Regional Art Museum, originally an existing bank remodeled into a landmark museum for that city. She also worked on the University of Arkansas Women's Soccer Facility Expansion, a project that expanded the existing women's soccer locker rooms and training facility to provide athletes with a new locker room, restrooms, lounge and team room.

**Chase Pitner** (B.Arch. '10) left 360 Architects in Kansas City, Mo., this summer to pursue a Master of Architecture II at Harvard University's Graduate School of Design. He and former coworker Sam Avery, a 2011 graduate in the Master of Architecture program at the University of Kansas, completed an entry for Building Trust International's Home competition. The objective was to design a house for \$30,000 that could be used by elderly and home-



Culvert Residence (rendering)

less populations. Out of roughly 400 national and international firms that submitted, their "Culvert Residence" design made the shortlist of 80-plus entries and received one of nine honorable mentions awarded in the professional category. The Culvert Residence is a universally accessible design solution to the growing demand of single-person households, and the simplicity of its form makes this design both durable and adaptable. The structure of the house is a series of stacked concrete culverts, measuring 12 feet wide by 10 feet tall by up to 20 feet deep. The inside can be transformed in many configurations as the modular furniture/storage system is adjusted to the needs of each inhabitant.

After graduation, **Michael Pope** (B.Arch. '10) worked as an intern architect and project manager with Marlon Blackwell Architect for two years in Fayetteville. In 2012, he moved to his current firm, Nielsen Architecture

in Bentonville, as an intern architect. While at Blackwell's office, Pope worked on several award-winning projects, including the Ruth Lilly Visitors Pavilion, the Steven L. Anderson Design Center, and the Museum Store at Crystal Bridges Museum of American Art, for which he served as project manager. Current projects include the Kappa Kappa Gamma House on the U of A campus and the Nielsen Architecture office.



Kappa Kappa Gamma House (rendering)

Last September, **Addison Bliss** (B.Arch. '11) and his wife, **Denise (Hawes) Bliss** (B.I.D. '11), moved to Kansas City, Mo. She is an interior designer at 360 Architects, and he won his position at KEM Studio through a competitive, open job search. KEM Studio is a small firm that connects architecture and industrial design, and works to design at all scales and in all subjects. Addison Bliss and two coworkers, William Trakas and Patrick Franke (both 2012 Master of Architecture graduates from Tulane University), received honorable mention in the Sixty-Nine Seventy competition for their entry, "A Transient Streetscape for the Mobile Generation." Theirs was among six projects recognized out of more than 200 submissions. The competition invited teams to re-envision the circulation areas and passages of two blocks in Salt Lake City's downtown. Addison Bliss is currently working on a multifamily housing project on Gillham Road, an infill project to help revitalize a major street in Kansas City, and a single-family home, office and gallery for an art enthusiast, placed on a steep terrain in Kansas City.



Private residence, Kansas City (rendering)

**Billy Fleming** (B.L.A. '11) graduated in May from the University of Texas at Austin with a master of science in community and regional planning. He accepted an offer to become a doctoral fellow in city and regional planning at the University of Pennsylvania in Philadelphia. Fleming will be assigned to Eugenie Birch and Bob Yaro, and they will focus on issues related to rapid population



growth, energy demand and water scarcity within the Texas Triangle and Gulf Coast.

**Danielle (Crocker) Terrell** (B.I.D. '11) is an interior designer at KSQ Architects in Tulsa, Okla. For her biggest project so far, she worked on the Toll Drive Dining Hall at Stony Brook University in Stony Brook, N.Y. This 54,000-square-foot, mixed-use housing and dining project features a 1,000-seat dining hall – with mini-restaurants that offer specialized kitchens and unique menus. The design includes movable walls, touch-screen menus and a movable stage. The project, planned for completion in December 2014, is slated to be LEED Gold.



Apt 616 (rendering)

**Enrique Colcha** (B.Arch. '12) lives and works in his native Ecuador, where he has become a licensed architect. He is lead architect at EC Architecture, a small firm in Riobamba, which he founded with **Caleb Lowery** (B.Arch. '11). Recent projects include a plan to renovate La Merced market, an old marketplace in the downtown area. The design aims to turn it from a forgotten marketplace to an iconic food court for traditional dishes, while also creating new public spaces. Another project Colcha worked on is Apt 616, a six-story, mixed-use building, for a private client in the city. Both projects are awaiting city approval.

**Phillip Morgan** (ARSTBS '12) is an intern for the General Services Administration serving under the architect of the National Capital Region. He has worked on a variety of projects ranging from space planning for mobility labs for government agencies, such as FBI, CIA and the federal Office of Management and Budget, to developing the signage for the Federal Triangle Heritage Trail. Morgan is pursuing a Master of Architecture degree at Arizona State University. This fall, he plans to study abroad for a month in Turkey, developing a study on life and architecture along Istanbul's old city wall.



7-Eleven, Culver City (rendering)

**Matthew Poe** (B.Arch. '12), an intern architect at Harrison French and Associates in Bentonville, works on a team of 12 that produces drawings of 7-Eleven convenience stores for real estate

developers. He has created construction documents for nearly 20 ground-up 7-Eleven buildings and for six remodel projects. Poe is responsible for coordinating with structural, electrical, mechanical and civil engineers on each project. He's learned about structural systems, including structural insulated panels, structural steel, load-bearing metal and wood studs and concrete masonry unit construction.

**Brandon Ruhl** (B.Arch. '12) is an architect intern and project manager at Taggart Architects in North Little Rock. He managed the Art Connection project from design and documentation (all by hand) through construction. This is an after-school and summer visual arts work program for North Little Rock High School students. The Argenta Arts Foundation commissioned the firm for this pro bono project as a renovation and adaptive reuse project. The project includes a gallery, studio and support spaces for the young artists and their director in a 4,000-square-foot section of an existing 1920s building at Fourth and Popular streets. Ruhl is also working on the design development phase of The Silver Mine, a community space in the same historic building in the Argenta Arts District of North Little Rock to be used for co-working, entrepreneurship, art, continuing education, events and technology. The 9,750-square-foot facility will feature a large, flexible workspace, dedicated workspaces, startup suites, conference spaces, lounge and coffee bar. Ruhl is also administering construction for a renovation project for the new home of the nursing department at the University of Arkansas at Little Rock. Originally constructed as the university's library and later renovated into an administration building, the structure is now being renovated at a cost of about \$4.8 million. It will provide space for pediatrics, obstetrics and surgery simulation labs with recording, as well as observation and debriefing rooms for each. Ruhl also maintains the firm's website and is co-chair of the firm's social media campaign. He is involved with the Arkansas Chapter of the U.S. Green Building Council, as a board member and as Emerging Professionals Chair, and also serves on two committees.

**David Jimenez** (B.Arch. '13) is a project designer at the University of Arkansas Community Design Center.



The Silver Mine (rendering)

A paper by **Noah Billig**, "Degrees of Life and Complexity in Istanbul Informal Settlements," was part of the Council of Educators in Landscape Architecture conference in Austin in March. "Reading Place Through Reconnaissance Running," co-authored with Kimball Erdman, also was part of the conference. Billig was part of a panel session regarding informal settlements in Istanbul at the Association of Collegiate Schools of Planning conference in Cincinnati in November 2012. Billig is an advisory committee member for the International Urban Planning and Environment Association. He reviewed abstracts for the 2013 Environmental Design Research Association conference and reviewed abstracts and papers for the 2013 CELA conference. Billig, previously the Garvan Chair and visiting professor in landscape architecture, was selected from a national search and is now on tenure track with the school.

The Ruth Lilly Visitors Pavilion by **Marlon Blackwell** has won several awards, including a 2012 American Architecture Award from The Chicago Athenaeum: Museum of Architecture and Design, and The European Centre for Architecture, Art, Design and Urban Studies; a 2012 AIA Gulf States Region Design Honor Award;



Creative Corridor (rendering)

and a 2012 AIA Indiana High Honor Award. It also was included in *Wood Architecture Now*. His Porchdog House was included in *Urgent Architecture: 40 Sustainable Housing Solutions for a Changing World* (W.W. Norton & Company, New York, 2013). This pavilion and house, along with several other projects by his Fayetteville-based firm, were included in *Nuevo Regionalismo en Norteamérica/ New Regionalism in North America*, a 2013 compilation of the proceedings from the 12th International Forum of

Architecture in Quito, Ecuador. The Museum Store at Crystal Bridges Museum of American Art was the retail category winner in the *Contract* magazine 2013 Interiors Awards and won a 2012 AIA Gulf States Region Design Honor Award. "The Creative Corridor: A Main Street Revitalization for Little Rock," a collaboration between Blackwell's firm and the University of Arkansas Community Design Center, received a 2013 Charter Award from the Congress for the New Urbanism and was a finalist for a 2012 WAN Award for Urban Regeneration from World Architecture News. His addition and renovation design for the Fay Jones School of Architecture won a 2012 Building Information Modeling Award from the AIA for Exemplary Use of BIM in a Small Firm. Blackwell's design for the Saint Nicholas Orthodox Church in Springdale won a 2013 AIA Honor Award for Architecture, a 2012 AIA Small Project Award and a 2012 Grand Award from *Remodeling* magazine. Blackwell presented his lecture "Figures and Types" at the AIA Omaha, Colorado and Fort Worth conventions; the Nevada Museum of Art in Reno; Cranbrook Academy of Arts in Bloomfield Hills, Mich.; University of Missouri in Columbia, Mo.; University of British Columbia in Vancouver; Crystal Bridges Museum of American Art in Bentonville; and Cornell University College of Architecture Art Planning in Ithaca, N.Y. He presented his lecture "Transmutations of Place" at the College of Architecture at Texas Tech University in Lubbock; the Rural Studio at Auburn University in Newburn, Ala.; and the AIA Oklahoma Convention in Tulsa, Okla. Blackwell was part of a panel discussion, "Bridging Town and Gown: Is Architectural Practice Prepared to Receive Today's Graduates?," at the ACSA Administrators Conference in Austin in November 2012. His firm did satellite retail store and restaurant improvements for Crystal Bridges Museum of American Art. He also did design work for the Northwest Arkansas Free Health Clinic, a 6,000-square-foot health center in Fayetteville, and the Srygley Poolhouse, an 800-square-foot pool house under construction in Springdale.

**Mark Boyer** was named interim associate dean for the Fay Jones School in May. He co-authored the article "Evaluation of Nutrient Concentrations in Runoff Water from Green Roofs, Conventional Roofs and Urban Streams" for *Transactions of the American Society of Agricultural and Biological Engineers* (Volume 55). Boyer was co-author of a paper, "Panel: Open Forum for the Committee on Strategic Planning and Faculty Support," which was part of the proceedings of the Council of Educators Landscape

Architecture conference in Austin in March. Boyer was a reviewer for a National Institutes for Water Resources (NIWR) research proposal, a National Science Foundation (NSF) research proposal and a green roof article. He also was an external reviewer for final reviews for the University of Tennessee graduate program.

A paper by **Judy Brittenum**, "Say It Isn't So: Clarifying the Role of Plant Knowledge and Usage in Landscape Architecture," was part of the Council of Educators in Landscape Architecture conference in Austin in March. Brittenum serves on several ASLA committees, including historic preservation and professional practice. She serves on the board of directors and as corresponding secretary for the executive board at the Washington County Historical Society. She is chair for the garden and grounds committee, which is responsible for Headquarters House and Ridge House, historic properties in Fayetteville.



Platform journal

"Tears of Armadillos," an essay by **David Buege**, was included in the spring issue of *Platform*, a journal published by the University of Texas at Austin School of Architecture. Buege and **Greg Herman** co-authored the paper, "Design Studio Collaboration: One City as a Social Medium,"

which was part of the 29th National Conference on the Beginning Design Student in Philadelphia in April.

After 33 years with the school, professor **John Crone**, retired in May. He was the longest-serving landscape architecture faculty member (see p. 3).

A report by **Kimball Erdman** and co-author Benjamin Stinnett, "Gypsy Camp, Siloam Springs, Arkansas," was included in the Historic American Landscape Survey of the National Park Service. Erdman presented his paper, "The Rohwer Memorial Cemetery HALS: Utilizing Conventional and Cutting Edge Tools in the Classroom," at the annual meeting of the Alliance for Historic Landscape Preservation in Lynchburg, Va., in March. He presented the paper "Rohwer Memorial Cemetery: A Story of Hope and a Desire for Permanence" at the conference of the Council of Educators in Landscape Architecture in Austin in March. Erdman was the co-principal investigator, with Frederick Limp,

project director of a multidisciplinary project team, for a \$300,378 grant from the National Park Service's Japanese American Confinement Sites Grant Program for "Rohwer Reconstructed: Interpreting Place Through Experience." Erdman received the 2012 award for Outstanding Achievement in Preservation Education from the Historic Preservation Alliance of Arkansas and the 2011-2012 Howell Vancuren Teaching Excellence Award from the Department of Landscape Architecture.

**Kimberley Furlong** joined the school as an assistant professor of interior design. She was most recently a project manager and designer with Mell Lawrence Architects in Austin. She has taught architecture, interior design and preservation courses at the University of Texas at Austin. With more than 15 years of experience in professional design, her clients have included Harvard University, The Museum of Modern Art and The Colonial Williamsburg Foundation.

**Ethel Goodstein-Murphree** was named interim dean for the Fay Jones School in May (see p. 2). Her chapter, titled "The Common Place of the Common Carrier: The American Truck Stop," was published in *Visual Merchandising – The Image of Selling* (Ashgate Press, 2013). She also presented two lectures in connection with the "Bauhaus Twenty-21" exhibit at the Arkansas Arts Center in Little Rock in May.

**Greg Herman** wrote entries on Howard Eichenbaum and Warren Segraves for *The Encyclopedia of Arkansas History and Culture*, an online project of the Butler Center for Arkansas Studies at the Central Arkansas Library System. Herman presented his paper, "The Architect's Experiment: Fay Jones' House and the Paradigm Shift," at the annual meeting of the Southeast Society of Architectural Historians, in Athens, Ga., in October 2012. His paper, "The Making of Place: The City as a Social Medium," co-authored by **David Buege**, was part of the National Conference on the Beginning Design Student in Philadelphia in April. Herman presented his lecture, "The Durst and Hantz Houses," to attendees of the Historic Preservation Alliance of Arkansas Annual Ramble in Fayetteville in November 2012.

**Jeff Huber** presented the talk "Low Impact Development" at the Second Biannual Four-State Watershed Academy in Branson, Mo., in June and at the Community Conservation Workshop in Columbia, Mo., in May. Huber was an invited critic for the Wedington Corridor Design Reviews in Fayetteville in October 2012. Several designs by Huber, **Steve Luoni** and the team at the U of A Community



Pettaway Pocket Neighborhood (rendering)

Design Center have won awards. "Pettaway Pocket Neighborhood" received a 2012-13 ACSA/AIA Housing Design Education Award and

a Grand Award in the "On the Boards" category of the 2012 *Residential Architect* Design Awards. It also won a 2012 American Architecture Award from the The Chicago Athenaeum: Museum of Architecture and Design, and The European Centre for Architecture, Art, Design and Urban Studies, as did "Townscaping an Automobile-Oriented Fabric: Farmington, Arkansas." "Rock Street Pocket Housing" received a 2013 AIA Honor Award for Regional and Urban Design.

**Frank Jacobus** and **Marc Manack** presented their paper, "Processing Place: Composition vs. Computation," at the National Conference on the Beginning Design Student in Philadelphia in April. They also presented "Beyond Control: Parametrics and Metadesign as a Model for Mass-Customization" at the Association of Collegiate Schools of Architecture conference in San Francisco in March. Jacobus worked with Manack and Modus Studio to design a competition entry for an adult day care center in Be'er Sheva, Israel. Jacobus and Manack designed furniture for "Draw Up a Chair," a design competition held by The Battery Conservancy for the New York City park, The Battery. Jacobus was an external reviewer for final reviews at the Illinois Institute of Technology, the University of Texas at Arlington and the University of Texas at Austin, all in fall 2012.

A paper by **Phoebe McCormick Lickwar**, "Photography and Design: Implications for Understanding Sites," was part of the proceedings at Contemphoto '13, the International Conference on Contemporary Photography in

Istanbul, Turkey, in June. A paper by Lickwar and **Frank Jacobus**, "Falling Barns: Registers of Social and Economic Evolution in the Arkansas Ozarks," was part of the conference of the Council of Educators in



"Lost Farm, Cave Springs, Arkansas"

Landscape Architecture in March. Her paper, "The Analytical Eye: Awakening Design Students to the Potential of Photographic Inquiry," also was part of the proceedings of the Council of Educators in Landscape Architecture conference in Austin in March. Her article, "Finding Center: Landscape and Values," was published in *Landscape Journal* (Volume 31). Her photograph, "Lost Farm, Cave Springs, Arkansas," was selected for inclusion in the Sixth Annual International Juried Plastic Camera Show, held this spring at Rayko Gallery in San Francisco. Her photograph also was exhibited in "Early Works" at the Newspace Center for Photography in Portland, Ore., in April.



Transit City Scenario (rendering)

**Steve Luoni** received a \$50,000 grant from United States Artists as a 2012 Ford Fellow. He presented his lecture, "City Trees: New Geographies of Urban Livability," at the 2013 Urban Forestry Institute in Nashville, Tenn., in May. He was a panelist and gave the lecture "The Science of Urbanism at UACDC" at the Educating Activists Conference at the College of Environmental Design, at the University of California, Berkeley, in April. He was a resource team member and gave the lecture "Building Resilient Communities" at the 55th National Session of the Mayors' Institute on City Design in New Orleans in March. He presented the lecture "Problems in Organized Complexity" at the University of Utah in Las Vegas in April. An abstract co-authored by Luoni, Eman Mamdouh and Abdel Sabour, "Khedivial Cairo: An Evolved Metabolism," was included in the *Journal of Civil Engineering and Architecture* (Volume 7, No 5) in 2013. Luoni was a visiting design critic at both Washington University in St. Louis and Georgia Institute of Technology in December 2012. He was an external tenure reviewer at

the University of Michigan in February. He also was a grant review panelist for the National Endowment for the Arts in Washington, D.C., and team member for the AIA Sustainable Design Assessment Team for Stanwood, Wash., in 2012. Several designs by Luoni, **Jeff Huber** and the team at the U of A Community Design Center have won awards. *Building Neighborhoods that Build Social and Economic Prosperity: Manual for a Complete Neighborhood* took the Grand Prize, the top professional honor, in the 2013 Charter Awards, sponsored by the Congress for the New Urbanism. The project, done in collaboration with the Fay Jones School, Kigali Institute of Technology and Science and Peter Rich Architects, also received a 2012-2013 ACSA Collaborative Practice Award from the American Collegiate Schools of Architecture and a Grand Award in the "On the Boards" category of the 2013 *Residential Architect* Design Awards. "The Creative Corridor: A Main Street Revitalization for Little Rock" (in association with Marlon Blackwell Architect) received a 2013 Charter Award from the Congress for the New Urbanism and was a finalist for a 2012 WAN Award for Urban Regeneration from World Architecture News. "Fayetteville 2030: Transit City Scenario" received a Citation in the Unbuilt Architecture and Design category of the 2012 Boston Society of Architects Design Awards. It also was shortlisted in the Masterplanning category of the 2012 World Architecture Festival.



Brunswick University Center

An article by **Marc Manack**, "Less is More...Fun!," was published in the *AIA SPP Journal* (Issue 56), and "Sustainable Architecture" was published in the *SPP Journal* (Issue 57). With Robert Maschke Architects, Manack designed the Chan Wong Residence in Shaker Heights, Ohio, and the Colosimo Residence and Studio in Cleveland. Manack also designed the North Pres-

byterian Church in Cleveland, and the Wright State University Enrollment Services Center, in Dayton, Ohio (with Robert Maschke Architects). Two designs by Manack, in association with Robert Maschke Architects, were recognized in the 2012 Design Awards competition sponsored by AIA Cleveland. Brunswick University Center, at Cuyahoga Community College in Brunswick, Ohio, received a Merit Award in the new construction and renovation category. The Brahler Residence, in Bay Village, Ohio, received an Honorable Mention in the same category. Manack served as an external reviewer for the final reviews at Drury University in Springfield, Mo., in December 2012.



PaloVerde

A paper co-authored by **Carl Matthews** and **Scott Biehle**, "Joie de Vivre: Jardins, Maison, Chevaux," was presented at the Southwest Regional conference of the Interior Design Educators Council in Lafayette, La, in October 2012. Matthews, Caroline Hill and Asha Hegde co-authored the paper "Seasons of Discontent: Does Age, Gender Partnership and Parental Status Affect Burnout Among Commercial Interior Designers," which won Best Paper Presentation at the IDEC regional conference. A paper co-authored by Matthews, Stephanie Clemons and Mark Hinchman, "Wit and Humor in the Interior Design Classroom: Link Between Laughter and Learning," was presented at the 2013 IDEC Annual Conference in Indianapolis in February, as was a paper co-authored by Matthews, Hill and Hegde, "Throwing in the Towel: Burnout Among Interior Design Practitioners." For their Palo Verde project, a home in Austin, Matthews and Biehle received a first place Creative Scholarship award in the Design as Interior category at the 2013 IDEC Annual Conference.

A paper by **Tahar Messadi** and co-author Steve Boss, "A Multidisciplinary Model for a New Graduate Certifi-

cate in Sustainability for the University of Arkansas," and another paper with co-author John Kester, "Measuring Sustainability," were included in the Association for the Advancement of Sustainability in Higher Education conference in Los Angeles in October 2012. A paper by Messadi, Kester and Kim Needy, "On the Development of an Undergraduate Course on Research Methods for Students Enrolled in the Minor of Sustainability at the University of Arkansas," was part of both the American Society of Engineering Education conference in Atlanta in June and the Engineering Sustainability 2013 conference in Pittsburgh, Pa., in April.

**Santiago Perez** was selected for the Fulbright Specialist Program Roster by the J. William Fulbright Scholarship Board, the U.S. Department of State Bureau of education and Cultural Affairs and the Council for International Exchange of Scholars, for 2013-2018.

**Chuck Rotolo**, **Russell Rudzinski** and **Kim Sexton** were recognized with the Outstanding Mentor Award from the Office of Nationally Competitive Awards at the U of A. Rotolo was a referee for paper presentation submissions for the 2013 Building Technology Educators Society Conference, in Bristol, R.I.

**Russell Rudzinski** received the Outstanding Academic Advising Award for 2011-2012 from the U of A Academic Advising Council. He was an external reviewer for the graduate studio review and Super Reviews at the University of Texas at Arlington and for the Mexico City Program at the University of Washington. HA House in Eureka Springs, designed by Rudzinski, Yumi Rudzinski and **Bradley Edwards**, all of Architects 226, was featured in *50 US Architects: Residential + Planning* (Design Book, 2012). The single-family home on a wooded lot in Eureka Springs was selected to represent Arkansas in this monograph.

**Kim Sexton** served as chair of the themed session, "Architecture and the Body: Science and Culture," for the Society of Architectural Historians in Buffalo, N.Y., in April. Sexton received the Tau Sigma Delta Silver Medal from the University Of Arkansas Chapter of Tau Sigma Delta for her record of distinction in the field of architecture.

**Carl Smith** is now associate professor. He and Noah Billig co-authored an article, "Public Perceptions of Compact Suburbia in a Progressive, Burgeoning Population," for the *Journal of Urban Design* (Issue 17). Carl Smith and Korydon Smith co-authored an article, "Non-Career Teachers in the Design Studio: Economics, Pedagogy, and Teacher Development," for the *International Journal of Art and Design Education* (Issue 31). With Katya Crawford, Blake

Belanger and **Phoebe Lickwar**, Carl Smith co-authored an article, "Igniting Creativity in the Design Studio: Ideas for Action," which was part of the proceedings at the Council of Educators in Landscape Architecture conference in Austin in March.

Artwork by **Laura Terry** was included in an exhibition of gallery artists at Diane West Jewelry & Art in Durango, Colo., in summer 2012. Her collection of paintings, *Sugar Mountain Landscapes*, was selected for the October 2012 issue of *Yeu*, an online journal. "Roman Skies 16" is one in a series of 24 oil pastels that focus on the space between buildings, looking skyward.



"Roman Skies 16"

It was painted this spring when she was teaching and serving as liaison for the school's study abroad program at the University of Arkansas Rome Center.

**Alison Turner** did design work for Apple Blossom Brewing Company, a new restaurant and brewery in Fayetteville. Turner, **Aubrey Pate** and **Phoebe Lickwar** conducted a four-day, summer design camp for ninth-graders in June.

**Sheri Lynn Tuck** received the Outstanding Professional Advising Award for 2012-2013 from the U of A Academic Advising Council. As the academic counselor for the Fay Jones School, Tuck also advises all first-year and second-year students in the school.

After 40 years with the school, architecture professor **Jerry Wall** retired in May. He was the longest-serving faculty member (see p. 3).

An article by **Jennifer Webb**, "Interior Design Dissertations, Theses, and Dissertations," was published in the *Journal of Interior Design* (Issue 37). She presented a lecture, "Enlightened Design: An Introduction," at the Kansas City AIA Workshop in Kansas City in May. Webb presented her paper, "Case Studies to Advance the Understanding of Inclusive Design Practices in Design Firms," at the Southwest Regional conference of the Interior Design Educators Council in Lafayette, La., in October 2012. A paper co-authored by Webb and **Carl Smith**, "Beneath the Surface: Undergraduate Design Students as Ethnographers," was part of the proceedings of the Environmental Design Research Association conference in Providence, R.I., in May.

## | LECTURE NOTES |

A New York native, Michael Maltzan was introduced to Los Angeles during a studio with Robert Mangurian while at Harvard University's

Graduate School of Design. When the studio spent about a week in the city, Maltzan became deeply fascinated by the contemporary urban place and its possibilities.

"I think, more than anything, it was that sense that this was a place characterized by the possible that I found attractive – especially at that point in my life – and in the way architecture might have a role here," said Maltzan, who will present a lecture this spring as part of the Fay Jones School's 2013-14 lecture series.

So, in 1995, Maltzan started a practice in Los Angeles, at first in a space in his home. Now, Michael Maltzan Architecture is about 35 people strong, each one bringing a wide range of ages, academic and geographic backgrounds, and technical interests and abilities to the collective. The place is very much a studio culture, with projects visible to everyone and a nonhierarchical layout of space. The firm and its work are helping to change the landscape of Los Angeles.

Many firms work on small projects and try to eventually build up to larger ones. Early on, Maltzan was lucky enough to work on some of those institution-level projects, such as the first phase of Inner City Arts (a three-phase project done over 15 years) and the Feldman-Horn Center for the Arts at Harvard-Westlake School, a well-known private high school. The firm also mixed in residential and other types of projects, but had a broad project portfolio from the start.

He's particularly interested in the ability of architecture to be "very elastic" in the types of projects and contexts, whether physically, socially, politically or environmentally.

"In terms of the type of practice that I have tried to shape, it is one that at some level is out to prove that architecture has not only a role but a responsibility in as wide a range of cultural and social aesthetic situations as possible," Maltzan said.

When starting a design project, he looks for a way in, and he comes at it from many directions. "Really, what I'm looking for is something to emerge – an idea, a photograph, a piece of the context, something that somebody says that seems real, that seems authentic, and that sticks with me," he said.



Above: Sixth Street Viaduct, Los Angeles (rendering)  
Left: Star Apartments, Los Angeles (rendering)

The idea has to be one that is authentic to the client, to the particular design problem and to the place. Once that concept starts to gel, Maltzan turns to making models, often from foam, wood or chipboard.

"I have a real belief that the three-dimensional, physical model is probably the best tool to deal with the most compelling, contemporary space and form issues. So we put a lot of presence on that," he said.

The firm has several projects under construction, including One Santa Fe, a mixed-use project that covers a quarter-mile in this once industrial area of downtown Los Angeles. Another is Star Apartments, built for the Skid Row Housing Trust to provide 100-plus apartments for formerly homeless individuals. The mixed-use, multi-unit housing project incorporates prefabricated residential units and is on target to be LEED Gold certified.

Two other projects in design – the St. Petersburg Pier in Florida and the Sixth Street Viaduct in Los Angeles – intrigue Maltzan because they're not typical architecture projects. Increasingly, he's fascinated by "the way infrastructure needs to and can take on additional responsibilities beyond the normal, singular, pragmatic roles."

The Sixth Street project is about 50 feet off the ground and 3,500 feet long. As it crosses the Los Angeles River and an industrial area called The Flats, it will connect the Arts District (a former industrial area being revitalized to include housing, cultural and commercial areas) and Boyle Heights (a residential neighborhood). The bridge will also create multiple connections for pedestrians and bicyclists between neighborhoods, with park-like spaces and urban rooms underneath. "As a whole, the bridge becomes a kind of social, civic armature, as opposed to merely a line connecting two points in space," he said.

Even with such diverse projects, Maltzan works to remain energized and to serve as a creative catalyst for the firm. He looks for ways to stay fresh, even as a creative period comes to an end. "That attempt to create change or movement, or gain a new trajectory toward something, is often the beginning of the next creative phase," he said.