

Winter 2015

ReView, Winter 2014-2015

University of Arkansas, Fayetteville. School of Architecture

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UNIVERSITY OF
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FAY JONES SCHOOL OF ARCHITECTURE

ReView

Winter 2014/2015

Fay Jones School of Architecture
University of Arkansas



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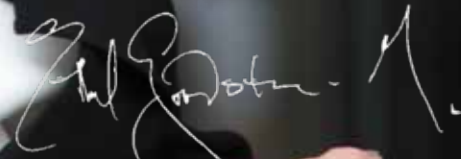
Interior design student Jessica Baker creates a 9-by-9-foot kinetic body drawing in IDES 1044 Studio 2, taught by Kim Furlong and Marie Gentry in spring 2014.

I, for one, always look forward to the annual appearance of *ReView*, for its pages both celebrate and reflect upon the achievements of so many members of the Fay Jones School community. Each volume reveals an ever-evolving legacy built upon excellence in creative practice, research and teaching, blended with scholarship, and stewardship of the made and natural environments. So too, our journal chronicles enduring cycles of continuity and change, both of which are essential ingredients in all aspects of design education. And, an extraordinary year of negotiating our school's history with its ambitions for the future it has been!

We dedicated our long-awaited Steven L. Anderson Design Center while rededicating our venerated Vol Walker Hall. The promises of our new and renewed facilities, where our three departments finally united under one roof, were fulfilled time and time again as collaborative teaching and research flourished, including a fully revised first-year curriculum that collectively engages students in all of the design disciplines. With our building as a backdrop of best practices in preservation and contemporary design, the Department of Architecture hosted its cyclic National Architectural Accrediting Board visit, earning a full eight-year term of accreditation. While the professional press debated diversity in the design professions, the Fay Jones School took particular pride in the 53 percent of our students who are women.

In the spirit of underscoring the new identity that came with our new building, we scrutinized our brand. The equally new look of *ReView* is tangible evidence of that renaissance, and the trajectory of excellence and national recognition to which we aspire in all that we do. Most important, however, in July we welcomed a new dean, Peter MacKeith, who was drawn to our school for its compelling legacy, but refreshes our perspective with his own vision, expertise and passion for what has been and what can be possible in the realm of design. Please join me in welcoming Peter and working well with him for many years to come.

With kindest regards,



Ethel Goodstein-Murphree, associate dean,
Fay Jones School of Architecture

Join me in recognizing the good work of Associate Dean and Professor Ethel Goodstein-Murphree, who served energetically and with great wisdom last year as interim dean. You will know firsthand the character and effect of her leadership, during a dynamic period of transitional activity for the Fay Jones School. I am immensely grateful to Ethel for her work, but moreover for her spirit of generosity and goodwill as we have begun to collaborate in transition during the last six months. She has done much to evoke for me the ethos of this community. As Ethel resumes her role as associate dean, please take time to give her your thanks.

As I arrived last summer, the parent of an incoming student asked me about a "vision" for the school. My reply then may be of value to you now: "There is much that is 'bred in the bone' of the school that is good and ongoing; I believe firmly in the idea of a school's 'DNA' – its history and its fundamentals – and these qualities or characteristics are what compelled my application to the Fay Jones Deanship in the first place." The Fay Jones School is an education for the hand, heart and head – for qualities of craft and technique, empathy and passion, and intelligence and insight. It remains animated by energetic students and a dedicated faculty and staff – a faculty fervently committed to the teaching and learning mission and fully invested in the studios and classrooms. Its history of design excellence and design leadership is evidenced by both past and present academic leaders, faculty and alumni. The vision will build upon that platform of excellence in architectural education.

Our school's vision – and its authentic qualities – will be our mutual project. I hope you'll sense my enthusiasm and my anticipation for my work as dean, and I'll enjoy hearing from you and working with you. I look forward to coming to know you, by name and by story, and to constructing together a renewed Fay Jones School.

With thanks and best wishes,



Peter MacKeith, dean,
Fay Jones School of Architecture

Pavilion Directs Focus on Bachman Wilson House

Text **Lauren Robinson**

Photography **Michelle Parks**

This early version of the model shows the pavilion nestled along a path near the Bachman Wilson House.

Over the course of just one semester, Santiago Perez led a group of students to design and begin building a pavilion to be sited at Crystal Bridges Museum of American Art in Bentonville.

This structure will allow museum visitors to view the reconstruction of the Bachman Wilson House, a 1954 Frank Lloyd Wright design acquired in 2013 by the museum.

Perez, assistant professor of architecture and the school's 21st Century Chair, and Marlon Blackwell, head of the architecture department, proposed the idea for the pavilion. Perez made the pavilion the sole focus of his spring 2014 design/build studio, so that students could get hands-on experience designing for a structure that would be used and experienced by the public.

The students came up with several individual ideas at the beginning of the semester, and then they broke into three groups. Each group then presented several pavilion designs to Crystal Bridges officials at the museum in early February. "There were really good ideas in those schemes," Perez said. "But there was always something that needed further development."

The challenge was that they were trying to fit every phase of a typical project into a single semester, he said. Usually, Perez starts working with a client prior to the fall semester. Then, during the fall, his students pitch designs, and they select a design for development by the end of the semester. In the spring, the students focus on fabricating and building the design in the FabLab warehouse.

This project, however, evolved much more quickly. Crystal Bridges executives approached Perez in late 2013, just before the university closed for winter break. Although Perez was eager to be involved, he knew the time frame allotted for the project would pose a challenge. "We had to do all of that in one semester – soup to nuts," Perez said.

Halfway through the semester, his students were on track to miss learning the build part of the process, a fundamental element of the course. "So, in order to figure out how to shift the studio into full-scale fabrication, we had to find some way of accelerating and finalizing the design proposals," Perez said.

With the consent of his students, Perez took on the project head-on. He analyzed his students' designs and models, and he created a design that preserved what he considered the best aspects of their work. Perez was able to keep Crystal Bridges officials informed on the design progress through digital access to the studio's drawings and renderings.

By the end of the semester, following just 15 weeks of designing, modeling and redesigning, a full-scale, rough mockup of a single bay of the pavilion stood in the warehouse. The actual bays, when pieced together, would form a solid vertical wall that connected with translucent panels covering the arched ceiling and opposite wall.

The materials for the pavilion required careful consideration as well, as the pavilion would have to be constructed in a matter of weeks. The pavilion is made from wood, glass, steel, and polycarbonate panels, which are used for the translucent wall that reveals a pattern. Right up to the end of the spring semester, designers were still finalizing

some of the technical details, such as how the steel and wood would be layered and which of the two would be visible from the exterior, as well as the exact opacity of the polycarbonate wall.

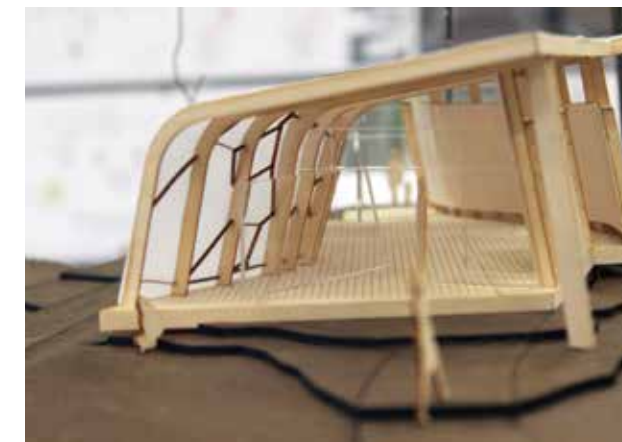
Perez's students continued to face challenges even after Crystal Bridges officials approved his design. For one, they had to make sure the design would respond to the landscape where the pavilion would be built. Although Crystal Bridges officials approved of the design in early May, they requested that the slightly curved structure be reversed so that the side covered in polycarbonate

panels would face the Bachman Wilson House. This required inverting the design so that the polycarbonate panels would cover the outer bend of the pavilion, and readjusting for the topography where the pavilion would sit.

With the final design revisions made, Perez and his students obtained a building permit and began purchasing the materials. Crystal Bridges provided financial support for the construction of the pavilion.

In a five-week summer studio called Collaborative Fabrication, a handful of the fifth-year students who were enrolled in the spring semester studio, as well as several younger architecture students, went on to start building the pavilion. The rest of the work was completed by students in a studio this fall.

Even as they began building during the summer, students continued to refine the overall design. The pattern of steel pieces revealed between the layers of polycarbonate panels was created through a Voronoi diagram and based on the irregular pattern of a dragonfly's wings. The students realized they needed to make the individual steel components smaller to provide better structural bracing.



This is a close-up view of an early version of the pavilion model.

NEWS—

Amy Larson, who started her third year in the architecture program this fall, participated in the summer studio, helping to cut and bend those steel pieces by hand – so none are exactly alike. She particularly liked that this structure she helped build will be experienced by the public.

Scott McDonald, who completed his architecture degree in May, stayed to help in the summer studio to continue the work started in the spring. He chose to do the spring and summer studios because he wanted to experience a design project from beginning to end. He quickly learned how to weld, along with other students, and “we became this crazy architectural assembly line,” he said.

Through this experience, he’s learned that there’s a lot more to understand beyond an initial drawing to the final realized structure. The project can be affected by scheduling, timing and unforeseen problems that arise once it’s in the build phase.

This pavilion was mostly assembled in the warehouse, to require less work on site at Crystal Bridges. This is similar to the methods the school’s design/build program used in 2010, 2011 and 2012 to ship modular housing units to Little Rock.

For Perez, the spring studio ultimately became a hybrid between designing and fabrication. This would be the first in a series of courses he calls “DesignFab,” which aims to efficiently leverage the utilization of technology for design purposes. “What I am trying to do is remove the distinction between design as a separate practice and full-scale fabrication, and collapse those into one activity,” Perez said.

Ultimately, Perez and his students are creating a structure that will effectively serve the museum’s purposes and the community. “It’s wonderful to have this resource right here in Northwest Arkansas, and to have the architecture school and its professors with their expertise and insight to educate and inform,” said Diane Carroll, director of communications for Crystal Bridges.

Wright, who designed the Bachman Wilson House, befriended and taught Fay Jones. The disassembled house was transported in April from Millstone, New Jersey, to a hangar at the Northwest Arkansas Regional Airport for storage. Once the site work is complete, the house will be reassembled on the museum grounds.

Museum visitors will be able to view the reconstruction of the Wright house from the pavilion, which also will provide a space for visitors to learn about Wright and the “Usonian” design style – a term Wright used nearly synonymously with “American” to describe the New World character of the American landscape. He started designing these houses in the late 1930s, during the Great Depression, and they typically embodied an affordable style that eliminated the use of attics and basements, and bore little ornamentation.

Students in the spring 2014 studio were Brandon Bissram, Spencer Curtis, Jose Garduno, Tyler Hendrickson, Bradford Hoerth, James Jones, Cameron Kruger, Justin Luzius, Scott McDonald, John Noonan and Jason Pieper.

Summer session students were John Collamore, Molly Evans, Tyler Hendrickson, Bradford Hoerth, Derek Hukill, Amy Larson, Justin Luzius, Melissa Roberson, Gregory Scherer, Grace Smith and Robby Wuthrich.

Fall studio students were Hector Bello, Benjamin Graciano, Ethan Haynie, Kirsten Henson, Daniel Hill, Erin Inouye, Kyle Marsh, Seth Spradlin and Elizabeth Stinnett.



Students put together components of the pavilion in the FabLab warehouse.

opposite top The pattern in the steel pieces used for the walls and roof was based on the irregular pattern of a dragonfly’s wings.

opposite bottom A student drills holes in one of the steel beams used in the pavilion.

LaTourette Wins Artist Fellowship

This self-taught woodworker expands his knowledge while teaching the craft to students.

Text **Michelle Parks**
Photography **Russell Cothren**

Tim LaTourette mostly taught himself woodworking as an adult, and he has continued to improve and expand his skills over the past 20-plus years. It's paid off: a portfolio of his work won him an individual artist fellowship from the Arkansas Arts Council.

LaTourette is the woodshop director and an instructor in the Fay Jones School. In fall 2013, he was one of nine Arkansas artists who each received \$4,000 fellowships for their talents in three categories: Creating Contemporary and Traditional Crafts, Directing of Narrative and Documentary Films, and Playwriting.

LaTourette really delved into woodworking when he and his wife, Rebecca, bought the house next to theirs years ago in Champaign, Ill., in foreclosure. Their restoration of that home segued into other jobs there, and he did contracting work for about 15 years.

He had training and experience in creative works, with a Bachelor of Fine Arts in printmaking from Colorado State University and a Master of Fine Arts in printmaking from the University of Illinois in Champaign. But, he learned woodworking as clients asked for built-in cabinets and revamped kitchens, and eventually learned to build a table and a fine-woodworking cabinet.

"It was a little bit of this and a little bit of that, and it just naturally moved toward furniture, which I found to be a lot more satisfying than cabinetry," he said. He did a lot of reading and thinking, and learned much through trial and error – "the same way I do it now."

Rather than utilitarian cabinets, he now makes art cabinets – display cases for found objects and treasures. The design of a cabinet is usually inspired by the displayed objects – like bug-eaten wood or porous leaves. He's fascinated by the mechanical aspects of design and has added movement to some of them, using pulleys and gears.

"They contain objects, and they speak more to the object that's in it than to the cabinet," he said. "They're very much one-of-a-kind things."

Not only has LaTourette learned to create beautiful objects, he's also learned to problem solve – a trait he shares with his students. Sometimes, the solution to a design means designing a tool to make that happen.

The school has several CNC (computer numerically controlled) routers, a multiple-axis cutting machine. He built a jig for the wood shop, which is a TNC ("Tim numerically controlled" tool), because he wanted a way to duplicate a piece for one of his art cabinets.

"The teaching gets me going creatively, and there's lots of problem solving that goes on with that. And then I try to incorporate the solutions to the problems that we come up with in class into my own work," he said.

He teaches at least two furniture design classes a year, plus he works with students on independent studies. Their projects include chairs, tables and lamps. Chairs incorporate architectural issues such as loads and stresses – "and the design possibilities are just wide open."

"The students are great. They're full of energy; they're very creative. I let them design what they want to design and then help them build it. And that's just inspiring it its own way, to see what they're doing, and to be part of that creative process that they're going through."

Students have access to the power saws and router in the basement-level woodshop. They also build their own jigs to make specialized cuts, and can use a wide selection of hand tools, including planes.

Many times, LaTourette does research to figure out how to teach something. That happened with the bent lamination and steam bending they use in class, which he's also started using in his own work. He often takes a technique and uses it in multiple pieces.

"Once I figure something out, I try to incorporate it into at least two or three pieces," he said. "It's like a piece of design vocabulary, and then I can start to play with it," he said. "The play part is definitely a part of it, too."



Tim LaTourette's "Illuminated Millipede Table" has an Asian-influenced design that incorporates several techniques and elements, including steam bending and LED lights. Light is diffused through a layer of wood veneer.

Design by Landscape Architecture Students Selected in Competition

Two third-year Honors College students envisioned an icon for downtown Little Rock in 'Silver Spire.'

Text **Kendall Curlee**
Rendering **Adel Vaughn & Mary Nell Patterson**

Adel Vaughn and Mary Nell Patterson won the Student Award in the Envision Little Rock 2013 Ideas Competition, which challenged Arkansas designers to develop an iconic gateway to the city of Little Rock. Vaughn and Patterson, both then third-year landscape architecture students in the Fay Jones School, also are in the University of Arkansas Honors College.

Their ambitious design, "Silver Spire," calls for shimmering ribbons of aluminum that spiral 250 feet high around a transparent elevator shaft that would offer visitors expansive views of the city. A ribbon also would flow through the surrounding park to nearby attractions such as the Capitol building, the River Market, the Clinton Library and Heifer International Headquarters. A glass reflecting pool with a grotto-like information center below completes the design.

Landscape architect Bob Callans, Keep Little Rock Beautiful and StudioMain organized the competition to commemorate the 100-year anniversary of John Nolen's "City in a Park" master plan for Little Rock. Architecture and landscape architecture firms throughout Arkansas submitted proposals, and the winning entries were announced in December 2013. Vaughn and Patterson were awarded a \$1,500 prize funded by the Little Rock Convention and Visitors Bureau.

The competition jury consisted of Sharon Priest, executive director of the Little Rock Downtown Partnership; Jim Mackenzie, executive director of Metroplan; Jeff Shannon, professor of architecture in the Fay Jones School; Larry Alman, owner of Sol Alman Company; Callans, landscape architect with Keep Little Rock Beautiful; and Bruce Moore, Little Rock City Manager.

In their comments, the jury praised the spire for providing "a stunning and modern counterpoint to the State Capitol on the Capitol Avenue axis. ... If built as designed, it will be iconic in the best sense of the word." The jury also praised the concept of using the silver ribbon as a wayfinding device to connect downtown landmarks.

Vaughn and Patterson originally tackled the design as a supplemental honors project in a second-year studio led by Judy Brittenum, associate professor of landscape architecture. Work began with a trip to Little Rock, where they documented the considerable challenges and opportunities presented by the competition site, which anchors the eastern end of Capitol Avenue.

"It's a rundown, abandoned area, with decaying building stock from the '50s and '60s – not very inviting," Patterson said. "Then you go two blocks over and there's Heifer International and the Clinton Library, beautiful places where people want to be." Nearby Interstate 30 also contributes a healthy dose of vehicular noise.

"We needed something tall enough so that you could look past the highway; the idea is that you could see the spire from places around the city," Vaughn said. "We also put trees around the perimeter of the park to help soften the sound from the highway. When you're in an urban park, though, those city noises tend to be comforting because they strengthen the sense of place." Vaughn and Patterson's design also called for renovation of surrounding buildings and proposed a new trolley stop to improve access.

The winning project marked the first time that Vaughn and Patterson collaborated on a design, and both students emphasized that it was good preparation for their third-year studio, which emphasized group design work.

While there are no immediate plans to build a monument, Callans noted that the State Highway Department plans to expand Interstate 30 through the city center and city leaders are excited about the ideas presented in the competition.

"We want to be in on the conversation about the future of this area, and I think the best ideas from these submissions will be considered in program development for a future iconic feature," Callans said.

Vaughn is the daughter of Patrick and Maria Vaughn of Bayfield, Colorado; Patterson is the daughter of Annabel and Jay Patterson of Hot Springs, Arkansas.



Adel Vaughn and Mary Nell Patterson's award-winning design, "Silver Spire," would provide an icon for downtown Little Rock.

Lighting Aids in Defining Spaces

Architecture alumnus
Richard Renfro contributed
to the lighting design
for the school's recent
building project.

Text **Michelle Parks**
Photography **Timothy Hursley**

That Renfro designed the lighting in the lobby of Vol Walker Hall is more than fitting. As an architecture student in the 1970s, he was influenced by professors, including Ernie Jacks and Murray Smart. In fall 2013, that same lobby was named in honor of Smart, former dean and University Professor emeritus of the Fay Jones School.

Renfro did some lighting work for the recently renovated Vol Walker Hall and all of the lighting for the Steven L. Anderson Design Center addition. That lighting design recently won his firm a Lumen Award of Excellence from the New York City Section of the Illuminating Engineering Society.

Renfro (B.Arch.'79) recalls that Smart and Jacks really got to know their students, and they realized that Renfro was especially interested in the lighting of design projects. Renfro's honors thesis focused on lighting, and Smart connected him with an internship with a firm in New York, where he moved after graduation. After 19 years at Fisher Marantz Renfro Stone, he started Renfro Design Group, an architectural lighting design firm in its 16th year.

Working with various architects, with diverse approaches to design and "voices of architecture," Renfro began to understand how they all depended on light. "I realized that the common element was light - seeking to express their buildings and forms, using light," he said. For the Vol Walker Hall project, he and Marlon Blackwell, lead architect on the project, started at the front doors and thought about stepping inside to the lobby - and what that experience should be like.

Renfro's firm has worked on commercial, corporate, civic, performing arts and educational facilities, as well as libraries, museums and galleries - modern and historic. Part of his job is to help architects see the spaces of their projects differently and define priorities. At its basic level, light helps people see a space. "What you choose to light and what you choose

not to light are how people are going to perceive the space," Renfro said. "Most people don't see good lighting; they just notice it if it doesn't work well."

Historic buildings can be easier to work on because he can test the potential lighting solutions in the existing space. With a new building, part of it is chance and educated speculation on the result. But the architects designed the Anderson Design Center addition and Vol Walker Hall renovation using building information modeling software, which allowed Renfro to virtually "fly through the building and really understand the spaces."

With the new addition, ample sunlight comes through the western wall of glass, illuminating multiple levels of studio space. Fluorescent lighting was installed on the eastern walls of those rooms, as well as above the studio desks, to balance the overall lighting. Directed lighting using metal-halide bulbs was also used on the east-west concrete sheer walls in the studios, illuminating all pin-up spaces for students' work.

The lighting had to serve the functions of the spaces during the day and into the night hours, and Renfro also thought about the nighttime view of the building for passersby.

"It was an opportunity as well to let the lighting that is purely functional for the spaces help describe the building at night," he said. "That reinforces the form that [Blackwell] was trying to create. And, to me, that's part of what I do is try to understand what an architect wants to express about a building and design a lighting system that reinforces that vision."

In the second floor gallery of Vol Walker Hall, the new addition overlaps the historic space. While much of the space was preserved, a skylight and an entrance on the west wall dramatically change the space, which is again used to pin up student work. For the lighting, Renfro chose 398 slender fluorescent tubes mounted behind a white fabric dropped ceiling, leaving a border of natural light surrounding the ceiling's rim.

As for the lobby of Vol Walker Hall, Renfro provided lighting by concealing it - installing it on the top and bottom of two display cases, called vitrines, that stand parallel in the lobby. The light from the vitrines subtly illuminates the 79-year-old space in a new way, bouncing off the white ceiling and terrazzo floor.



A fabric dropped ceiling conceals the nearly 400 fluorescent tubes that provide lighting for the second floor gallery of Vol Walker Hall.

Sixth Hnedak Bobo Design Competition Held

Four projects from Mexico
and Rome studios were
honored, receiving \$5,000 in
total prizes.

Text & Photography **Michelle Parks**

Four fifth-year architecture students in the Fay Jones School, all of whom have now graduated, created the four winning designs chosen from among 10 entries in the sixth annual Hnedak Bobo International Design Competition, held in fall 2013. The competition recognizes work done from international locales during the school's study abroad programs.

Brady Duncan, from Little Rock, won the Award of Excellence and a \$3,000 prize for a design created during his study abroad semester in the school's Mexico City studio. Devin Eichler, from Austin, Texas, won the Award of Merit and a \$1,500 prize for a design created during his semester at the University of Arkansas Rome Center.

Amanda Neely, from Kansas City, Mo., won Honorable Mention with a design created in the Mexico City studio. Cameron Kruger, from Tulsa, Okla., won Honorable Mention with a design created in Rome. Each Honorable Mention award also came with a \$250 prize.

The \$5,000 in total prize money was awarded by the Hnedak Bobo Group, the Memphis, Tenn., architecture firm that also helped judge the submissions. Mark Weaver (B.Arch. '82), a partner and principal architect with the firm, coordinated the competition. Allison Hinson, a recruiter for Hnedak Bobo Group, and Amanda Martinson Boxman (B.Arch. '07), an intern architect, joined Weaver at the October 2013 awards ceremony in the Young Gallery of Vol Walker Hall, followed by a lunch hosted by the firm.

"HBG's participation in the international design competition has been a way for us to stay connected to the university and to stay abreast of current thoughts and trends in architectural education and design," said Weaver, also a fellow of the American Institute of Architects. "Serving as competition jurors also has become an exciting outlet for our

architectural staff, and we look forward to seeing all of this creative work every year."

Weaver said that the architecture in Duncan's project was developed with clear intentions, and presented in a dynamic composition, with drawings that were beautifully detailed and rendered. A jury of school faculty members consulted with Hnedak Bobo Group on the students' entries.

Faculty members leading the study abroad studios were Chuck Rotolo and Russell Rudzinski in Mexico, and Laura Terry, Davide Vitale, Francesco Bedeschi, Riccardo d'Aquino, Nick de Pace and Scott Finn in Rome.

Rudzinski, director of the 2013 Mexico Summer Studio, said this year's small group of students made the investigations more pointed and personal. After traveling for three weeks through southern Mexico, the group settled in the Casa Barragan Studio Annex in Mexico City and began working on the studio proposal. They also worked loosely in conjunction with a non-profit architectural group, Casa Vecina, in the La Merced barrio, a historic center of commerce in downtown Mexico City.

The Rome experience immerses students in the life of the city, said Terry, Rome studio coordinator. The studio course is enhanced by the Architecture of the City course, in which students are provided with the historical, theoretical and cultural background to understand the urban conditions that exist. The studio work investigates the order of urban space through analysis and synthesis.

In the fall semester, students worked at an existing site, the old Ministry of Finance at the EUR, to provide solutions for re-use and re-inhabitation. In the spring, they studied the paths of Sixtus V and proposed design solutions at various points along it.



Architecture student Brady Duncan stands with Mark Weaver of the Hnedak Bobo Group in front of his award-winning design.



Studios Create Visions for Arts-Focused District

Text Lauren Robinson
Renderings Community Design Center

This computer rendering shows the Lamination Approach.

Downtown Fayetteville has long served as an arts and entertainment hub for Northwest Arkansas. Then, the Walton Arts Center appeared on the scene more than two decades ago.

Though the center's presence enhanced and energized the offerings of restaurants, bars, live music venues and other shops, the area still isn't as conducive as it could be for regular use by locals and visitors.

Federal funding recently allowed the University of Arkansas Community Design Center to work with local arts groups to develop an anchor for downtown Fayetteville's emerging cultural arts district next to the arts center, which features a 1,200-seat performance hall. The downtown continues to be a cultural arts hub as the region has grown to about 500,000 residents. Yet, the physical environment of downtown remains fragmented by publicly owned surface parking lots and oversized streets with high traffic speeds inappropriate for a downtown.

Two separate National Endowment for the Arts grants were received to address designs for the arts district. The first, *Four Housing Narratives to Anchor an Arts District*, helped to create plans for a walkable, mixed-use housing complex and an arts-focused streetscape along West Avenue. The second, *Walkscapes: From Sidewalks to Rooms*, is for the design of a pedestrian-oriented "complete" street featuring public art that connects the arts center to the Fayetteville Public Library along School Avenue, said Jeff Huber, the former assistant director for the design center. One major challenge of these projects was to align them with the more than \$75 million worth of investments planned in this area over the next few years.

Four Housing Narratives

The West Avenue designs were developed by 11 fifth-year architecture students enrolled in the design center's fall 2013 studio, working in collaboration with the center's staff. The center received a \$30,000 NEA Art Works grant to support this project.

The design studio developed plans for a walkable mixed-use, mixed-income, housing complex that included subsidized residential studio units for artists. The design also retrofitted West Avenue as an arts-focused "complete" street adjoining the arts center to serve the needs of pedestrians, cyclists and motorists. The goal was to create a mixed-use anchor complementing the forthcoming \$20 million upgrade and addition to the arts center and the construction of an adjacent mixed-use municipal parking structure.

The challenge is to overcome the local development community's tendency to apply suburban solutions in the development of downtown, Huber said. The studio's aim was to establish an urban vision and development standards that public property owners and their economic development team could use to conduct an effective request for proposal process toward creating a public area that is pedestrian oriented and arts focused.

"Housing is conceived as a collective urban form in shaping the image of the city and regenerating the downtown context focused on the arts. This approach provides a vision rarely delivered to the city, the Chamber of Commerce and the arts center that allows them to understand you still can have great, appropriately scaled urban places that serve economic needs as well, given their constraints," Huber said.



The students offered four solutions, each of which made use of the available resources and emphasized improvements in specific areas. The Laminated Approach, for example, provided cost-effective housing and surface parking, while the Anchor Approach prioritized festivals by providing a large, central plaza and a parking deck. The Pixelated Approach incorporated an "art boulevard" that runs through live-work units for artists.

The chamber, Huber said, seemed most intrigued by the Mountain Approach. In perhaps the group's most radical concept, housing units are stacked into dramatic terraced formations, providing the downtown arts district and the region with a powerful new architectural icon that complements the arts center. Terraced housing, which includes walk-ups and live-work units, offers an unrivaled supply of premium urban housing.

Designs were presented to the Fayetteville City Council last April and will be on exhibition at the Walton Arts Center in spring 2015 for their annual Artosphere Festival.

Walkscapes

The City of Fayetteville received a \$100,000 Our Town grant from the NEA to support the design work on the School Avenue project – an ecologically themed public art display between the arts center and the library – arguably the city's most critical cultural venues.

For the first time, architecture students enrolled in the design center's spring 2014 studio partnered with art students at the U of A. Ten fifth-year architecture students joined 10 students from the art department, who took a class from Bethany Springer, associate professor of sculpture, called "Advanced Design: Placemaking in Public Spaces."

"That made students very nervous," Huber said. "But that nervousness actually makes them better because it can upset their ways of thinking where they can then absorb the methodologies and vocabularies of another allied discipline."

Springer said this collaboration was an exciting opportunity for students and faculty alike, and she looks forward to future collaborations between the art department and the Fay Jones School.

In addressing the opportunity and challenge that are creative placemaking, the semester began with a series of panel discussions in which downtown business

owners, community activists, artists representing regional institutions, and city representatives spoke with students about initiatives related to ecology, public art and placemaking, and about artistic identity regionally. Students also met with business owners who represent institutions that are cultural landmarks and in the direct vicinity of the proposed designs.

"As an educator, I find it incredibly important to get students out of the classroom and into the field as a way to challenge and eventually strengthen their individual studio practices," Springer said. "Because this course focused on design for a community rich in history and identity whose residents are deeply invested in our home, students' thinking shifted beyond a self-contained approach to design streetscapes for a diverse society reflecting our past, present and future identity."

Over the semester, 20 projects were narrowed down to just nine. In addition to anchoring the streetscape to the library and the arts center, the students worked the property surrounding Hillcrest Towers into their designs. Ideas included a "foodscape," which embraces the state's agricultural heritage, and a "lightscape," which presents two very different experiences during daytime and nighttime. Another concept featured a seasonal landscape, which combined seasonal plantings with themed artwork.

Jenni Taylor Swain, vice president of programs for the arts center, attended the students' design presentations. "It gave a really nice platform for young people to think about the impact of the arts and architecture and design, and how you could work together," Swain said of the studio.

As part of the grant, the arts center has commissioned artist Stacy Levy for the 2015 Artosphere, Arkansas' Arts and Nature Festival, and students incorporated her ideas into their designs. Levy proposed painting the pavement of School Avenue with topographic lines and incorporating a mosaic of blue dots that indicate water flow from high to low points at the intersection of Spring Street and School Avenue.

The design center developed a finalized plan for the *Walkscapes: From Sidewalks to Rooms* project, which is available for viewing on their website at uacdc.uark.edu. Swain said that the projects would expand upon the spark that already exists downtown, and that their development would form an extension of that energy. "That's what makes these projects exciting," Swain said.

opposite left This computer rendering shows an aerial view of the Mountain Approach.

opposite right This computer rendering shows a street-level view of the Mountain Approach.

right This computer rendering shows an aerial view of a proposal in the Walkscapes: From Sidewalks to Rooms project.

far right This aerial photo shows downtown Fayetteville from the public library at the bottom left to the Walton Arts Center at the top right. (Photo courtesy of Modus Studio and Specialized Real Estate)



Mystic Topiary Creatures Create Summer Display

Text **Bailey Deloney**
Photography **Michelle Parks**

This sea dragon creature was a hybrid of designs by landscape architecture students Adel Vaughn and Zach Foster.

After receiving \$40,000 in grant money for an innovative summer project, Garvan Woodland Gardens dedicated several months last spring to the construction of the 'Mystic Creatures' display.

The display, which opened June 1, included four major topiary sculptures. Each sculpture was uniquely envisioned to capture children's attention with these bright, eye-catching topiary creatures, while instilling in them important scientific lessons about nature and the environment.

Fun, mythical storylines corresponded with each mystic creature and helped link that creature to a specific aspect of the environment and a lesson that could be taken from it. These topiary creatures also supported the national "No Child Left Inside" movement by encouraging children to get outside and experience the beauty of nature.

These living sculptures were based on a modern technique called mosaiculture, an art form that combines centuries-old formal European parterres of clipped shrubs and annuals with the vertical character, size and three-dimensional form of traditional topiary figures.

As the garden's most ambitious summer project since opening in 2002, Mystic Creatures was a creative way for the garden to offer a new seasonal attraction for the Hot Springs area. More than just another summer highlight, it also served as a great opportunity for the involvement of Fay Jones School students with the garden, said Bob Byers, the garden's associate executive director.



left The Fairy Gourdmother house has a 6-by-6-foot interior space.

above Members of the Shroom family, which were designed in-house by the garden's landscape architects.



left The Fairy Gourdmother house has a 6-by-6-foot interior space.

above Members of the Shroom family, which were designed in-house by the garden's landscape architects.

A project of this size requires a great deal of design work and a limited amount of time in which to get it done, Byers said. This was one major reason that the garden wanted to engage landscape architecture students in the design phase of this project. "It also offered the faculty a new challenge to present to students," he added.

In a fall 2013 studio focused on planting design and construction materials, led by instructors Travis Brooks and Scott Biehle, students created and proposed several possible creatures for inclusion in the garden display. "These topiary designs allowed students to apply both concepts to unique, imaginative forms, creating creatures with plants as skin and surface," Brooks said. "The steel frames and soil depth had to also be considered in the design development."

Garvan Woodland Gardens involved students in this cooperative project by selecting three "winning" designs from this landscape architecture studio. Two of the four mystic creatures that made up the display were derived from students' designs, Byers said.

A Sasquatch creature named Jolly Roger was constructed from the studio design by landscape architecture student Rodney Elliot. A light reddish-brown sculpture, the creature was given fur composed entirely of Carex 'Toffee Twist,' a garden variety of sedge grass, Byers said. Jolly Roger was the most massive of the topiary creatures, standing 13.5 feet tall and with size 26 feet.

The garden planned to move Jolly Roger around to various locations throughout the garden, leaving behind clues about his next location, Byers said, creating a treasure hunt for children. Educationally, the lesson associated with this creature taught children about the eating habits and lifestyle differences between nocturnal and diurnal animals, he said.

Once the structure of the Sasquatch sculpture was built in March, the crew began work on the planting. Then, they turned their attention to building the sea dragon creature, a hybrid of designs by students Adel Vaughn and Zach Foster.

The design concept for the sea dragon combined Foster's structural system and landscape integration ideas with Vaughn's facial design and overall character development, Byers said. The overall design featured the body of the sea dragon, enveloped around the remains of a giant shipwreck.

Roarin' Rodrick, the Scottish name given to the sea dragon, originated from a storyline akin to that of the Loch Ness Monster, Byers said. Born off the coast of Scotland, Roarin' Rodrick began seeking a warmer place to live. After discovering that the Mississippi River was too muddy, the sea dragon eventually decided to make his home in Arkansas.

Golden, red, green and burgundy Joseph's Coat, purple ajuga and various colors of echeveria (a type of hen and chicks) were used to cover this creature, Byers said, with more Carex 'Toffee Twist' making up its beard. With the sea dragon, the garden incorporated reptile physiology and taught children about the importance of "sunning" for cold-blooded animals, he added.

After completing the structure of the serpent-like head and tail of the sea dragon, the crew went to work finishing the middle segment of the body, Byers said. The second phase of the display, the shipwreck, is scheduled to be built next year.

The last two topiary displays in this collection, the Fairy Gourdmother house and the Shroom family, were designed



above Golden, red, green and burgundy Joseph's Coat, purple ajuga and various colors of echeveria (a type of hen and chicks) were used to cover the sea dragon, with Carex 'Toffee Twist' for its beard.

right This Sasquatch creature named Jolly Roger was constructed from a studio design by landscape architecture student Rodney Elliot.

in-house by the garden's landscape architects, Byers said. The petite Fairy Gourdmother house contained a 6-by-6-foot interior space large enough for children to walk around inside, Byers said. The walls were draped with fabric, and the interior was illuminated with decorative lights.

The storyline connected to the Fairy Gourdmother house tells an account of a bird that, while dining in a tree, drops a seed that grows into a giant gourd. This demonstrates the concept of new life sprouting from a plant that has died, Byers said. Here, children could learn about the process of a flower releasing seeds, the plant dying, and then the new seeds beginning the life cycle again, he said. The display for the Shroom family incorporated a message about the value of decomposers and their role in nature.

The Mystic Creatures display fulfills the garden's master plan in the long-term sense that it would cultivate interest and help generate revenue - not only for the garden, but also for the surrounding area, Byers said.

The grant money for this project was provided by the West Central Arkansas Planning and Development District, which distributes general improvement funds from the Arkansas legislature toward approved projects.

Also, the summer display is just one way the Fay Jones School is strengthening its activity with Garvan Woodland Gardens. For the first time, a summer Design Camp for high school students interested in designing, drawing and building, was held at the garden in June. A Fay Jones School faculty member and a student teaching assistant led the four-day camp.

Byers noted that there is an intrinsic value in music and the arts that should not be neglected. Historically, design work has not been a focus at the high school level in Arkansas, he said. The summer camp gave students the opportunity to explore design work and see if it might be something they would consider as a future career, he said.



above Golden, red, green and burgundy Joseph's Coat, purple ajuga and various colors of echeveria (a type of hen and chicks) were used to cover the sea dragon, with Carex 'Toffee Twist' for its beard.

right This Sasquatch creature named Jolly Roger was constructed from a studio design by landscape architecture student Rodney Elliot.

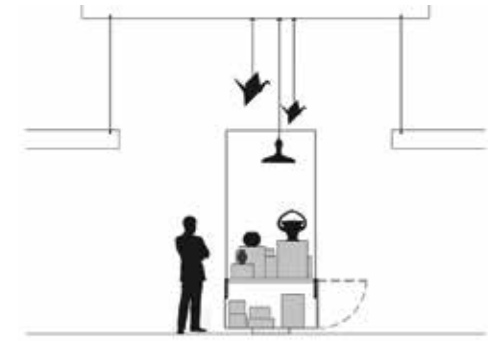


Pin Up

Pin Up provides the breadth of the latest work being produced at the Fay Jones School of Architecture, spanning architecture, landscape architecture and interior design.

Entanglement: Nesting in the Landscape
Student: Brandon Bibby
Professor: Marc Manack
This studio considered options for a new Botanical Garden of the Ozarks event center.

PIN UP—



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04



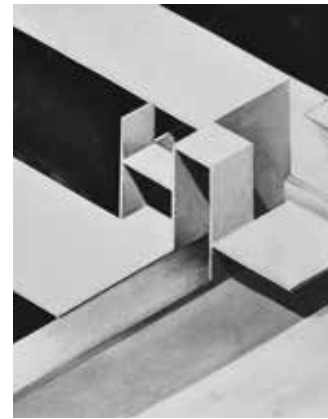
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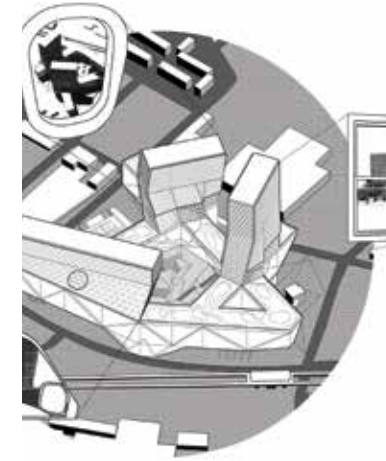
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08

**01 IDES 4805:
Studio 7**

Students: Marissa Flanagan (left) & Kate Phillips (right)
Professor: Kim Furlong

An adaptive re-use & historic preservation project for the University of Arkansas Cultural Collections Research Center, in a building designed in 1957 by Edward Durrell Stone.

**02 ARCH 1025:
Miller House &
Garden Expansion**

Students: Khai Adderley (left) & Maranda Gerga (right, detail)
Professors: Laura Terry, Lynn Fitzpatrick & Russell Rudzinski

A visitors pavilion for the Miller House & Garden in Columbus, Indiana.

**03 LARC 4376:
Design 7**

Student: Brittany Brown
Professor: Carl Smith

Urban regeneration at the 17th century Porta Portese, in Trastevere, Rome, through proposed mixed-use buildings, public open space, re-defined traffic patterns & conserved historic fabric.

**04 ARCH 3026:
Yesler Branch
Library**

Students: Caitlyn Juarez (p. 26) & Ethan Werkmeister (p. 27)
Professors: Angie Carpenter (p. 26) & Frank Jacobus (p. 27)

Project features a branch library for the Yesler neighborhood in Seattle, Washington.

**05 ARCH
4016/4026:
Comprehensive
Design Studio**

Student: Grant Gilliard
Professors: Tahar Messadi & Alison Turner

A Community Center|Natorium proposed as a place for relaxation & recreation & as a forum for active citizenship in Little Rock.

**06 IDES 2815:
Studio 4**

Student: Risa Lina Balaoing Sebastian
Professors: Nann Miller & Cory Olsen

Project explored form generation utilizing model kits.

**07 I-Hub: Los
Angeles**

Student: Ethan Fowler
Professors: Michael Rotondi & Marc Manack

A modern-day urban caravanserai for traders, travelers & settlers/a creative incubator for serial entrepreneurs inventing a life +.

**08 Emergent
Landscape**

Student: Hannah Hefner
Professor: Phoebe Lickwar

Design experiments & *Inquiry* journal article about urban shadow space.

Studies of Nature

It all started when Marlon Blackwell taught a studio at Cornell University in 2012 as a visiting professor.

Text Michelle Parks

When considering studio options, Blackwell shared his ideas with Jon Boelkins, a former student and the studio director in his firm. Cornell required that the studio be based in Arkansas, and Boelkins recalled that Cornell had been part of the search for the ivory-billed woodpecker in eastern Arkansas. So, the studio focused on that area of the state.

Blackwell returned to that same bayou area, between Memphis and Little Rock, for the fall 2013 studio he co-taught with Boelkins, a visiting instructor. The pair toured the site in April 2013, with Debbie Doss from the Arkansas Canoe Club, camping in the nearby Dagmar wildlife refuge and focusing on the area between the towns of Cotton Plant and Brinkley. The area once was the largest bottomland hardwood forest in the country, until it was clear cut for logging and then bulldozed and burned to make room for soybean fields. It remains a major route for migratory birds coming north from Mexico.

The fifth-year studio sought to create a Delta Avian Wildlife Education Center that would appeal to birders, duck hunters, environmentalists and tourists, as well as the local community. The place would serve as a tourist attraction and education center, with flexible exhibits that allow the space to quickly be converted into a civic and community hub, which would provide a sustainable revenue stream.

“The question we’re really asking is how can architecture contribute to the economic and cultural revitalization of a place,” Blackwell said. Drawings and designs from the studio will help the community’s leaders envision the possibilities and solicit support.

The rice and soybean fields on the edge of DeView Bayou offer horizontal landscapes and long views. Once inside the swamp area, the canopy of cypress trees rises above like a cathedral ceiling, making the space very vertical. They wanted the design to connect to the natural

beauty of the space and help revive the spirit of the place.

The Cornell Lab of Ornithology provided a list of bird species that are native to the region and that migrate through it. Each student chose a bird, including the screech owl, red-tail hawk and blue jay. Students heard from researchers and experts at the Cornell lab and studied actual wings and taxidermy versions of their birds.

Each student created an 80-plus-hour drawing of the bird wing using colored pencils. “And, 12 out of 12 drawings, all of them were out of the ballpark,” Blackwell said, clearly impressed with the work.

After canoeing the site, students worked in teams of two to research the region from myriad angles: economy, hydrology, ecology, geography, geology, meteorology and zoology. They developed graphic, informational maps to understand broader issues impacting the place.

Four students each worked on three very different sites, considering issues of accessibility, visibility and using the structure to understand the bayou as a system. The goal was to make “really great architecture,” Blackwell said, that would attract people, who would then learn about the broader place.

Students determined the square footage required for the prescribed program of the space, generally settling between 4,000 and 5,000 square feet. They also made use of exterior spaces to offer an added experience. All designs had to factor in the bayou – both the lack of solid ground underneath and the potential for rising floodwaters. Students incorporated elevated walkways, and they increased elevations the closer they got to the bayou.

In one scheme, the bayou came up into the courtyard of the structure. Another design straddled the shift from agricultural fields to the forested edge. Some were designed to be reached by car or canoe.

Boelkins said the intense study of the birds inspired students to think with a level of detail that they hadn’t before – in terms of assemblies and the environment. “In the process of studying those things, it really drove home the relationship of inhabitant to place.”

Blackwell said the research and analysis forced students to look at the design problem from every angle, and from 30,000 feet to three inches away. The result is architecture that isn’t just visually appealing, but that is a memorable experience, something that’s felt.



A hand drawing by Nick Jabs of a mallard wing.



A computer rendering by Nick Jabs.

Rethinking Fourche Creek

Students in Phoebe Lickwar’s spring 2014 studio class focused on a somewhat hidden but undeniable gem.

Text Michelle Parks

Fourche Creek runs through the Fourche Bottoms, a bottomland hardwood wetland that covers roughly 2,000 acres in south central Little Rock. One of the largest urban wetlands in the country, some people float and fish the creek, but many don’t even know it’s there. The watershed covers about 90,000 acres, and “pretty much the whole city, plus more, drains to this wetland,” which performs many ecosystem benefits, Lickwar said. The area also contains landfills and has been used for illegal dumping.

Several environmental and other groups are interested in obtaining a trail status for a portion of the creek. They applied for a grant from the National Park Service rivers and trails program, which has an office in the Fay Jones School. That’s how Lickwar and Noah Billig learned about the area, and they created two studios focused on the work.

The bottoms are bordered on the south by industrial property and on the north by residential neighborhoods with underserved populations and high crime and poverty rates. There are two main access points through parks on either end of the creek, but no developed trails or other access routes along the way. “That’s part of the problem of people not knowing it’s there, not knowing how to get into it, or what to do once they’re there,” Lickwar said.

Lickwar said that the students learned through conducting first-hand research in an urban setting on this large, complex site. Studio members floated the creek for several hours on a sunny day in February, putting their canoes in at Benny Craig Park, on the southern edge. They discovered heaps of trash, which flows freely into the creek because the city’s storm drains aren’t covered with grates.

In Lickwar’s studio, students looked at how they could connect the surrounding communities and larger city population to this resource, for increased public awareness

and use. They also studied ways to improve the water quality and habitat quality, and to provide better access to the creek and the entire bottoms. Students in Billig’s environmental planning studio worked at a large scale, looking at the bottoms and the surrounding communities and conducting GIS analyses of the area.

The bottoms are filled mostly with bald cypress trees, some of them 300 years old. Sizable and quick influxes of stormwater runoff during storms makes the creek rise quickly and causes bank erosion. Fallen trees and other debris get stuck in some twisty, tight parts of the creek, making it more difficult to use recreationally.

Many animals, including insects, mammals and fish, call the area home. “And, it’s this huge, contiguous green space in an urban place, so it’s really important for migratory birds as a stopping point,” Lickwar said.

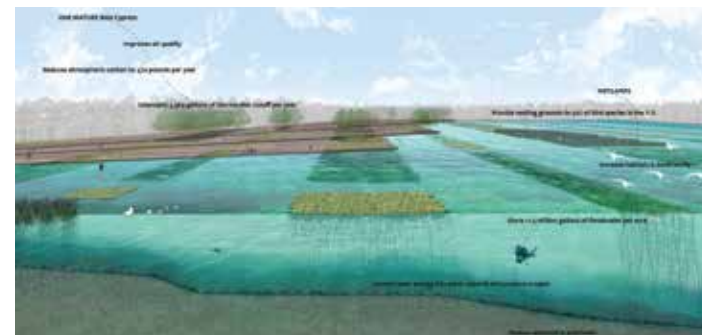
Lickwar aimed for the studio to expand the vision of the stakeholders, who were mainly focused on recreational aspects. “I think it’s a much more complex issue,” she said. Some students looked at ways to intercept the storm drainage before it ever reaches the bottoms, through intervention in the urban fabric to improve the creek’s water quality.

One student considered how Main Street could serve as a corridor that links Little Rock from the River Market all the way down to the bottoms, and adding design interventions to the Main Street corridor that would announce the presence of the bottoms.

Another student focused on an area where Fourche Creek runs through a borrow pond from a mining operation. The student redesigned the borrow pond as a constructed recreational waterway, for fishing and canoeing, and as a constructed wetland to process the water that flows through.

Part of the purpose of this studio was for the students to raise public awareness about this urban area and to educate the public about this resource through their design work. They presented their research and design ideas to the public by designing a month-long installation in May at StudioMain in Little Rock. Their work is collected at: www.fourchecreekunearthed.com/.

“For me, plugging into a real-life project and having the work be significant for the community is really important,” Lickwar said. “The students learn more when they’re really engaged in the real-worldness of the project and realize the impact that their design work can have.”



above This resting point lies along the river and the boardwalk, offering a small refuge and resting area for bikers, runners, walkers, canoers, kayakers and others. (Rendering by Adel Vaughn)

opposite This design strategy would restore the wetlands. (Rendering by Hillary Ramsey)

right The Main Street Corridor connects the downtown urban fabric of Little Rock to the Fourche Bottoms through various design interventions. (Rendering by Mary Nell Patterson)

below The Commercial District features bike rental stations, information about Fourche Creek on benches, bike lanes, trail signs and bioswales with plantings reflective of the species in the Fourche Bottoms. (Rendering by Mary Nell Patterson)



Designing Hope for Orphans

A project in Uganda captured the hearts and minds of the 19 students in Carl Matthews' spring 2014 studio.

Text Michelle Parks

They spent five weeks on design work for Blessed Hope Champions Orphanage and Academy in Bulamu, Uganda. ForgottenSong, a Fayetteville-based organization that focuses on helping women and children in many war-torn countries, was the liaison for the project and had previously established a chicken farm on the site. The chicken farm is a sustainable pay-it-forward project that can expand and help provide protein to residents, addressing hunger and employment issues there.

Blessed Hope officials sought to convert an existing, barn-like structure into a dormitory for 132 orphans – increasing their population from the current 260. They also wanted to turn a partially constructed building – only walls, no roof – into a medical clinic. A third, unbuilt structure would serve as an educational building with three classrooms and a library.

The fourth-year students worked in teams – with two teams focused on the educational building, developing two options. A third team addressed the dormitory, a fourth team did the medical clinic, while a fifth team worked on compiling a book that told the story of the plans for Blessed Hope. That book would be a tool for Blessed Hope and ForgottenSong to spread the message and raise money.

“Some of the biggest challenges for the students were building for cultures and building techniques very far removed from what they know,” Matthews said. “They also had to consider that every decision they made had a dollar ramification, and that they had to design in an affordable way that local people could build.”

Students developed alternate ideas for configuring the classroom building for best orientation of wind, rainwater collection, natural lighting and solar power. They looked to local materials and found objects for their designs.

They used tires for screen walls and playground pieces. Buildings made use of local handmade brick construction common to the area, with mud bricks formed on site.

With the dormitory, students wanted to maximize the number of children housed, while creating a safe space that offered residents a sense of identity. The larger space was split into an area for 72 beds for one gender, with 60 beds in the other area. Within those areas, there were smaller spaces for six children each, designated by screen walls made from packing and shipping crates and local textiles. Solar-powered LED lighting was used. Recycled apple crates became storage units and desks, and recycled tires with seats woven from twine became desk stools.

Students developed a visual library based on the textiles, folk art, baskets and paper jewelry made in Uganda. They avoided specific tribal affiliations, but rather looked for a commonality in colors used and also incorporated the flora, fauna and wildlife of the region.

The design students also calculated the cost for each building, even breaking it down into what portion of the project various levels of donations could fund.

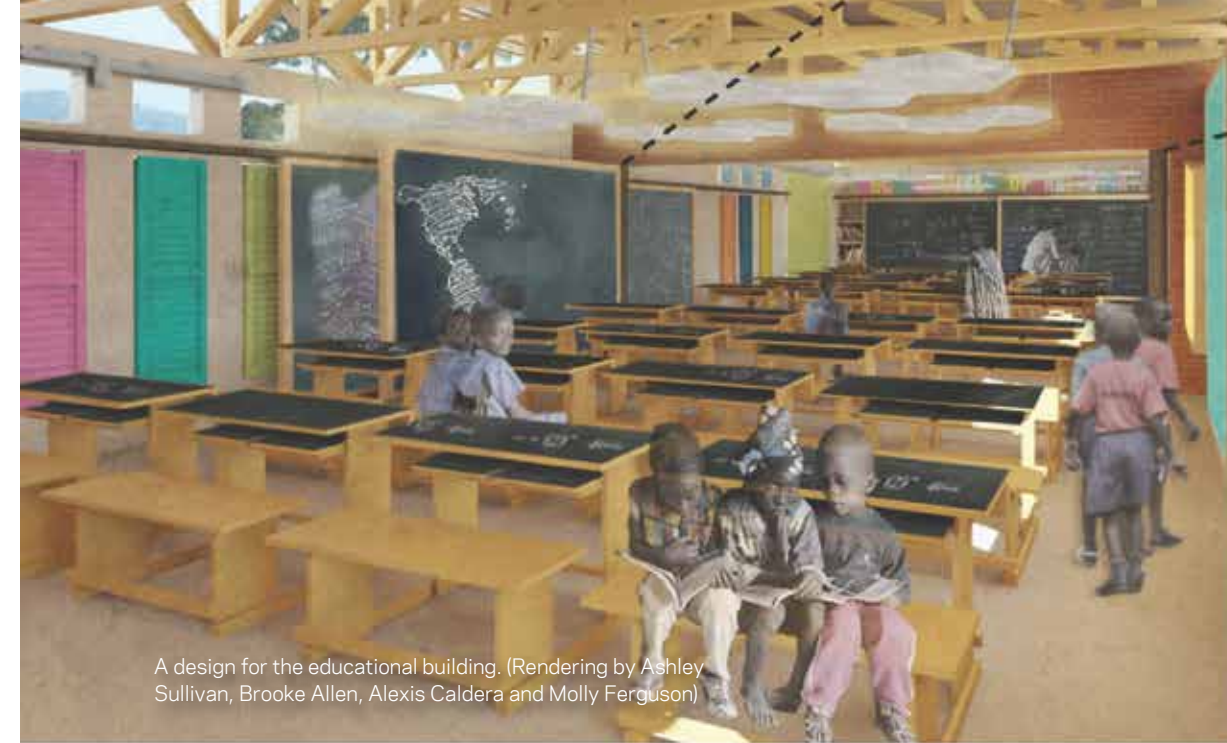
Joel Bukenya, a pastor and director of the academy, came to Fayetteville for student presentations in the spring. The students prepared with several mock presentations to work on slowing their speech, enunciating clearly, and using simple language.

Matthews said the students were emotionally connected to this design project. Many of the youngsters in the academy are orphaned due to war and AIDS. The “human need” of those children drove the students’ passion and commitment to the project. Students even went beyond the program requirements, designing new prototypes for latrines and showers for the children, using rainwater collection and natural ventilation.

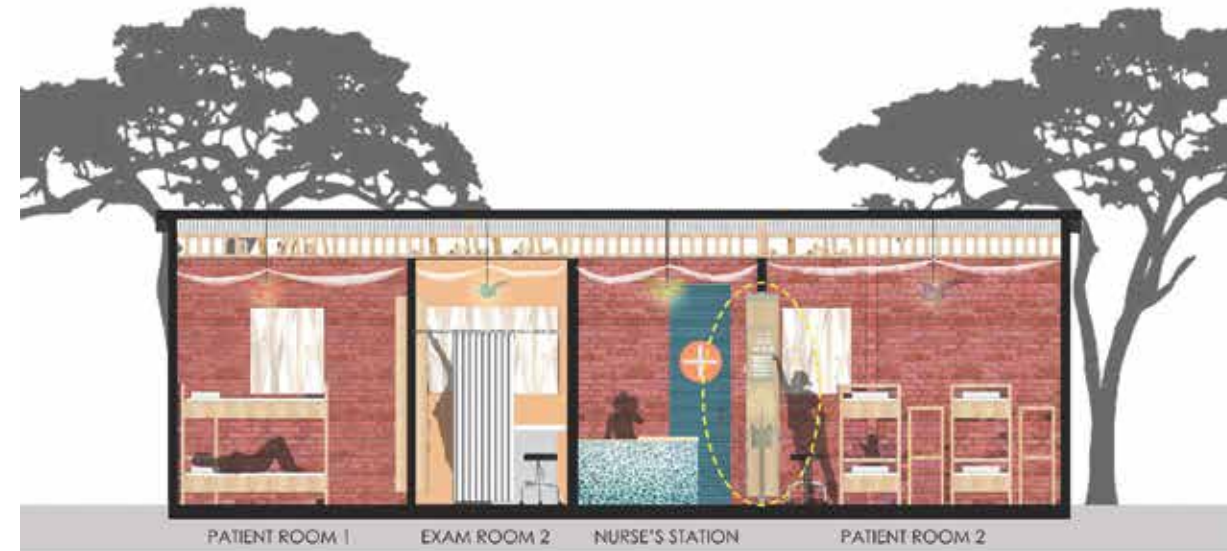
The students learned how much access to education could impact the future of these orphans, including their future potential for earning. “A project like this shows that good design improves the lives of all people, no matter their economic status,” Matthews said. He also hopes to replicate this project and the relationship with the Fay Jones School, so that other design schools also can partner with ForgottenSong.



A view of the dorm. (Rendering by Lindsay Albright, Caitlyn Brady, Marissa Flanagan and Meghan Burton)



A design for the educational building. (Rendering by Ashley Sullivan, Brooke Allen, Alexis Caldera and Molly Ferguson)



PATIENT ROOM 1 EXAM ROOM 2 NURSE'S STATION PATIENT ROOM 2



middle A design for the medical clinic. (Rendering by Julia Allen, Kabao Lo, Lauren Hulse and Mackenzie Hubbard)

above A design for the educational building. (Rendering by Kate Phillips, Jessica Nightingale, Amanda Gilchrist and Caitlin Rogers)



All Roads Lead to Arkansas

Text Michelle Parks
Photo Wesley Hitt

Peter MacKeith brings creative experience and deep passion for architecture and design education – filtered through a Finnish perspective – to his new post as dean of the Fay Jones School.



Installation view of *Design with the Other 90%: CITIES* at the Mildred Lane Kemper Art Museum (September 14, 2012 – January 7, 2013). Organized by the Smithsonian's Cooper-Hewitt, National Design Museum; MacKeith served as exhibition venue curator and design consultant. Image courtesy of the Mildred Lane Kemper Art Museum. Photo © Whitney Curtis.

Peter MacKeith sat in his architecture professor's office, then a fourth-year student at the University of Virginia. Focused on his collegiate soccer career and a double major in literature and international relations, he'd taken a first-year, introduction to architecture course.

While MacKeith hadn't come to architecture directly, it had been lingering in the background. He'd explored an early interest in art, design and architecture through drawing and painting, all the way until his collegiate decision.

Though no Texas drawl remains in his measured, deliberate speech, MacKeith was born in Houston, where his father, a private schools teacher and headmaster, was recruited from New Jersey to St. John's School. His father's career later took the family to Seattle and eventually to Washington, D.C., and MacKeith graduated from high school in northern Virginia.

Recruited by many to play soccer, he chose the University of Virginia, which also promised to feed his wide interest of literature, history and political science instilled by his high school teachers. Still, he wondered about design, and MacKeith asked a college friend and soccer teammate studying architecture which course he should test the waters with.

From the first lecture in that architecture class, MacKeith learned how the built environment of architecture responded to, helped shape and set new directions for areas from economics to cultural heritage to all realms of the arts. The images of design work shown included those by Alvar Aalto, a Finnish architect. In those moments, MacKeith's life began to transform.

"The professor and the course presented architecture as a tangible form of cultural expression and cultural engagement. And architecture was presented as being responsible to history and being responsible to current political events as well as the past," MacKeith said. "And so, in a sense, it came to be everything. It seemed to be a world that I felt I could enter in to, and it answered to the restless hands that I had as much as the restlessness of my thinking."

So, sitting in that office at midterm, the professor looked at MacKeith's sketch notebook. He was perplexed that MacKeith, a fourth-year student, was in this class, and asked him what he was doing. MacKeith confessed that, not only was he enjoying the class, but also he felt himself shifting back toward architecture. The professor, a graduate of Washington University in St. Louis, had gained an undergraduate journalism degree before pursuing a graduate architecture degree, and he encouraged MacKeith to follow his passion.

That professor asked MacKeith if he wanted to do some design work in his professional office, and then stay on after graduation as an intern. MacKeith did, and with letters of recommendation from this professor and others, was admitted to the School of Architecture at Yale University. The relationship between professor and student is one that MacKeith has valued ever since.

At Yale, MacKeith deepened his focus on Finnish and Nordic architecture, and found that many Yale faculty had their own connections to Finland and the Nordic

countries. Those images from the intro architecture class lingered and fueled his passion, and, at Yale, his study intensified. "The images themselves were another level of impression upon me that I've clearly spent the rest of my life since then trying to understand and appreciate and contribute to."

MacKeith served as a teaching assistant while a graduate student at Yale and became a residential college freshman counselor to ease the financial burden of education. After graduation, he was a residential college dean – the youngest ever there – and lived in close proximity with about 400 students that he advised. These students from varied backgrounds, cultures and walks of life found an equalizer in education. "You can come to know through day-to-day working with students just how essential and again transformative education can be for their lives," he said. "I found it really the best job I've ever had – before this one."

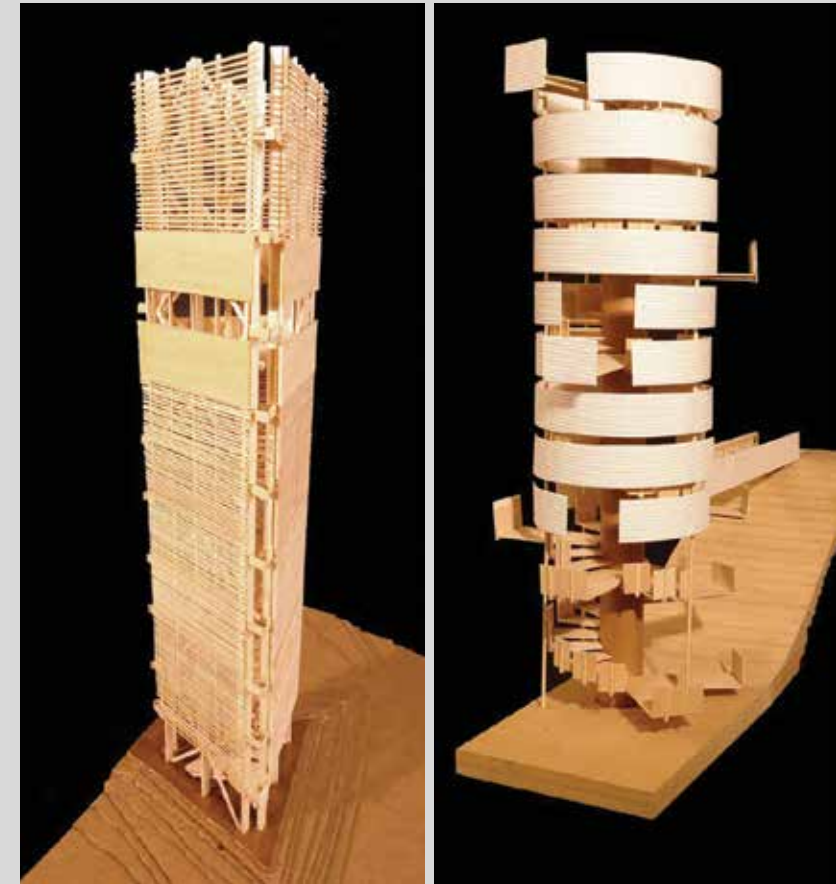
He was asked to be a critic for the undergraduate architecture design program, and, at about age 25, design, design education, design teaching and academic administration became intertwined in his life. He also edited the school's architectural journal, *Perspecta* (No. 24), working with contributors, many of whom had their own affiliations with the Nordic culture, and cultivated relationships with them.

He'd worked with an entire cycle of students at Yale, as college dean and helping undergraduate architecture students produce theses. He was fundamentally satisfied and could have happily remained there many more years. But, he wondered what else might be possible.

Given his borderline obsession with Finland, he applied for and was granted a Fulbright scholarship, in the cultural education program that could help him delve even deeper. He proposed to examine Aalto's work in Finland, specifically the churches, and to look at them while traveling through the landscape and geography there. He also wanted to look at the Aalto archival material directly, to examine in greater context designs created by an architect working and thinking in Finnish.

MacKeith traveled to Finland for a nine-month research fellowship with the Helsinki University of Technology in the department of architecture. He considered staying 12 months to experience the seasons and the effects of natural light, reliance on artificial light, the difference between midsummer and the depths of winter, and the response of the buildings to extreme cold and precipitation. Finland lies between 60 and 70 degrees north latitude, roughly as far north as Alaska. "These are buildings designed for this culture, for this place, for this climate," he said.

From the start, Aalto's work appealed to MacKeith intuitively, his approach deeply grounded in its inhabitation of a site. "The presentation of Aalto has always been of someone who represented 'an other'



top Student work from MacKeith's 2007 "Lighthouses" Design Studio, Washington University in St. Louis. The studio pedagogy was recognized with a 2007-08 ACSA Award for Creative Achievement in Architectural Education.

bottom The Nordic Pavilion exhibition at the 2012 Venice Biennale of Architecture; MacKeith was both curator and exhibition designer, in association with the Museum of Finnish Architecture. The exhibition, titled *Light Houses*, presented site-specific constructions and installations from 32 architects drawn from Finland, Sweden and Norway. It won a 2013-14 ACSA Creative Achievement Award in Architectural Education.



PERSPECTIVE: FEATURE STORY—

tradition of modern architecture – not as rigid, nor as orthodox as modernism, perhaps, as presented through the Bauhaus or Le Corbusier or Mies van der Rohe,” he said. “Rather than an imposed architecture that is ignorant or arrogantly imposing itself on a site and even demanding that people behave in certain ways, it was presented to me as a student of architecture as much more accommodating, humane and thoughtfully constructed.”

Juhani Pallasmaa, a Finnish architect and educator, was MacKeith’s advisor for the Fulbright program. On a drive to visit Aalto’s Villa Mairea, Pallasmaa asked MacKeith about his plans following the fellowship and wondered if he would make drawings for a house project in his office. The U.S. job market was unknown, and MacKeith saw a chance to deepen his knowledge of this culture as a designer. Looking out the car window, with the sunlight coming through the trees, MacKeith agreed.

In studying Aalto’s works, MacKeith’s interest expanded into a range of architects who were working at the same time, as well as contemporary ones, who were more well read and well traveled than their predecessors. In talking to architects about the value of Aalto’s work to theirs, he also came to know the younger architects in Sweden, Denmark and Norway.

“The people who I continue to work with today are the people that I came to know 20 or 25 years ago, who are now leaders in the contemporary world of architecture in the Nordic nations,” he said.

MacKeith began to teach classes including architectural history and design studios in the architecture department there, and directed a masters degree program, with a growing number of international students who could provide an outside perspective on Nordic architecture and the region. He also met the mother of his daughter, Ada, who was born in Finland.

■ ■ ■

With limited opportunities in Finland and the region, MacKeith accepted a guest professor position for spring 1999 at the University of Virginia, where he’d been an assistant professor in the early 1990s. At the same time, a Finnish friend told him about the search for an assistant dean at Washington University in St. Louis. MacKeith called Cynthia Weese, dean of the architecture school, to brief her on his background. She’d asked her friend Pallasmaa for recommendations, and he’d already suggested MacKeith.

Once offered the job, he negotiated a way to fulfill his



“The Intelligent House,” a full-scale construction installed as an entry pavilion for the 2012 Kemper Art Museum’s exhibition, *Design with the Other 90%: CITIES*. MacKeith was exhibition venue curator and designer, in association with the Cooper Hewitt National Design Museum, New York, and Escher GuneWardena Architects of Los Angeles. The entry pavilion was conceived and constructed working with Eric Hoffman, professor of practice at Washington University in St. Louis.

professional duties with his parental commitments. Separated from Ada’s mother, he visited Finland every five weeks to spend time with Ada and to continue his research and professional work.

MacKeith well remembers arriving in St. Louis in summer 1999. MacKeith went to the Gateway Arch grounds on July 4, in 100-degree temperatures with high humidity. Thousands of people were gathered, waving American flags, drinking Budweiser beer with Hootie and the Blowfish playing on a riverfront stage. The architect of the Gateway Arch, that city’s iconic structure, was Eero Saarinen, a Finnish-American architect who also had graduated from the Yale School of Architecture.

MacKeith lived downtown so he could wake each morning with a view of the Arch, much like he can now see Old Main from the apartment he shares with Carol Weaver on the downtown Fayetteville square.

At Washington University in St. Louis, MacKeith worked with Weese to build the school, including its programs, enrollment and reputation. They started an international semester in Helsinki, which he coordinated, and he worked on research, publishing and exhibition projects in Finland, which were fueled and afforded by his frequent travel there. Ada soon was spending summer and winter breaks with him in St. Louis.

No matter where he lives, he considers Finland his second home. “It carries a great deal of emotional weight in my heart and in my understanding of life and in my approach to things more generally,” he said.

The architecture school at Washington University had a highly regarded, four-year undergraduate program with about 200 students and a less-known graduate program with about 110 students. The architecture program wasn’t part of the top 20 rankings by *DesignIntelligence*.

MacKeith’s strategy focused on promotion, recruiting, international outreach and a quality design education. He recognized the importance of the emerging Internet and convinced others in the school to invest in a redesign of the website, which happened twice more in his 15-year term there. Along with print materials, he built an identity for the school that highlighted its virtues: high-quality, dedicated educators; a focus on individual students; and a unique, easily accessible geographic location. “The identity has deep roots back in the school’s history and then also is quite forward and progressive.”

Through this work as assistant dean and later associate dean, the school did rise in the rankings of *DesignIntelligence* – into the teens and eventually into the

top 10. When Washington University formed the Sam Fox School of Design & Visual Arts in 2005, bringing together schools of art and architecture, as well as the university museum (now the Mildred Lane Kemper Art Museum), MacKeith was central to that evolution. The new school’s inaugural dean, Carmon Colangelo, asked MacKeith to serve as associate dean. From 2006 to 2014, MacKeith oversaw academic affairs, institutional relations and recruiting, while advancing to full professor and serving as curator for architecture and design for the Kemper Art Museum.

■ ■ ■

MacKeith now sits in the office once inhabited by the late Sen. J. William Fulbright, when he was president of the University of Arkansas and Vol Walker Hall was the campus library. Fulbright’s vision for international education and understanding is what took MacKeith to Finland, and, now that he’s arrived in Arkansas, he works in the same space. That coincidence is not lost on him. “There is no way to describe the sense of pleasure and privilege that it brings,” he said.

His path here is the result of many connections. In St. Louis, he started seeing many high-quality portfolios from University of Arkansas graduates. He took notice of work being done by professor Marlon Blackwell and Steve Luoni, director of the Community Design Center. MacKeith invited them to sit in on design reviews at Washington University, and they did the same for Fay Jones School critiques.

In summer 2006, MacKeith organized a 10-day tour of Finland with architects that included Blackwell. MacKeith was the editor for *Archipelago: Essays on Architecture*, for which Blackwell penned an essay, and MacKeith later was invited to be on the Fay Jones School’s Professional Advisory Board.

By the time the Fay Jones School sought a new dean in 2013, MacKeith was 14 years into his term at Washington University and was ready for a next step. Though others had pursued him for leadership jobs in recent years, he knew that he’d only want to take one that was fairly close to St. Louis, where his daughter had recently moved.

At Fayetteville, MacKeith saw some real opportunities. At the university level, the provost and other administrators are aiming each day to become a top 50 public research university. “You only ever want to work for people with drive and ambition,” he said.

At the school level, he knew the graduates to possess strong design skills and work ethics, plus passion, ambition and courtesy. The architecture program was being reviewed for re-accreditation, the interior design program recently had joined the landscape architecture and architecture programs, and the combined facilities had



Installation view of *Eero Saarinen: Shaping the Future* at the Mildred Lane Kemper Art Museum (January 30 – April 27, 2009). Organized by the Finnish Cultural Institute in New York; the Museum of Finnish Architecture, Helsinki; and the National Building Museum, Washington D.C. with the support of the Yale University School of Architecture. MacKeith served as exhibition venue curator and design consultant. Image courtesy of the Mildred Lane Kemper Art Museum. Photo © Whitney Curtis.

been renovated and expanded with a landmark building project. The school had gained a new leader for the interior design department, and the search for a new architecture department head is under way. The stage was set for the next chapter in the school’s life.

The renovation and expansion of Vol Walker Hall was about more than just facilities. It signaled the renovation and renewal of an identity. And MacKeith thinks of the school as a house with many rooms, some of them beyond its walls – three academic departments, the U of A Rome Center, the Community Design Center and Garvan Woodland Gardens. His arrival begins the building of atmosphere and strengthening of relationships internally while enhancing relationships and promoting the school’s identity out in the world.

MacKeith’s strategy includes addressing many things simultaneously, all of which have been set in motion: restructuring the economy of the school, stimulating and broadening recruitment efforts, designing new approaches for development, and expanding and deepening communications online and in print. At the same time, he’s asking department heads and faculty to rethink international programs, first-year curriculum, the honors program, and collaborative opportunities across the university campus and the region.

By building up the school and its reputation, he’s also reinforcing the importance of design in the world. “We have the opportunity to construct things well, or to construct them thoughtlessly. And I think the possibility exists that, by designing things thoughtfully, we may be able to live more thoughtfully and respectfully and more deeply. As Aalto was fond of saying, ‘Architecture may not be able to save the world, but perhaps it can set a small example.’”



Devoted Donors Help Make Place of Wonder

Text **Bob Byers**
 Renderings **Modus Studio**

This computer rendering by Modus Studio shows a view of the ecology tree house.

Nothing evokes childhood and play like a day in the woods. At Garvan Woodland Gardens, the generous support of donors is making that experience more accessible.

With caves, waterfalls and rock mazes, the Evans Children's Adventure Garden engages the imagination of little ones around every corner. Nooks, crannies, tunnels and hidden passageways complement bridges, streams and water features – inspiring active play and intuitive learning that is crucial to proper physical and mental development. And soon, the garden will take another world-class step forward with its newest attraction: tree houses.

The tree houses are the most challenging elements of the original concept, but they also offer tremendous potential. Through great master planning by the Benham Group and Brent Vinson (B.L.A. '93), the main levels of all the proposed tree houses will be fully ADA accessible. Thoughtful placement of the existing bridge on the steeply sloping site makes this possible, with entry points in some locations more than 20 feet off the ground.

Vinson's master plan envisions three tree house structures, each with a specific educational mission. The first structure, now in design development by Modus Studio – specifically Josh Siebert (B.Arch. '02), Chris Baribeau (B.Arch. '03) and Suzana Christmann Annable (B.Arch. '02) – focuses on forest ecology. Modus Studio, a Fayetteville firm, previously had created a concept plan for the entire tree house complex, with subsequent projects focusing first on insect morphology and pollination and finally on educating visitors about birds and flight. A key component of the overall design, and part of the interpretive message of each tree house, is the interconnectedness of everything in nature. "Layers of life" inhabit woodland environments as diverse as the soil profile underneath the forest floor and the tops of the canopy.

This interconnectedness is stressed not only by exhibits and interpretive displays, but also by the actual structures themselves and how they relate to surrounding elements. Children will learn about underground stages in insect life cycles as they enter a subterranean tunnel that leads to a tree house. They will experience the fascinating, ancient geology of the Ouachita Mountains while climbing through the cave to reach grade at tree house level near the native red cedar "Gnarly Bridge." They'll explore tunnels of espaliered native hornbeam on their way from rock mazes to caves and bridges.

Vertical connections will interface at multiple points with various horizontal pathways through each of three "floors" (tree houses and bridges, cave and waterfall, cascades and lower pool) in the architecture of the 1.5-acre children's garden. These choices in route and physical modality not only make the garden more engaging, but also stimulate important learning centers in developing minds.

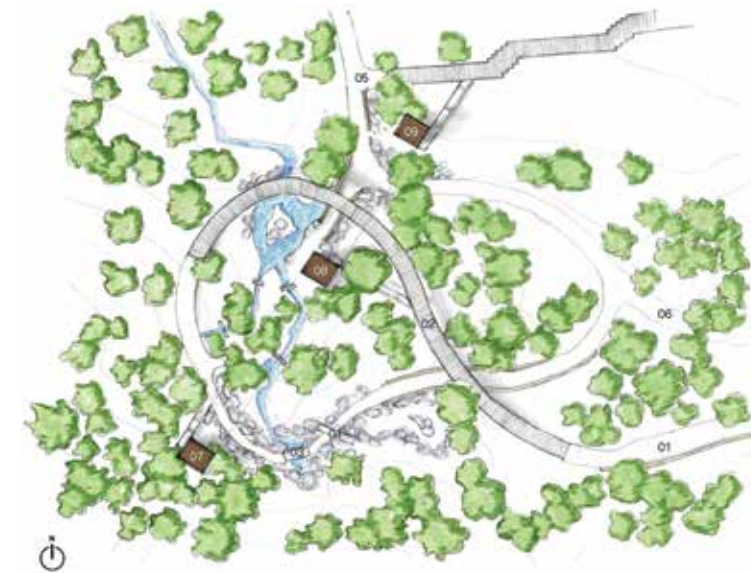
Achieving these goals while suspended 20 feet off the ground provides interesting challenges. Creative structural supports for the tree houses will inspire wonder while providing a safe and convenient environment. Building significant improvements without damaging a site covered in mature trees also compounds concerns that designers must address.

But it's all happening, made possible by the generous support of some very devoted donors. Namesakes and major

benefactors Bob and Sunny Evans have been an important part of Garvan Woodland Gardens since major improvements began in the early 2000s. Early on, they selected the Evans Children's Adventure Garden as a recipient of multiple major gifts. Grants from the Arkansas Natural and Cultural Resources Council and the Arkansas Department of Parks and Tourism's Outdoor Recreation Grant Program also have been crucial in assisting with initial planning, infrastructure improvements and existing garden elements. A grant in support of the Forest Ecology Tree House from the Ross Foundation has supported major strides in this final and most challenging portion of the original master plan.

Though the project could never have happened without these important friends of the gardens, a large number of smaller gifts have allowed the University of Arkansas to fully realize the world-class vision for the Evans Children's Adventure Garden. More than \$85,000 already has been received with the help of a talented volunteer committee, whose members have successfully promoted membership in "The Tree House Gang." Those who contribute receive a specially designed polo shirt with a logo promoting the tree houses.

To participate in this unique project, call Garvan Woodland Gardens at 800-366-4664 or visit www.garvangardens.org for more information.



This site plan shows the planned locations of the entomology (07), ecology (08) and ornithology (09) tree houses at the Evans Children's Adventure Garden.



2014 Fay Jones Alumni Design Awards

Text Bailey Deloney
Image Janet Rosenberg & Studio

Maury Mitchell was a leading member of the design team at Janet Rosenberg & Studio for Arpent: University of Manitoba Campus Master Plan, located in Winnipeg, Canada. Mitchell (B.Arch. '03) received an Honor Award for this project in 2014.

ALUMNI NEWS—



Thirty-four designs for residential, educational, religious, fitness, medical, cultural, commercial, historic and public urban spaces – even a boardwalk and a playhouse – were among 34 vying for recognition in the 2014 Fay Jones Alumni Design Awards competition.

Maury Mitchell (B.Arch. '03)
Project Title:
Arpent: University of Manitoba Campus Master Plan
Honor Award

Arpent: University of Manitoba Campus Master Plan won an international competition that sought to envision a sustainable campus community for the university, located in Winnipeg, Canada.

Jury members called this plan “a careful and considered weaving of built fabric, open space and infrastructure into a holistic and resilient vision.” This project represents “an outstanding example of landscape architecture,” that is “able to meet its full potential through a rigorous commitment to design excellence,” they added.

They explained that a master plan is rarely both rigorous and visionary; however, “Arpent is just that. The project translates hard research and a strong concept into a sensuous environment.”

Mitchell is with Janet Rosenberg & Studio in Toronto.

Reese Rowland (B.Arch. '90);
Dustin Davis (B.Arch. '00);
Mandy Breckenridge (B.Arch. '04)
and **Joe Stanley** (B.Arch '69)
Project Title:
Hillary Rodham Clinton Children's Library and Learning Center
Merit Award

Far beyond a library, this Little Rock center offers books, a performance space, a teaching kitchen, a greenhouse and vegetable garden, and an arboretum.

Despite the complexity and difficulties the site presented, this project “deploys a smart diagram” – a “seemingly floating canopy that collects a series of figures below. The site-specific inflections to this diagram animate the architecture in unexpected and intriguing ways,” jury members said. “The variety of tangible experiences and thoughtful programmatic sectional variation invites visitors to contemplate as well as engage their immediate domain and potential range.”

Rowland, Davis, Breckenridge and Stanley are with Polk Stanley Wilcox Architects in Little Rock.

Aaron Young (B.Arch. '95)
Project Title:
SandRidge Commons
Honorable Mention

SandRidge Commons is part of the new headquarters for SandRidge Energy, established in the heart of downtown Oklahoma City, in a location that was vacant for decades. Re-casting a Pietro Belluschi tower as the centerpiece of urban fabric, the proposals re-energized and fully engaged this landscape, jury members said. “A soft landscape is not merely a decorative afterthought, but an essential and integrated element of microclimatic urban design,” they added.

They commended this design for “engaging civic and corporate objectives in one project,” a feat that is often discussed but rarely achieved. “The resulting commons are nuanced and multi-faceted yet provide a cohesive response to a complex challenge,” they noted.

Young is with Rogers Partners in New York.

Tony Patterson (B.Arch. '00)
Project Title:
American Card Services
Honorable Mention

This office for American Card Services in Chesterfield, Mo., would serve this regional leader in the production and coding of cards for payment, hospitality and identification markets. Cleanly organized and open to the resolution of new interior, the plan is “deceptively simple” with “astute design and detail rigor,” jury members said. This task was “especially impressive considering the restrictive budget,” members added.

The project “belies a consistent and robust dedication to quality of space and detail,” jury members commented.

Jury members noted that the proposal achieved “more with less,” a design strategy seldom done well. “This project is not only resourceful, but is design at its best, transforming banal industrial park architecture into a memorable experience,” they said.

Patterson practices in St. Louis.

Reese Rowland (B.Arch. '90); **Steve Kinzler** (B.Arch. '73); **John Dupree** (B.Arch. '69); **Russell Worley** (B.Arch. '09) and **Megan Balmer** (BID '10)
Project Title:
Fort Smith Regional Art Museum
Special Distinction for Preservation

This mid-century modern structure was transformed from a bank building into the new home for the Fort Smith Regional Art Museum.

Besides incorporating the “laudable repurposing of an abandoned building, this project parlays design imagination and thrift into a vital community asset,” jury members said. “Minimum intervention leads to maximum effect in revitalizing this existing structure.”

They called this project “literally and metaphorically a beacon of design in Fort Smith and Arkansas,” and said this was a good example that “preservation doesn't need to be nostalgic or complacent.”

Rowland, Kinzler, Balmer and Worley are with Polk Stanley Wilcox Architects in Little Rock. Dupree is formerly with the firm.



The Stories Those Walls Can Hold

A building can hold a special place in one's life and memories.

Text **Lauren Robinson**

Whether a late-night dinner inside or a marriage proposal in the courtyard, the memory of an experience there can linger for years. Seeing those spaces again – in person or in photographs – can trigger those recollections. Likewise, the buildings themselves hold countless stories of the people who've interacted with them.

While many Fay Jones School graduates go on to pursue careers on the forefront of contemporary architectural design, some decide that they would rather focus on preserving some of these historic spaces. Those individuals often pursue careers in historic preservation, a potent focus of study in the school. Though they might have found their passion for historic preservation while pursuing their undergraduate degree, they didn't always act on it then.

Kimberly (Forman) Wolfe was taking courses for her degree in architectural studies when she realized she was most interested in learning about historical aspects of architecture. "I enjoyed the old stuff more than the new stuff," she said. "I got into the idea of adaptive reuse, using historic buildings for new ideas and for revitalizing communities through economic incentives for historic properties."

After graduating in 2006, she went on to get her master of science in historic preservation from The University of Pennsylvania. She began working at The Heritage Society in Sam Houston Park in Houston in 2009. As the deputy director of the society's Buildings and Collections department for Sam Houston Park, she uses her knowledge of historic preservation to oversee conservation and preservation projects pertaining to historic buildings that have a strong connection to Houston.

The society formed in 1954 to save what is now the oldest house in Houston – the Kellum-Noble house – from demolition. The society went on to save other historic residences from demolition, as well. It currently is responsible for 10 historic structures – eight houses, a church and a playhouse – constructed between 1823 and 1905.

Wolfe particularly enjoyed working on the Fourth Ward Cottage, a mid-1800s shotgun layout house that is the result of two separate structures joined together prior to 1866. The society saved it from demolition in 2002, and, after years of investigative work done by historians, architects and preservationists, the cottage was moved to a permanent location in the park in 2013.

Working with other preservationists, historians, material experts and paint analysts, Wolfe helped to uncover the construction timeline of staircases that once existed, walls and doorways that were added or removed, layers of wallpaper and paint that accumulated over the years, and various examples of wood siding, framing and paneling to get to the bottom of the cottage's evolution story. An exterior restoration has been completed. Following a rehabilitation of the interior, the house is slated to open to the public in 2015.

"We're planning an interior rehabilitation and interpretation that will take visitors through the structure and teach them about the evolution of the cottage using the things that they can see on the walls, floors and ceilings surrounding them, allowing the cottage itself to tell the story of its changes and adaptations over time," Wolfe said.

The path Callie Williams took into this field was similar to that of Wolfe. She came to it after graduating from the U of A in 2008 with a degree in architectural studies with an emphasis in history and urbanism. She obtained her master's degree in architectural history and a certificate in historic preservation from the University of Virginia, where she first got a feel for the profession.

While in graduate school, she studied for a month and a half in Jamaica, where she did hands-on historic preservation projects – including masonry, repointing bricks and record keeping. "That was probably one of the neatest experiences I've had so far," Williams said.

Williams is the National Register Historian for the Arkansas Historic Preservation Program, where she researches and documents historic properties in Arkansas and helps property owners get their homes listed on the Arkansas Register and the National Register of Historic Places. Her work takes her all over the state, and the travel is one of her favorite parts of the job.

To qualify for the National Register, structures must be at least 50 years old and considered an important part of a community's history or an important architectural site. Arkansas sites mostly include county courthouses,



A storefront in Blytheville is shown as it is (opposite) and, through a computer rendering, what it could look like after renovations (above). (Photos courtesy Mason Toms)

commercial properties, archaeological sites and several houses designed by Fay Jones and other historic homes in cities across the state.

"I have always really liked history and architecture, and this is kind of the perfect combination of both," Williams said.

Williams also has done volunteer work with the Quapaw Quarter Association, a historic preservation advocacy group in Little Rock. In early 2014, the group's Spring Tour of Homes featured buildings from the late-1800s located in the Governor's Mansion Historic District.

Mason Toms also works with the state historic preservation program. Recently, he was promoted to exterior design consultant and preservation specialist for Main Street Arkansas, a division of the program. Unlike Wolfe or Williams, he found his calling while at the U of A, particularly

while working with professors Ethel Goodstein-Murphree and Kim Sexton. He majored in architectural studies with a concentration in architectural history and a minor in history and graduated in 2009.

At Main Street Arkansas, Toms helps business owners to redesign their building facades in order to improve their customer traffic and to enhance the historic character of the city. He, too, travels for his work – on average, once or twice a week to meet with various business owners across the state to evaluate and discuss potential building improvements.

As part of his work, he recently worked with Southern Bancorp to incrementally repair and restore the Hotel Cleburne, built in a Colonial Revival style in 1905 on Cherry Street in Helena. He continues to do design work, as he is also preparing to design the restoration of the J.C. Ford Building, built in 1924 in Paragould.

The destruction of a historic home in Bryant was pivotal in leading Toms to work in the field of historic preservation. The Rector-Thomas House, built prior to 1884, was demolished in 2007, even after many members of the community fought to save it.

"The loss of such a historic house in my home county of Saline led me to want to do more to perhaps save such places from meeting the same end," Toms said.

For Toms, the work done by preservationists not only helps to restore and maintain the built environment that is unique to every community. Historic preservation also is about maintaining and protecting places that have witnessed myriad activities and events over time, and which hold a special place in people's memories.

"These are the places our founding fathers built, the places where our grandparents met, the places that are the settings for our favorite memories," Toms said. "The protection of these places is the task of historic preservation, and that is a task that I am more than happy to take on."



The Fourth Ward Cottage in Houston is shown during (left) and after the exterior restoration. (Photos courtesy Kimberly Wolfe)

ALUMNI NEWS—

'70s

The firms of Allison Architects, founded in 1995, and Ruby Architects, founded in 2006, have merged into the firm Allison Architects Inc., which will serve clients in the Little Rock and Fayetteville areas. **John Allison** (B.Arch. '71), former president of Allison Architects, and **Aaron Ruby** (B.Arch. '97), former president of Ruby Architects, lead the merged firm, along with **Chris Hartsfield** (B.Arch. '97). **Matthew Cabe** (B.Arch. '03) serves as director of the Fayetteville office. The two former firms had collaborated on several projects over the years, such as the new Health Science Complex for Black River Technical College in Pocahontas and the renovation of the historic field house for the Faulkner Performing Arts Center at the U of A in Fayetteville. Allison Architects was named "Best Architecture Firm" in 2008 by *Arkansas Business* for its Best of the Biz Awards. Ruby Architects received many awards for expertise in the field of historic preservation. That firm was involved in five projects recognized with 2013 Historic Preservation Alliance of Arkansas awards, including the restoration of musician Johnny Cash's childhood home in Dyess, which was honored for "Excellence in Preservation through Restoration." The merged firm, Allison Architects Inc., has six licensed architects on staff. The combined firm's list of notable past projects includes the Oley E. Rooker Library in Little Rock; Willard J. Walker Hall for the Sam M. Walton College of Business at the U of A in Fayetteville; P. Allen Smith's Garden Home in Roland; and the reconstruction of the 1823 Woodruff Print Shop in Little Rock.

Steve Grisham (B.Arch. '75) is a principal with Taggart Architects in North Little Rock. He was a partner with Sims/Grisham/Blair Architects for 27 years, until the company merged with Taggart Architects in 2006. He has worked on many medical, university, educational and office building projects. One recent project was a four-story, 146,300-square-foot clinical addition to the Veterans Administration Medical Center



Indoor pool at Mount Magazine State Park
Photo by Steve Grisham



Courtyard at Veterans Administration Medical Center, Fayetteville. Photo by Ken West Photography

in Fayetteville. The addition was a highly complex, \$65 million project that took 50 months to complete and that was designed to meet LEED requirements. The project involved a two-story pharmacy addition and renovation, a four-story service access and loading dock addition, laboratory renovation, biohazard building, chiller building expansion, emergency generator addition, as well as alterations and renovations to a number of other spaces inside the existing hospital building. Completed in 2013 as a joint venture between Taggart Architects and Cannon Design, this project won the Fayetteville Chamber of Commerce Skyline and National Service Award. An earlier project was the construction of the lodge and cabins at Mount Magazine State Park in Logan County, atop the highest mountain in the state. The Lodge at Mount Magazine includes 60 guest rooms, four suites, dining room, hearth room, banquet facilities, meeting rooms and an indoor pool. The 13 cabins, which feature fireplaces, decks and hot tubs, are sited along a one-mile stretch of a cliff overlooking the valley below. The design of the entire facility included generous use of stone and log construction, and the interiors provide a mountain lodge theme. Completed in 2006, this project was a joint venture between Sims/Grisham/Blair Architects and Peckham Guyton Albers & Viets. His wife, **Julie Grisham**, is a University of Arkansas alumna and a registered commercial interior designer. The founder of Julie Grisham Interiors in 2007, she played a role in getting the interior design program moved into the Fay Jones School and currently serves on the school's Professional Advisory Board.



Rogers Adult Wellness Center labyrinth



Log-style home on Beaver Lake
Photos by Gene Geren

While working with Crafton Tull in Rogers in 2007, he worked on the design for a 3-acre outdoor recreational area for Rogers Adult Wellness Center, which features a

'80s

Gene Geren (BLA '81) is the owner of Geren & Associates, PLLC, a landscape architectural design company, and Eden Construction, LLC, a residential construction general contractor, both in Bentonville.

walking trail, workout stations, pond, pavilion, labyrinth and gardens. More recently, he designed a 2,100-square-foot, three-story hybrid log-style home on a sloped lot beside Beaver Lake. It features a faux log wall system, true post and beam structure inside, log stairs and rails, and stained concrete and hardwood floors. Another project, a 4,500-square-foot Craftsman-style home, features a large open living area, stained concrete and hardwood floors, and an extensive covered back veranda that overlooks the 15-acre wooded site.

'90s

Reese Rowland (B.Arch. '90), a principal at Polk Stanley Wilcox Architects, has been recognized for his impact on the industry with the designation of Fellow by the American Institute of Architects. He was one of 46 architects elected nationwide for the category of design; the 2014 Jury of Fellows elevated a total of 139 AIA members to its prestigious College of Fellows. This program was developed to elevate those architects who have made a significant contribution to architecture and society and who have achieved a standard of excellence in the profession on a national level. Rowland's work on crafting meaningful spaces through innovative, sustainable design has been rewarded with 50 national, regional and state awards in the past 12 years alone. His projects have been published in 12 books and 25 national journals. In 2008, his Heifer International Headquarters in Little Rock won a national Honor Award from the AIA. His Central Arkansas Library System Arkansas Studies Institute also won library architecture's highest honor in 2011, an Honor Award from the AIA/American Library Association. Reese also worked on two projects honored in this year's Fay Jones Alumni Design Awards (see p. 42). One of those projects, the Fort Smith Regional Art Museum, also was honored for "Excellence in Preservation through Rehabilitation" by the Historic Preservation Alliance of Arkansas for 2013, along with a 2013 ASID South Central Chapter Interior Design Gold Award for Adaptive Reuse. The other, the Hillary Rodham Clinton Children's Library and Learning Center in Little Rock, was recognized with a 2013 AIA Arkansas Honor



Fort Smith Regional Art Museum



Former bank building, Fort Smith. Photos by Janet Warlick

Award and the 2013 AIA Arkansas Members' Choice Award.

Ken Amburgy Jr. (B.Arch. '94) recently became a principal at SCM Architects in Little Rock. The Searcy native joined the firm in 2000 and previously was an associate there. His teams have completed work on the Swaid Center for Health Sciences at Harding University and have worked on numerous projects around the state for the University of Arkansas Division of Agriculture. Amburgy is a key developer in the growth of the firm's Northwest Arkansas office and the firm's information technology administration.



Mid-America Science Museum at Donald W. Reynolds Center (rendering). Credit: Wittenberg, Delony & Davidson Architects



Ronald McDonald House model. Built by Kyle Marsh, 4th year architecture student

Reynolds Foundation, the project includes new exhibits, a digital dome theater and the addition of a 4,000-square-foot outdoor science skywalk. The serpentine skywalk platform will ramp up into the tree canopy and over a creek, taking visitors 32 feet above the ground. Young also is working on the design of a four-story living facility for the Ronald McDonald House in Little Rock. This 30-room facility provides living, dining and play areas – a "home away from home" – for families of pediatric patients served by area hospitals. In addition, Young recently designed and built his own house in Cabot.

Colley Burrow (B.Arch. '96) and **Christian Martin** (B.Arch. '95) became partners at Fennell Purifoy Architects in Little Rock in January 2014. A Wynne native, Burrow joined the firm in 2007 and continues to serve as a project designer and coordinator, client/owner contact and specification writer. Martin, a North Little Rock native, joined the firm in 2001 and is now head of contract administration. Over the years, he has done design detailing, project management and specification writing

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for jobs ranging from small renovations to large-scale projects, such as multi-family housing, college buildings, libraries, churches and stadiums.



WinStar World Casino Parking Garage. Photo by Gary Dodson

Michael D. Huff Jr. (B.Arch. '97) is director of architecture at Chickasaw Nation Division of Commerce, in Ada, Oklahoma, where his department provides architectural



Salt Creek Casino. Photo by Victoria Stahl (Koch Communications)

services to a federally recognized sovereign Native American tribe. Supporting more than 60 business entities owned and operated by the Chickasaw Nation, Huff's department is involved with design work from conception through construction, into operation and sometimes beyond, including remodels and additions. Huff recently completed the 37,000-square-foot Salt Creek Casino in Chickasha, Oklahoma, a project done in partnership with REES and Associates in Oklahoma City. Named for an intermittent stream bisecting the property, this project drew inspiration from the colors and textures of the surrounding landscape of rolling hills, woods and the stream. The casino was featured in *Native American Times* magazine. Another project was the WinStar World Casino Parking Garage in Thackerville, Oklahoma. This 1,200-space parking garage is located at one of the largest casino properties in the world. The project featured installing two 3,000-square-foot GKD Metals Mediamesh video boards on the northwest and west sides of the parking garage – easily visible to traffic along Interstate 35. The LED lights in these video boards are mounted into horizontal channels and suspended in a metal mesh, so they act as a media surface while allowing code-required airflow through the parking garage. These boards are the second largest installation of this technology in the world, and the project was featured in publications including *Architects Journal*, *LEDs Magazine* and *NewMediaWire*.

Sarah Stillman (BID '97), an interior designer with Architecture Plus Inc. in Fort Smith, was selected to be

an Exam Grader for the National Council for Interior Design Qualification's Spring 2014 Grading Session. The exam consists of two multiple-choice sections, which are graded by computer, and a practicum section, which is a three-part drawing practicum graded by interior design practitioners using established criteria. Stillman earned her NCIDQ certificate in 2000. With Architecture Plus, she is responsible for all interior design services for the firm and also assists with producing construction documents and construction administration.



Stensgaard Center kitchen and dining area
Photos by Joe Wittkop Photography



Stensgaard Center office space

Architects to complete designs for a new 10,000-square-foot public library building for the city of Lincoln. This space houses collections for adults, teens and children, as well as community meeting rooms, a demonstration kitchen and a coffee bar. She also worked with Ken Shireman & Associates Architects on the new Stensgaard Center for LifeStyles Inc., a nonprofit organization providing education in life skills to individuals with disabilities. She was involved in all aspects of finish and furnishing design and selection for this 16,000-square-foot space in Fayetteville. This project received a 2011 Silver Excellence in Design Award from the ASID South Central Chapter. Between 2005 and 2012, Claybrook was elected to serve in various capacities on the district and regional levels of ASID.

Russ Fason (B.Arch. '00), an associate at WER Architects/Planners in Little Rock, was named to the "40 Under 40" list compiled by *Arkansas Business* for 2014. Since joining the firm in 2004, Fason has worked on a number of projects, including the Student Loan Guarantee Foundation of Arkansas, Episcopal Collegiate Lower

'00s

Lisa Claybrook (BID '00) is owner and designer at Lisa Claybrook Interiors, Inc., a Fayetteville-based firm that provides full-service interior design consultation for commercial and residential projects. As an independent interior designer, she works with a variety of clients, architects and consultants, providing her with creative and collaborative opportunities. She recently worked with Park Co.

School and the visual arts center at the University of Arkansas at Fort Smith. In 2007, he was the first architect at the firm to become LEED accredited. He created a program for interns at the firm to help them achieve licensure. He also helped organize the Architecture & Design Network, which offers lectures at the Arkansas Arts Center and other locations in Little Rock. He holds a Master in Architecture from the Harvard Graduate School of Design.

Tony Patterson (B.Arch. '00) has joined Trivers Associates in St. Louis as senior architectural designer. He will be responsible for design development on some of the firm's most high-profile projects. He previously has worked as a project manager and designer with both Marlon Blackwell Architects in Fayetteville and MacKay-Lyons Sweetapple Architects in Halifax, Nova Scotia. His projects include competitions for the renovation and addition of the Atlanta History Center and the redesign of the Boston Center for the Arts. He has won many awards for his work, including the 2013-14 ACSA/AIA Housing Design Education Award for "Elemental Encounters: The Architectural Detail and Elderly Housing," a project he did with Mick Kennedy at the University of Michigan. He received his Master of Architecture from Washington University in St. Louis in 2006.

Principal at deMx Architecture in Fayetteville, **Timothy Maddox** (B.Arch. '02) was one of 18 AIA members nationally recognized with the 2014 Young Architects Award. This award is given to individuals who have shown exceptional leadership and made significant contributions to the profession in an early stage of their career. Maddox also serves as treasurer on the AIA Arkansas Board of Directors, as chair for the Northwest Advisory Council for United Cerebral Palsy of Arkansas, and as a member of the Construction Board of Adjustments and Appeals for the city of Fayetteville. This Jonesboro native also was named by *AY* magazine as a member of its 2014 Class of Powerful Men and featured in the magazine's June issue.

Ryan Biles (B.Arch. '03), who joined SCM Architects, PLLC, in Little Rock in 2000, was promoted to associate in 2014. He serves as the director of media and communication and is a project architect working in all phases of design and construction. Recently, Biles helped with the production of documents for the renovation of Hotz Hall, built in the 1960s as a dormitory building on the U of A campus. The nine-story building was transformed into a modern residence hall with spaces, finishes and features specifically designed to accommodate Honors College students. This project won the Phoenix award from the Fayetteville Chamber of Commerce for the "renewal and reinvigoration" of an existing building. Another campus project was the exterior restoration of Old Main from 2003 to 2005, which encompassed the complete restoration and cleaning of the masonry elements of the exterior, and repointing



Clock on Old Main. Photo by Russell Cothren



Entrance to Hotz Hall. Photo by Aaron Stone

restored or replicated. The firm also worked with Balzer Clockworks to install the project's most visible element, the new clock works located in Old Main's south tower. He also worked on the design of a memorial park and pavilions at George Washington Carver High School. Biles met his wife, **Natalie Graham Biles** (BID '04), during his first year at the Fay Jones School.



Seattle residential remodel. Photo by Workshop AD

house with two faces. The traditional, street-facing facade remains untouched, concealing the dramatic change to the interior and rear facade. The rear facade of the existing house was replaced with an aperture that spans the entire width of the structure. Reorganized living spaces include a new bedroom, open living and family-sized entry space, all within the 2,100-square-foot footprint of the existing home. Murray also co-founded Seattle Design Foundations, a design-based nonprofit organization in its first grant giving cycle, and Free Time, a multidisciplinary

the load-bearing masonry wall with historically appropriate lime putty mortar. A new copper roof was installed, and exterior wood finish carpentry at the dormers, towers and brackets was

Amber Murray (B.Arch. '04) is a project architect for Workshop AD, a small firm in Seattle. One recent project, a residential remodel in Seattle, involved the transformation of a 1930 brick Tudor into a

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studio that is developing armatures for in-home, scalable agriculture.



Arvato Bertelsmann facility (rendering)



Rongqiao Hotel and Retail Center (rendering)

Eric Joseph Dempsey (B.Arch. '05) is co-founder, owner and design director at Dempsey Shen Associates, an international architecture and design firm based in both China and the United States. The firm

specializes in “inside-out” office design by focusing first on the internal programmatic needs of a project before directing the attention to the exterior shell. Before moving to China in 2009, Dempsey worked with regional leaders in the American architectural industry in a range of project areas, from New York to the Gulf Coast to Memphis. He has gained broad experiences in design, construction document preparation and construction administration services, working on research and development centers, laboratories, showrooms, hotels, retail centers and shops, banks, restaurants and other large-scale, mixed-use projects. A current project is the 161,500-square-foot research and development headquarters for Shyndec Modern Pharmaceutical Co. in Shanghai, China. Previous projects include conceptual and detailed interior design services for Saudi Basic Industries Corporation – China Research and Design Center in Shanghai; the expansion of Rongqiao Hotel and Retail Center in Fuqing, China; and the master plan and site study for a shipping and logistics facility in Shanghai for Arvato Bertelsmann. He has passed his LEED AP and Construction Document Technologist exams.

Lori Yazwinski Santa-Rita (B.Arch. '05) is an architect at Maurice Jennings + Walter Jennings Architects in Fayetteville, where she is involved in all phases of each project from schematic design to construction administration. The firm focuses on chapels and custom



Rio Roca Chapel



CASA Playhouse. Photos by Walter Jennings

residences and celebrates the relationship between materials and the landscape. She worked on a 1,080-square-foot chapel located on the Rio Roca Ranch in Texas, which seats about 50 people for private services, performances and weddings. It was constructed using stone, glass, steel and wood, and utilizes tension bars with turnbuckles that provide bracing for the walls and copper roof. The chapel was featured in several publications, including *Worship Facilities Designer*, *Faith and Form* and *American Organic Architecture*. It also received honors that included a 2011 Faith and Form Merit Award, a 2012 AIA Arkansas Honor Award, a 2013 AIA Gulf States Region Merit Award, and a 2013 Traditional Use of Wood Design Award from WoodWorks, an initiative of the Wood Products Council. Santa-Rita also worked on a playhouse for a fundraising event for CASA (Court Appointed Special Advocates) of Northwest Arkansas. Restricted to a 9-foot cube “playhouse,” the design team aimed to inspire children to use it freely and allow them a canvas for creativity, rather than just a “house.” The playhouse was published in *The Power of Pro Bono: 40 Stories about Design for the Public Good by Architects and Their Clients* (Metropolis Books, 2010). Santa-Rita became LEED accredited in 2009 and licensed in 2011. From 2012 to 2013, she volunteered on the Environmental Action Committee, which advises the Fayetteville City Council on environmental issues that threaten the natural beauty of the city. She is the chair of the Northwest Arkansas chapter of the American Institute of Architects, and served as a delegate arguing for architects’ rights in Washington, D.C., at the 2014 Grassroots Conference.

Anna Wilcox (B.Arch. '05) is an architectural designer at Steven B. Jacobs Group in New York, New York. She

is part of a small studio team working on The Edge, a 40-story residential building on the waterfront in Brooklyn, New York. The 550,000-square-foot building is undergoing the second phase of

a development that covers two city blocks of the newly rezoned Williamsburg neighborhood, located along the East River with views of Manhattan. For this project, she coordinates with consultants and engineers, designs construction details, specifies materials and attains city approvals. This is the largest residential project in New York City to achieve LEED Gold Certification, with its green features including regionally sourced construction materials, 70 percent of energy purchased from renewable sources (wind, solar, hydro and biomass), biodiesel fuel used for on-site construction equipment, bike storage rooms, restored waterfront access, on-site hybrid Zip Car location for residents, and roof terraces with heat reflective pavers. With her last firm, Chelsea Atelier Architects, Wilcox worked on the restoration of a Park Avenue condominium, a project that completely gutted and combined two apartments in the pre-war building and transformed it into a more efficient, modern space featuring more natural light. The project included many glass features and custom millwork and fabrication, such as a curved, freestanding vanity sink made from resin and marble dust and featuring a pop-up mirror.



Park Avenue condominium renovation. Photo by Bjorg Magnea



Renovated and expanded Vol Walker Hall. Photo by Timothy Hursley

As project manager for Baldwin & Shell Construction Company in Fayetteville, **Mario Beltran** (ARSTBS '07) leads construction projects ranging anywhere from \$20,000 to \$35 million in cost. He recently completed the Vol Walker Hall renovation and Steven L. Anderson Design Center addition on the U of A campus, the home to the Fay Jones School. The original building, constructed as

the university library in the 1930s, underwent a complete renovation, and a modern expansion was added. This project won a 2012 AIA Building Information Modeling Award and a 2013 Award of Excellence from the American Concrete Institute and the Vision Award from Fayetteville Chamber of Commerce. It also won a 2014 Lumen Award for Excellence (for lighting), a 2014 AZ Award for best commercial/institutional architecture (more than 1,000 square feet), and a 2014 AIA Gulf States Region Honor Award. Beltran was involved in projects such as the University of Arkansas Garland Center (with bookstore, parking and retail space), the U of A Chemistry building and a remodel of the George’s Inc. corporate headquarters in Springdale. Beltran received LEED accreditation in 2007 and currently is an active member of the Associated General Contractors of America.



Scarlet boutique



Pediatrics Plus. Photos by ML Baxley Photography

The interiors are intended to spark young imaginations using colors, textures, scale and proportions in a manner that allows teachers and specialists to expand the children’s abilities. This project won an Excellence in Design Gold Award for Healthcare from the South Central Chapter of the American Society of Interior Designers in 2013, and it was featured in the January/February 2014 issue of *At Home in Arkansas* magazine. Another project, Scarlet, a women’s high-end boutique that also houses a hair salon and design studio, was completed in 2013 in Little Rock. Atkinson has received a total of four ASID design awards in the categories of healthcare, hospitality and corporate single space. This spring, she also worked with Our House Shelter and ASID on a volunteer project to design a teen homeroom for the new Children’s Center. Interested in broadening the scope of her historical and architectural knowledge of other cultures, Atkinson traveled to Europe this spring for a multi-country tour.

Brittany Taylor Atkinson (BID '08), director of interiors at Williams & Dean Architecture Interior Design in Little Rock, became a registered interior designer in 2012 and passed the LEED Green Associate exam in 2014. One project, completed in 2012, is Pediatrics Plus, a 31,500-square-foot, full-service therapy and childcare center in Little Rock.

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Melissa Dairion Clark (B.Arch. '08) is currently a designer for KieranTimberlake in Philadelphia. Recent projects include the U.S. Embassy in London and a pre-design study for a new section of campus housing at the University of Washington in Seattle. She previously served as an intern architect for two years at Fennell Purifoy Architects in Little Rock, where she worked from conception through construction on university, multi-family affordable housing and rehabilitation projects. Through AmeriCorps, she then served for two years as a marketing and special projects associate and as the communications and development coordinator for the Logan Community Development Corporation, a nonprofit organization committed to improving quality of life and economic development in northwest Philadelphia. There, she worked on "Green Acre: Logan Triangle Community Workshop," a community-based effort to create Logan residents' vision for one acre of open, green, recreational space. As a student at the U of A, Clark was also part of the architecture studio team that built the outdoor classroom at Washington Elementary School in Fayetteville in spring 2008. This project won the 2009-10 ACSA Collaborative Practice Award and the 2010 AIA Gulf States Region Merit Award.

Jordan Thomas (BLA '09) is a planner and landscape architect for Arkansas State Parks, based in Little Rock. He manages projects for the 52 state parks, ranging from visitor centers to campgrounds and other recreational facilities. Thomas also is the president of the Arkansas chapter of the American Society of Landscape Architects and is an active board member of StudioMain. With StudioMain, he managed the 2013 Envision Little Rock ideas competition. This design competition sought to involve architects, landscape architects, students, designers and the general public in the re-thinking of a neglected portion of Little Rock, as competition participants envisioned a new iconic gateway for the city. The contest was juried by professionals and received 1,850 public votes. Plans for a 2014 competition are in the works. In 2012, Thomas received his Master of Landscape Architecture from Virginia Polytechnic Institute and State University.

'10s

As an intern architect II and construction administrator for Harrison French and Associates in Bentonville, **Kevin Hayre**

(B.Arch. '10) manages all communication with the general contractors for new store retail projects ranging in size from 12,000 to 190,000 square feet. A recent project is a 188,500-square-foot Walmart Supercenter constructed this year along Interstate 49 in Springdale. Hayre also works



An Arkansas cabin, rendering



Another Arkansas cabin, rendering

designed a remodel and addition to his parents' Centerton home, doubling the original 1,500-square-foot size.

Caitlin Stevens Roclin (B.Arch. '10) was featured on the television show *Time Scanners* as a member of the Center for Advanced Spatial Technologies (CAST) at the U of A, one of the world's preeminent research centers in the field of geospatial analysis. The team was featured in a three-part television series that aired nationally in July on PBS. *Time Scanners* took the CAST researchers to historic locations around the world, including the pyramids in Egypt, St. Paul's Cathedral in London and the ancient desert city of Petra. CAST researchers used their advanced remote sensing technology to collect and analyze billions of measurements to form what is known as a point cloud, which not only provided a 3-D perspective of these structures but also solved some of the enduring engineering mysteries surrounding them.

Several Fay Jones School alumni recently have joined Modus Studio in Fayetteville, including **Jody Verser** (B.Arch. '10), **Michael Pope** (B.Arch. '10), **Matt Poe** (B.Arch. '12) and **Hannah Breshears** (ARSTBS '13). Recent interns include **Jose Garduno** (B.Arch. '14), along with Cesar Chacon and Caitlin Tricklett, both current Fay Jones School students. The firm was founded in 2008 by **Chris Baribeau** (B.Arch. '03), **Josh Siebert** (B.Arch. '02) and **Jason Wright** (B.Arch. '04).

As urban forester for the city of Fayetteville, **Derek Linn** (BLA '11) administers and enforces the city's tree preservation and landscape ordinances through development and permit review; coordinates urban forestry capital projects; and promotes the community's urban forest resource through public outreach and programs. Linn works closely with the city's other urban forester, fellow Fay Jones School alumnus **Ken Eastin** (BLA '81). Linn wrote the \$5,000 community tree planting grant last year that was awarded to the city to establish the first community orchard at the Yvonne Richardson Community Center. In partnership with Feed Fayetteville and Tri Cycle Farms, Linn coordinated the public tree planting and groundbreaking event in February 2014. Ames Orchard & Nursery in Fayetteville grew and donated the apple and pear trees, which represent varieties that can be managed organically with minimal maintenance in this region.

on residential house plans, including cabins, and furniture design projects for clients. He is remodeling pieces of his own home with a modern aesthetic on the interior, and he



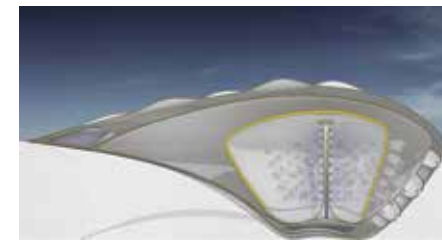
Honeysuckle Hill Apartments for Active Seniors, Little Rock

As a precast draftsman for the Gate Precast office in Jacksonville, **Adam Oliver** (ARSTBS '11) creates technical drawings for architectural precast concrete components. He also participates in the 3-D modeling process of the unique hardware required to attach these components to a building's structure. Oliver recently took part in the development of Honeysuckle Hill Apartments for Active Seniors, a multi-family housing project planned for Little Rock, doing site development, making architectural design decisions and producing all the construction drawings. The project design emphasizes open floor plans and advanced heating and air conditioning technology. The site incorporates natural features of the landscape.

Jake Newsum (B.Arch. '12), robotics lab coordinator at Southern California Institute of Architecture in Los Angeles, works with students and professors to help them develop new research tools and procedure in the robotics lab. Recently, Newsum worked with professors Karl Daubmann and John Marshall and student partner Ammar Kalo at the University of Michigan on "Bug Out Bug." This studio project is a sheltered supplementary food source that hides in the horizon



Bug Out Bug rendering



Bug Out Bug section

of the Bonneville Salt Flats. The exterior surface filters and harvests light and water for the aeroponic garden interior. Newsum was featured in the publications *Fabricate* and *Robots in Architecture* for his work on incremental sheet metal forming methods. In 2013, he received his Master of Science in Architecture (with a concentration in digital technologies) from Taubman College of Architecture and Urban Planning at the University of Michigan.



Sketch of the Illinois River Watershed Learning Center master plan

Hannah Breshears (ARSTBS & BA History '13) is the director of marketing and communications and a designer for Modus Studio in Fayetteville. Breshears works in the urban and master planning phase of design projects and handles marketing efforts such as branding, media relations, website development, in-house publications and community outreach. During her first three months there, she curated and published a significant architectural monograph titled *Modus Works: 2008-2013*, which chronicles the firm's first five years. One recent project was providing design and master planning expertise to Fayetteville's Parks and Recreation Department for future art and mural installations along the city's trail system, which is planned to expand from the current 40 miles to 100 miles. The plan clarifies the art submission and approval process and explores potential funding sources for artists. Other recent projects include the master plan for a 6,000-square-foot addition to the Midland School District campus in Pleasant Plains and the master plan for the Illinois River Watershed Learning Center in Cave Springs, which will employ low-impact development techniques and feature an outdoor classroom, waterside observation deck, kayak storage station and rain water cistern. She recently was involved in the design and construction of a planter and bench for Refresh Fayetteville, a nonprofit organization that provides expanded opportunities for community public art. Breshears began graduate school this fall at the University College of Dublin in Ireland, in the Masters in Regional



Refresh Fayetteville planter & bench

and Urban Planning (MRUP) program. She continued working for Modus Studio remotely during her absence.

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Village at Green Meadows entry (rendering)

Brandon Doss (BLA '13) is a designer at Blair Parker Design, a small landscape architecture firm in Memphis, Tennessee, for which he does large-scale master planning, residential design and construction documentation. As a part of the Low-Impact Development Competition in Memphis, the firm recently worked to create an accessible community for senior citizens on about 12 acres. The competition blends large-scale conceptual ideas and the basics of low-impact development design, and it could serve as the catalyst for low-impact development in the tri-state area. Another project, the Village at Green Meadows, is a mixed-use development focused on preserving the natural topography, drainage, vegetation and genius loci of the 367-acre site in West, Tennessee. His honors thesis, which examined stormwater education in landscape architecture departments in the Southeastern Conference, also was accepted for presentation at the 2014 Council of Educators in Landscape Architecture Conference.



Sojamax grain elevator in Egremont, Mississippi

S. Evans Jones (B.Arch. '13), an architect-intern for Brininstool + Lynch, Ltd. in Chicago, recently worked on the design of two residential towers in a joint project with another firm. When previously at Chenevert Architects LLC in Baton Rouge, Louisiana, she worked on a variety of projects, from residential renovations and additions in Louisiana to a contemporary tugboat and barge facility near Houston, Texas, for Harley Marine. While at the U of A, Jones participated in the Community Design Center's *Fayetteville 2030: Food City Scenario*, a project that recently received



Delta blues singer in Leland, Mississippi

an Honorable Mention in the 61st Progressive Architecture Awards program and an Award of Merit (Planning Tool or Process) in the Charter Awards from the Congress of the New Urbanism. Recently, Jones has been channeling her creative energy into her artwork. Inspired by her home region of the Mississippi Delta, her artwork depicts the vernacular architecture of the region, as well as the "Old South" way of life. Original artwork and prints can be found at her Spirit of the South shop on Etsy.com.

Kristin Pohlkamp (BID & ARSTBS '13) is a computer aided design specialist on the Store Layout Design Team for Walmart in Bentonville. She helps to create efficient



Yellowrock, pen and ink drawing

retail designs to fit corporate standards and maximize store flow. Her responsibilities include the resizing and redesign of departments to meet space planning standards, coordinating accurate space for merchandise, upgrading power plans and signage, and the implementation of current technology. A recent project was the remodeling of a Walmart store in Washington. Outside of work, Pohlkamp is an active member of the U.S. Green Building Council Emerging Professionals group. She recently has been dabbling in pen and ink landscape drawings – usually scenes from hikes taken in the Ozarks and in Colorado – and graphic design.

Calli Verkamp (B.Arch. '13) is an intern architect for Wheeler Kearns Architects in Chicago. She participates in all phases of design and construction, working primarily on residential projects. Several of the single-family residences currently are or soon will be under construction.

FACULTY-STAFF NEWS—

Noah Billig wrote the chapter "Everyday life and sharing of open space in Istanbul's informal settlements" for *Public Space and the Challenges of Urban Transformation in Europe* (Routledge, 2013). His article "Measuring Degrees of Life in the Landscape" was part of the Council of Educators in Landscape Architecture conference in Baltimore in March 2014. With **Kimball Erdman**, he also co-authored and presented "Running as a means for deep place readings" at the conference. He presented "A landscape architecture studio experience in advocacy design" at the Environmental Design Research Association conference in New Orleans in May 2014. He was invited to lecture on "Informed Istanbul, Adaptive Arkansas" at the Arkansas Chapter of the American Planning Association's semi-annual conference in April 2014. Billig received the Faculty Gold Medal and was named Outstanding Mentor from the University of Arkansas' Office of Nationally Competitive Awards.



Vol Walker Hall. Photo by Timothy Hursley

Marlon Blackwell's Fayetteville-based firm was the lead architect for the renovation of Vol Walker Hall and the addition of the Steven L. Anderson Design Center – home to the Fay Jones School – which was named Building of the Year by *Architect's Newspaper* and received a Gulf States Region AIA Honor Award, AZ Award for Best Commercial/Institutional Architecture, American Architecture Award, Lumen Award for Excellence and LEED Gold certification – all in 2014. The Saint Nicholas Eastern Orthodox Church in Springdale received an Honor Award from the 2013 Religious Art & Architecture Awards program co-sponsored by *Faith & Form* magazine and the Interfaith Forum on Religion, Art and Architecture. He presented his lecture "Transmutation of Place" at AIA conventions in Nashville, Tennessee, and Louisville, Kentucky; at Cornell Ornithology Lab in Ithaca, New York; at Clemson University in Clemson, South Carolina; at Monterey Design Festival in Monterey, California; at the Nebraska Fall Conference in Omaha; and at the University of South Florida in Tampa Bay. He also gave the lecture

at Pennsylvania State University in University Park, Pennsylvania; Texas Design Conference in Austin; RPI Case in New York, New York; Charles Design Center Lecture in Charleston, South Carolina; Henry Weese Symposium in Columbus, Indiana; Stanford University in Palo Alto, California; and to the AIA chapters in Salt Lake City and Toledo, Ohio. He also did design work for Lamplighter Innovation Center in Dallas, Texas; Harvey Pediatric Clinic and Harvey Guest House in Rogers; Montessori Primary in Fayetteville; Bentonville Flying Center in Bentonville; the Cogswell Residence in Russellville; and Downstream Casino Kansas Addition, Downstream Casino Event Pavilion and the Quapaw Wellness Center Addition, all in Quapaw, Oklahoma.

Mark Boyer, head of the landscape architecture department, served as interim associate dean for the Fay Jones School from May 2013 through June 2014. He co-authored "Plants Influenced by Growing Media and Compost Addition on Mock Green Roofs within the Ozark Highlands" in the *Journal of Green Buildings* (Volume 9, No. 1). He also co-authored "Stormwater Nutrient Loss From Green Roofs With Added Compost Greatest In First Several Months, Remains Elevated for Phosphorus" for the *Journal of Agricultural Safety and Health and Biological Engineering Transactions*.

Judy Byrd Brittenum spent the fall 2013 semester on an off-campus duty assignment researching "The Current State of Teaching About Plants in Landscape Architecture Education and its Relevance to the Needs of Today's Practice." She wrote an article, "What War Has Joined Together: Samuel W. Fordyce's War Experiences Influence the Establishment of the Hot Springs Army and Navy Hospital," in *The Record*. Her article, "The Three P's: Plants, Planting Design and Professional," was part of the proceedings of the Council of Educators in Landscape Architecture conference in Baltimore in March 2014. She serves as secretary of the American Society of Landscape Architects' Council of Fellows.



David Buege co-authored the essay "Western Sage" with **Marlon Blackwell** and also did substantial editorial work for the book *In the Shadows of the Tetons* (ORO Editions, 2013). Buege and Blackwell also co-authored the essay "The Supporting Leg" for *Power* (ORO Editions). Buege wrote the text to accompany Blackwell's 2012 Venice Biennale project for the publication *Wunderkammer* (Yale University Press, 2013), edited by Tod Williams and Billie Tsien.

FACULTY-STAFF NEWS—

An article by **Amber Ellett**, “Measures of Place: The Eidetic Image in Design,” was part of the proceedings of 30th National Conference on the Beginning Design Student in Chicago in April 2014. She contributed the chapter “Housing and the Changing American Landscape” for the book *Discovering Architecture: Built Form as Cultural Reflection* (Kendall Hunt, 2014), edited by **Frank Jacobus**. Ellett also provided major contributions to *The Fairchild Books Dictionary of Interior Design* (third edition, 2014) by Mark Hinchman. She did the master plan of a multi-family housing project and completed the renovation of a residential kitchen, both in Tulsa. She received an Honor Award from the AIA Mississippi chapter for the Mississippi State Fire Academy Building, for which she was project architect with Burris/Wagnon Architects in Jackson.

Kimball Erdman co-authored, with **Greg Herman**, **Abi Charles** and **Melissa Roberson**, the short form report “Lake View” for the Arkansas Historic American Landscape Survey. With Jackson Eudy and Ty Richardson, Erdman and Herman co-authored the “Clover Bend” report for the Arkansas Historic American Landscape Survey. With Kelsey Johnston and Mary Nell Patterson, Erdman and Herman co-authored “Chicot Farms/Jerome” for the Arkansas Historic American Landscape Survey. All three reports are housed with the National Park Service and the Library of Congress. Erdman is working on “Rohwer Reconstructed: Interpreting Place through Experience,” which was funded by a National Park Service Japanese American Confinement Sites Grant Program. He received the Oakley Certificate of Merit Award from the Association for Gravestone Studies. He presented “Lawrence Halprin and the Modern Sublime,” co-written with Zach Prange, at the Arkansas College Art History Symposium in Conway in March 2014. He presented “Celebrating the Gypsy Spirit: Re-capturing the History and Mystique of a Treasured American Landscape Genre, the Girls’ Summer Camp,” co-written with former student Benjamin Stinnett, at the Alliance for Historic Landscape Preservation annual meeting in Minnesota in May 2014. With Stinnett, Erdman received third place in the 2013 HALS Challenge: Documenting the Cultural Landscapes of Women, for a short format report on the Gypsy Camp for Girls in Siloam Springs.



Hill Country Retreat in Wimberley, Texas

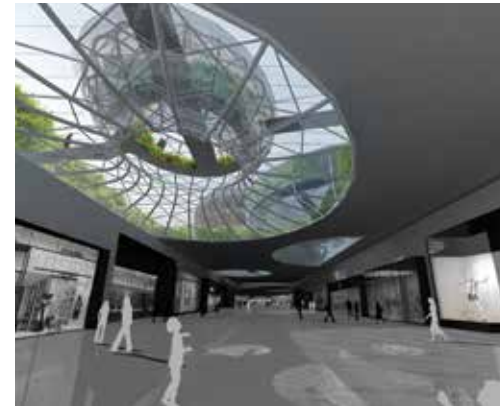
Kimberley Furlong received Best Presentation for “Hill Country Retreat” at the Southwest Regional Conference of the Interior Design Educators Council in Norman, Oklahoma, in October 2013.

Marie Gentry received a Certificate for Appreciation of

Service as a 2014 IDEC National Conference Abstract Reviewer and a Certificate for Appreciation of Service for being part of the Journal of Interior Design Board of Reviewers.

Gina Hardin was promoted to assistant director of development for the school.

Greg Herman, along with Patsy Watkins, a U of A journalism professor, and Jeannie Whyne, a U of A history professor, identified significant works produced by photographers with the Farm Security Administration during the Great Depression and wrote critical descriptions of them for “This Land,” a six-month exhibit at Crystal Bridges Museum of American Art in Bentonville. With Watkins and Whyne, he participated in the panel discussion “This Land: Picturing a Changing America in the 1930s and 1940s,” which was part of the museum’s “Art for the Citizen” symposium in September 2013. He also was an invited presenter and discussion leader for “The Great Depression” at Lincoln Middle School in November 2013.



Food City Scenario

Jeff Huber presented “Low Impact Development” for the City Green Initiative in Russellville in January 2014. He presented “Fayetteville 2030: Food City Scenario” to the Northwest Arkansas Council meeting in Springdale in May 2014 and to the Fayetteville Forward Local Food Group meeting in April. He also presented “Pettaway Neighborhood Main Street Revitalization Plan” at Talk 10: ACSA Awards at the 102nd ACSA annual meeting in Miami Beach, Florida, and “Four Housing Narratives to Anchor an Arts District” to the Fayetteville City Council Agenda Session. Several designs by Huber, Steve Luoni and the team at the U of A Community Design Center have won awards. “Fayetteville 2030: Food City Scenario” received an Honorable Mention in the 61st Progressive Architecture Awards program in 2013 and received an Award of Merit for Planning Tool or Process in the 2014 Charter Awards program from the Congress for the New Urbanism. It was a finalist for the WAN Award for Urban Design from World Architecture News in 2013. The “Pettaway Neighborhood Main Street Revitalization Plan” received a 2013-2014 ACSA/AIA Housing Design Education Award. In 2013, the Arkansas Chapter of the American Planning Association recognized “Fayetteville 2030: Transit City Scenario” with the Unique Contribution to Planning Award and “Pettaway Neighborhood Revitalization Little Rock” with

the Achievement in Urban Design Award. The team also prepared research reports that included “Fayetteville 2030: Food City Scenario” for the City of Fayetteville in August of 2013; “Four Housing Narratives to Anchor an Arts District, for the City of Fayetteville in April 2014; and “Low Impact Development Parking Lot” (with the U of A Ecological Engineering Group), prepared for the City of Conway and Faulkner County in November 2013. Huber left the U of A Community Design Center in August to become assistant professor of architecture at Florida Atlantic University.

Frank Jacobus edited the book *Discovering Architecture: Built Form as Cultural Reflection* (Kendall Hunt, 2014), which explores architecture as a cultural phenomenon and uses building type as a window into culture. Essays examine the architecture of memory, daily life and the city. **Alison Turner**, **Marc Manack** and **Amber Ellett** contributed essays.

A portfolio of woodworking creations won **Tim LaTourette** an individual artist fellowship from the Arkansas Arts Council in October 2013 (see p. 12). He was one of nine Arkansas artists who each received \$4,000 fellowships for their talents in three categories: Creating Contemporary and Traditional Crafts, Directing of Narrative and Documentary Films, and Playwriting.

Phoebe McCormick Lickwar presented “Igniting Creativity in the Design Studio: Continuing the Conversation,” an article co-authored with **Carl Smith**, **Blacke Belanger** and **Katya Crawford**, at the Council of Educators in Landscape Architecture Conference in Baltimore in March 2014. She presented “Landscape Literacy: On-the-ground Methodologies for Site Readings” at the Eighth International Conference on Design Principles and Practices in Vancouver, Canada, in January 2014. She was invited as a critic and reviewer to Cornell University, Colorado State University and Drury University. She received a \$5,000 Arts and Humanities Seed Grant and a \$2,000 Artists and Concerts Grant, both from the University of Arkansas. She and **Frank Jacobus**, who’ve worked together on the research of falling barns, teamed with **Marc Manack** to create “Barn Again,” an exhibit displayed in October 2013 in the Fred and Mary Smith Exhibition Gallery of Vol Walker Hall. Her photography was featured in this exhibit, which also was displayed in a juried exhibit at the Council of Educators in Landscape Architecture conference in Baltimore in March 2014. Other photography by Lickwar was included in the 56th annual Delta Exhibition at the Arkansas Arts Center in



From the ‘Barn Again’ exhibit. Photo ©Phoebe Lickwar

Little Rock and the “Early Works” show at the Center for Fine Art Photography in Fort Collins, Colorado. With her professional firm, Forge Landscape Architecture, she created a 20-acre masterplan featuring habitat gardens that use native Arkansas plants for a Fayetteville residence. She also created a 20-acre ecologically driven design for a new residence in Johnson, designed by **Marc Manack’s** firm, Silo AR+D.

Stephen Luoni was an invited panelist for “City Design CrossFit Edition: Teaching Mayors and Designers About the Importance of Each Other” for the Mayor’s Institute on City Design and presented “The Creative Corridor: A Main Street Revitalization for Little Rock” for Architect Live!, both at the AIA National Convention and Expo in Chicago in June 2014. He was a speaker and workshop instructor about low impact development at the South Carolina Forest Resource Institute in Columbia in June 2014. He presented the keynote speech, “Low Impact Development: Urban Infrastructure the Delivers Ecological Services,” for the Memphis-Shelby County Low Impact Development Workshop in Memphis, Tennessee, in March 2014 and “Peak Everything: Restoring Public Goods” for The Value of Design: Design & Health Summit, hosted by the AIA, the AIA Foundation and the ACSA in Washington D.C., in April 2014. Luoni was a juror for the 2013-2014 ACSA Collaborative Practice Awards; delivered the lecture “Food City” to the Memphis Chapter: Urban Land Institute in Memphis in March 2014; and was an Invited Nominator for Fellowships by United States Artists in March 2014. Several designs by Luoni, **Jeff Huber** and the team at the U of A Community Design Center have won awards. The “Creative Corridor” (in collaboration with **Marlon Blackwell** Architects) received a 2014 AIA Honor Award for Regional and Urban Design, Special Mention in the 2014 Architizer A+ Awards for Architecture + Urban Transformation, a Citation Award from AIA Arkansas in 2013, and an Achievement in Urban Design Award



Creative Corridor

from the Arkansas Chapter of the American Planning Association in 2013. It also was a finalist in the Future Projects – Masterplanning category of the 2013 World Architecture Festival Awards, and it was featured in the June 2014 issue of *Architect* magazine. “The Creative Corridor” and “Fayetteville 2030: Transit City Scenario” received 2013 American Architecture Awards from The Chicago Athenaeum: Museum of Architecture and Design & the European Centre for Architecture Art Design and Urban Studies. “Townscaping an Automobile-Oriented Fabric: Farmington, Arkansas,” received a 2013 Honor Award for Analysis and Planning from the American Society of Landscape Architects. The “Pettaway Pocket Neighborhood” was a finalist in the Concept Category in the *Fast Company* Design Awards, and the “Maumelle Environmental Trailhead Complex” received a 2013 Unbuilt Architecture Design Award from the Boston Society of Architects. *Building Neighborhoods that Build Social and Economic Prosperity: Manual for a Complete Neighborhood*, done in collaboration with the Fay Jones School, Kigali Institute of Science and Technology and Peter Rich Architects, received a 2013 Merit Award in the professional design (unbuilt) category from the Arkansas Chapter of the American Society of Landscape Architects.

Marc Manack contributed a chapter, titled “Going Public,” to *Discovering Architecture: Built Form as Cultural Reflection* (Kendall Hunt, 2014), edited by **Frank Jacobus**. His article “Embrace Risk” was published in the *AIA SPP Journal* (Issue 58). With his professional firm Silo AR+D, Manack designed the Mood Ring House in Fayetteville and the Split Personality House in Johnson. He also co-created and directed a student-built installation piece for “Barn Again,” an exhibit displayed in Fayetteville and Baltimore. Three projects, Women’s Center, Wright State University and A-House, were recognized with Honorable Mentions by AIA Cleveland in 2013. Two projects, the



Brahler Residence. Photo by Eric Hanson

Brahler Residence and Women’s Center, received Honor Awards from AIA Ohio in 2013. He received a \$6,000 AIA Repositioning Grant with Marika Snider.

For the *Journal of Family & Consumer Sciences*, **Carl Matthews** co-authored, with Caroline Hill and Asha Hegde, the article “Seasons of (Dis)content: Do Age, Gender, Partnership and Parental Status Affect Burnout Among Interior Designers?” He also co-authored, with Caroline Hill and Deborah Frederiksen, “Design as Social Prosthetic: Niche Housing Communities for LGBT Seniors,” which was part of the proceedings of the Interior Design Educators Council conference in New Orleans in March 2014. He completed a 1,600-square-foot house in West Fork. From the Interior Design Educators Council, he also received a Certificate for Appreciation of Service for serving as Creative Scholarship Jury Coordinator and a Certificate for Appreciation of Service for his role as Southwest Region Conference Proceedings Editor.

Tahar Messadi and Stephen K. Boss conducted an eight-hour “Research Methods for Sustainability” workshop at the 2013 National Association for the Advancement of Sustainability in Higher Education Conference in Nashville, Tennessee, in October 2013. A paper they co-authored with Todd Knobbe, “A Comparative Analysis of Fuel Source Consumption and Economic Costs Between Razorback Transit and Alternative Fuel Sources,” was part of the conference in October 2013. Messadi received more than \$17,000 in funding for five sponsored projects, including the development of an undergraduate course on research methods in sustainability. He also developed a sustainability course, which he taught in Rome in summer 2013. Other projects included the development of a new Bachelor of Science in Sustainability at the University of Arkansas, an acoustics project for the Arkansas Symphony’s rehearsal space and preparing the LEED Educational Credit Report for Vol Walker Hall.

Nann Miller presented “No Known Cure: Researching Alzheimer’s Disease Quality of Life Issues” at the Interior Design Educators Council Annual Conference in New Orleans in March 2014. She also presented “A Call for Action: Researching Quality of Life Issues for Alzheimer’s Disease” at the Southwest Regional Conference of the Interior Design Educators Council in Norman, Oklahoma, in October 2013. She presented the lecture “Coverlets: Handwoven Histories” to the Northwest Arkansas Handweavers Guild in Springdale in November 2013.

Michelle Parks won second place in the magazines category in the Arkansas Press Women’s 2014 Communications Contest for the school’s 2013 *ReView* alumni magazine.

Mary Purvis joined the school as director of development in July 2014.

Russell Rudzinski did design work for Ginger Noodle Shop, a restaurant in Fayetteville. His design for Ha House was a finalist in the 2013 AIA Arkansas design awards program. Rudzinski, **Frank Jacobus** and **Laura Terry** presented “Navigating Nevelson: The Use of [Specific] Analogy in Beginning Design Studios” at the 30th National Conference on the Beginning Design Student in Chicago in April 2014.

Kim Sexton spent the fall 2013 semester working on her off-campus duty assignment, “Medieval Bodies/ Medieval Space.” She also presented “Spatializing an Early Modern Public: Renaissance Parade Streets” at the Society of Architectural Historians conference in Austin in April 2014. She also received the Honors College Distinguished Faculty Award from the University of Arkansas in October 2013.



Jeff Shannon continues to serve as executive editor of the collaborative publications venture between the U of A Press and the Fay Jones School. *Of the Soil: Photographs of Vernacular Architecture and Stories of Changing Times in Arkansas* by Geoff Wittingham was published in August 2014, and *Architects of Little Rock: 1833-1950* by Gordon Wittenberg and Charles Witsell was published in May 2014. Shannon received two \$3,500 grants from the Arkansas Humanities Council for the production of these two books. He and **David Buege** co-authored the essay “Fayetteville” for a book of essays on Fay Jones. He presented a paper, “The Robie House as Anomaly in the Evolution of the Prairie House: A Challenge to the Canon,” at the annual meeting of the Southeast Chapter of the Society of Architectural

Historians in Charlotte, North Carolina, in September 2013. He also served on the Board of Directors and as chairman of the budget committee for the Winthrop Rockefeller Institute.

Carl Smith co-authored with Brandon Doss “Stormwater Instructions in the SEC’s Landscape Architecture Departments: a Comparison with SITES Criteria,” which was part of the Council of Educators in Landscape Architecture conference in Baltimore in March 2014.



“Queen of the Fragile Seed”

Laura Terry was commissioned by the artist to write the article “Dualities in George Dombek’s *Arkansas Barns*” for a fall 2014 open studio publication. Her artwork “A Landscape Seen, Reflected” was selected for the Third Annual Juried Show at the South Arkansas Arts Center in El Dorado in August 2013. The pieces “Winter’s End” and “Scorched Earth” were selected for “Horizon: Contemporary

Landscape Exhibition” at the Community Arts Center in Danville, Kentucky, in fall 2013. Her piece “Queen of the Fragile Seed” was selected for “A Fine Line,” a national juried drawing exhibition at Claypool-Young Gallery in Moorehead, Kentucky, in October 2013.

Alison Turner contributed a chapter, titled “The Small [Sustainable] House,” to *Discovering Architecture: Built Form as Cultural Reflection* (Kendall Hunt, 2014), edited by **Frank Jacobus**. She was selected to participate in the 2013 Glenn Murcutt International Master Class in Australia. The two-week event – led by Glenn Murcutt, Peter Stutchbury, Richard Leplastrier and Brit Andresen – brought 33 people from 17 different countries together to collaborate on architectural projects. She also conducted summer design camps for junior high and high school students in June 2014 in Hot Springs and Fayetteville, working with **Aubrey Pate** and **Phoebe Lickwar** at the Fayetteville camp.

In March 2014, **Jennifer Webb** presented “Lifelogging as Data Collection” at the Interior Design Educators Council Annual Conference in New Orleans. She spent fall 2013 on an off-campus duty assignment working on “Telling Their Stories: The Experiences of Persons with Disabilities Utilizing Qualitative Research Methods.”

Ashley Whiting joined the school in August 2014 as the assistant to the deans.

LECTURE NOTES—

Janne Teräsvirta didn't become an architect because his grandfather was one. The home his grandfather designed and built for his family, though, did have a lot to do with it.

Text **Michelle Parks**

Teräsvirta lived a couple of places in Helsinki before his family moved abroad. They returned to the small town of Mikkeli, Finland, which reminds him of Arkansas. He enjoyed spending time in his grandfather's home in Helsinki, recalling the well-directed sunlight and well-defined spaces with fixed furniture pieces. The home was made from brick, unlike his parents' home and many others in the region, which were concrete.

Though people typically think of Finland's forests, much of the construction industry there since World War II has been based in concrete. But architects such as Teräsvirta are trying to change that.

Ten years ago, he started his practice, ALA Architects Ltd., with partners Juho Grönholm, Antti Nousjoki and Samuli Woolston, through success in competitions. The winning entry in the 2005 open international competition for the new theater and concert hall in Kristiansand, Norway (known today as Kilden Performing Arts Centre), was their first major building commission. The firm is one of the leading Nordic architecture firms, and, in 2012, the four partners of the firm were granted the prestigious Finnish State Prize for Architecture.

From the start, they discussed new projects and explored ideas by sketching on a shared piece of paper. As the office grew, those discussions and drawing sessions moved to a giant dry erase board.

Their creative process and approach to design must remain unique to the project, they determined, even when working on projects in the same geographical area and environment. "It's important to give yourself sort of ultimate freedom with each task to approach them completely individually," Teräsvirta said, while in Fayetteville to give a lecture in November.

They mostly work on large public projects, including several theaters. With those, they're tailoring the design to meet the desires of the clients who hire them and the needs of the people using the space. At the same time, they consider and design for those who will never use the building. Not only are these buildings publically funded, but they fit into a shared landscape and also must serve those who only experience



Kilden Performing Arts Centre, in Kristiansand, Norway



Helsinki Central Library, in Finland (rendering by VIZarch)

them from the outside. With that, though, is a chance and even challenge to design something so appealing and accessible that it could tempt inside those who might not otherwise consider it.

One of the firm's next big projects is the Helsinki Central Library, a commission that came when they won a 2012 competition that attracted 544 entries from around the world. Helsinki has a main library for archival storage, and this new space in a central plaza area is intended to connect with the public.

Several warehouses there burned down in 2006, and in that void, glass and steel office buildings for financial companies arose. The public wanted to see more community-focused entities in the space, and the library is an effort to "bring the area back to the public."

This library - located across from the Parliament building - was chosen as the main project for the centennial celebration of Finnish independence from Russia, to be observed in December 2017. The groundbreaking is set for next fall, and it should be fully open to the public by 2018.

The site is long and narrow, measuring about 150 meters by 25 meters, and the 16,000-square-meter building stretches along that space. The programming of the unique space was handled by organizing the varied aspects on each of the three floors in the design. The functions on the ground floor connect to the city - a cafe and exhibition and lecture spaces. A solid wooden volume touches the ground on the north and south ends, and then arches to bridge over the ground floor, which is revealed through glass in the center.

The second floor is wrapped in a wooden volume, with a stripe of windows, and holds programs that require control of light and acoustics - music studios, a woodshop and workshop spaces. In addition to consuming information, library officials "expect people to donate to public knowledge."

The third floor serves as a traditional, serene library space. A glass volume sits on the wooden volume, a spacious area with ample daylight and great views of the surrounding city.

To make the building approachable, the exterior will be clad in Finnish wood - likely spruce. "It's a tactile thing, and it has an age and a feel."

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 spring.

SPRING EXHIBITS

February 2 - March 20
"Materials, Methods, Metaphors: Contemporary Finnish Architecture"

March 30 - May 1
"socialLight"
Work by Frank Jacobus & Marc Manack

SAVE THE DATE

April 9
Career Fair
contact: Melinda Smith
479.575.2763
melindas@uark.edu

April 9-10
Professional Advisory Board Meeting
contact: Gina Hardin
479.575.7427
ghardin@uark.edu

April 17
Honors Recognition Reception & Ceremony
contact: Stephanie Bukoski-Smith
479.575.7599
sbukoski@uark.edu

May 1
Dean's Circle Meeting
Little Rock
contact: Mary Purvis
479.575.7384
mpurvis@uark.edu

May 14-16
AIA National Convention
Atlanta, Georgia
contact: AIA National
800.343.4146
conventionreg@aia.org

SPRING LECTURES

January 26
Michael Murphy
MASS Design Group Ltd., Boston

February 2
Mark Lee
Johnston Marklee, Los Angeles

February 9
Sarah Williams Goldhagen
Architecture critic

February 23
Mack Scogin & Merrill Elam
Mack Scogin Merrill Elam Architects, Atlanta

March 2
Lucy Lawliss
Fredericksburg and Spotsylvania National Military Park, Virginia

March 9
Suzan Tillotson
Tillotson Design Associates, New York, New York

March 16
Krista Ninivaggi
K&Co, New York, New York

March 30
Peter Gluck
Gluck+, New York, New York

April 8
Helle Søholt
Gehl Architects/Urban Quality Consultants, Copenhagen, Denmark

April 13
Tod Williams & Billie Tsien
Tod Williams Billie Tsien Architects, New York, New York

All lectures take place at 5:30 p.m. in Ken and Linda Sue Shollmier Hall, in Vol Walker Hall, unless noted otherwise. For additional lecture information, visit: architecture.uark.edu/news-and-events/lectures.php



Michael Murphy
Butaro Doctors' Housing in Rwanda
(Photo by MASS Design Group)



Krista Ninivaggi
New York corporate office of Shopbop
(Photo by Barkow Photo)



Peter Gluck
The East Harlem School (Photo by Erik Freeland)



Tod Williams & Billie Tsien
Barnes Foundation in Philadelphia
(Photo by Michael Moran)



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FAY JONES SCHOOL OF ARCHITECTURE

120 Vol Walker Hall
1 University of Arkansas
Fayetteville AR, 72701
architecture.uark.edu

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ReView

Editor:

Michelle Parks

mparks17@uark.edu
479.575.4704

Designer:

Laura Bennett

leb004@uark.edu

Creative Direction:

WSDIA | WeShouldDoItAll

wsdia.com

Contributing Writers:

Stephanie L. Bukoski-Smith

pages 57-61, sbukoski@uark.edu

Bob Byers

page 40, rbyers@garvangardens.org

Kendall Curlee

page 13, kcurlee@uark.edu

Bailey Deloney

pages 20, 42, 48-56, bmdelone@email.uark.edu

Ethel Goodstein-Murphree

page 06, egoodste@uark.edu

Peter MacKeith

page 07, mackeith@uark.edu

Maree Morse

pages 57-61, mxm054@email.uark.edu

Lauren Robinson

pages 08, 16, 46, lar002@email.uark.edu

Photographers:

Barkow Photo

page 63

ML Baxley Photography

page 53

Russell Cothren

pages 06-07, 12, 51

Whitney Curtis

pages 36 & 39

Gary Dodson

page 50

Erik Freeland

page 63

Steve Grisham

page 48

Gene Geren

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Eric Hanson

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Wesley Hitt

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Timothy Hursley

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Walter Jennings

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Phoebe Lickwar

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