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ReView, Winter 2017-2018

University of Arkansas, Fayetteville. School of Architecture

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UNIVERSITY OF
ARKANSAS

Fay Jones School
of Architecture + Design

Winter 2017/2018

ReView

ReView

Fay Jones School of Architecture and Design

Winter 2017/2018





City of 7 Billion

The "City of 7 Billion" exhibition was displayed in spring 2017 in the Fred and Mary Smith Exhibition Gallery in Vol Walker Hall, as part of the Fay Jones School's ongoing exhibition series. "City of 7 Billion" is an ongoing research project by Joyce Hsiang and Bimal Mendis of Plan B Architecture & Urbanism, which reframes the world as one city. This exhibition was curated by Hsiang and Mendis and organized by the Yale School of Architecture. It presented new models, drawings and animations that investigate urbanization at a global scale. The exhibition in Vol Walker Hall was supported, in part, by the University of Arkansas Office for Sustainability. (Photo by Russell Cothren)

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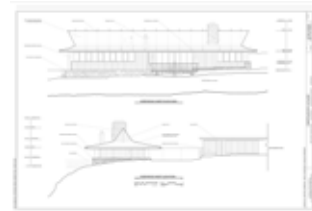
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The cover image is an illustration of this photograph of the Fayetteville Outdoor Theater project. (Photo by Timothy Hursley)

LETTER FROM THE DEAN—

Dear Fay Jones School alumni and friends,

Spring greetings from Vol Walker Hall and the Steven L. Anderson Design Center, recently recognized by The American Institute of Architects with an AIA Honor Award for Architecture. The award is one of only nine in architecture this year, and to put this in a historical context, our school is one of only six architecture and design education buildings to be so recognized in the history of the AIA awards.

But beyond this initial point of recognition, join me in applauding the impressive work of our students, faculty and alumni highlighted in this issue of *ReView*, including the project featured on the cover. The fantastic construction was designed and built last spring by students in architecture and interior design, under the guidance of Bill Massie, the John G. Williams Distinguished Visiting Professor in Architecture, working alongside Angela Carpenter (B.Arch. '05), lecturer in architecture and fabrication labs manager. This project – seen here photographed by our good friend, Timothy Hursley of Little Rock – was not only a construction across departments but also a partnership with the Conway-based Central Tube and Bar Co., a collaboration that afforded our students opportunities to explore highly sophisticated digital fabrication techniques along with traditional Japanese joinery, welding and civic engagement through this outdoor cinema amphitheater. The project, as many may have seen, was featured in the September 2017 issue of *Architect* magazine.

This edition of *ReView* is again replete with further examples of work of this character and value – from the award-winning design work of students in interior design, landscape architecture and architecture, to the award-winning design work of the University of Arkansas Community Design Center, to the award-winning design work of our faculty and alumni. I'd also ask your close reading of the articles describing the studio work undertaken in our advanced options studios, all of which are emphasizing collaborative, interdisciplinary projects across our three departments, and across a variety of scales and types of design projects.

During the last academic year, in 2016-17, we celebrated the 70th anniversary of the school with a variety of events, highlighted by a site-specific composition and performance in honor of the school's first 70 years. This piece, "*In saecula saeculorum*," ("In Eternity") was composed by Paul Haas, conductor of the Symphony

of Northwest Arkansas, and performed by 11 talented musicians from SONA. While the live performance took place on Aug. 27, 2016, you can still enjoy this special event on our school's YouTube channel: <http://youtu.be/Qo-p54Tn8m0>.

We have continued with the restoration of the Fay and Gus Jones House (see p. 40), and expanded our design education outreach across the state with summer Design Camp (see p. 6) and fall and spring workshops (all led by Alison Turner, clinical assistant professor and director of community education). We also published *Shadow Patterns: Reflections on Fay Jones and His Architecture*, a now award-winning book, edited by Jeff Shannon, professor and head of the Department of Architecture, and produced in collaboration with the University of Arkansas Press (see p. 49).

The 2016-17 year continued the school's growth and progress on multiple fronts. We recruited and appointed a new assistant professor of architecture, Emily Baker (B.Arch. '04, Honors), who returned to us after graduate education at Cranbrook Academy of Art and award-winning teaching, research and practice at the American University of Sharjah and Tulane School of Architecture. We benefited from significant visitors of national and international accomplishment, including Bill Massie; Matt Donham, the Verna C. Garvan Distinguished Visiting Professor in Landscape Architecture; and Andrea Leers, FAIA, and Thomas Chung, AIA, of the Boston-based practice Leers Weinzapfel Associates. We also welcomed back Peter Eisenman, FAIA, together with Cynthia Davidson, editor of *Log*, for a remarkable series of lectures and discussions, along with a superb spectrum of practitioners, educators and critics in our fall and spring public lecture series. As well, during 2016-17, we organized and hosted two conferences focusing on the use of mass timber – the family of engineered wood products – in contemporary design and construction.

Lastly, I'm very pleased to again share the establishment of two new endowed professorships for the school: one, the Herbert K. Fowler Endowed Chair in Architecture and Urban Design and the other, the Cyrus and Martha Sutherland Endowed Chair in Preservation Design. These professorships together with an intense three-year effort by the school's faculty – in particular, associate professor Jennifer Webb – have brought us productively to the



initiation of a Master of Design Studies graduate degree, with two initial concentrations in Resiliency Design and Retail and Hospitality Design, with anticipated concentrations in Preservation Design, Integrated Wood Design and Design for Health and Wellness. This post-professional graduate degree represents a significant step in our ambitions and growth.

As you can tell, the 2016-17 year was overflowing with events, activities, achievements, and initiatives to the point where a single issue of *ReView* is insufficient to capture them all, and where our production schedule for this issue has given way to the press of these many events. I am grateful for your consideration of this exceptional timetable. I appreciate your patience and look forward to providing you with more updates from the 2017-18 year. It too has

been equally eventful and equally productive, and those qualities are in no small part due to your support as alumni and friends.

With thanks and best wishes,

Peter MacKeith, dean
Fay Jones School of Architecture and Design

Camps, Programs Focused on Design Outreach

Text Shelby Evans
Photography Whit Pruitt



From kindergarteners to high school students, one Fay Jones School professor is reaching beyond the walls of Vol Walker Hall to give community youth a glimpse into life as a design student.

For the last several years, the school's summer Design Camp has provided mainly junior high and high school students the chance to experience hands on what life as a college design student might be like. Alison Turner, a clinical assistant professor of architecture, also serves as the school's Director of Community Education, to develop and oversee the expanding K-12 education initiatives. She directs Design Camp and works with the students firsthand, along with a team of faculty instructors and student teaching assistants.

"With Design Camp, we try to give students an idea of what it would be like to be an architecture or design student," Turner said. "They work in the studio; they have design projects. We have discussions, tour buildings and look at examples of architecture and design that are relevant to their projects. In a way, it's very similar to how we operate during the school year with our design students."

Professional designers also discuss their work with the students, who are excited to hear about the designer's experiences with the projects, Turner said. Some students later become Fay Jones School students themselves, such as U of A sophomore John Mark Otten, who attended the 2014 and 2015 summer camps.

"During my second year, we got to design an outdoor classroom for the university," Otten said. "We would visit the site every day, and it really gave me an insight on what being an architect is about."

Although camp isn't exactly like a real week in the life of an architecture student, it did shed light on his future major. "Design Camp really showed me that this is what I enjoy and am interested in," Otten said. "But, I would not say it prepared me for my freshman year - nothing could have prepared me for that."

A record-breaking 73 students attended the Fayetteville camp in June 2017, which also had a residential option. Five faculty members led the projects, while seven design students worked closely with the campers. Not only did they discuss the camp projects, but they talked to the younger students about college life and shared some of their own recent work.

The college students share with campers how challenging the major is, how much time they spend in studio and how they balance work and personal lives. Though camp is just a small taste of life as a design student, it helps the students decide if this is the type of college career they want to pursue.

"We've had quite a few people who have come and said, 'This really helped me decide that this is what I want to do and helped me understand what the whole process is like, and now I know exactly what I'm getting myself into,'" Turner said.

In the last three years, Dean Peter MacKeith has ramped up support of the camp by providing full and partial scholarships to 30 percent of the students. Due to this and outside financial

support, the attendance numbers have grown. Some architecture and design firms sponsor a camper or pay for a group's lunches one day, which also helps tremendously, Turner said.

In addition to Fayetteville, two other camp locations are also for high school students: the Arkansas Studies Institute in Little Rock and Garvan Woodland Gardens in Hot Springs. A camp for students between third and 12th grades is held in Wilson at The Delta School.

In all locations, the campers spend time in studio and take field trips to different places in those areas. This year, the Fayetteville camp visited Crystal Bridges Museum of American Art and the Mildred B. Cooper Memorial Chapel, the Little Rock camp toured buildings downtown, and the Wilson camp explored downtown Memphis, including the offices of HBG Design.

The summer camps might be the biggest, but they are not the school's only community outreach programs. Turner held two workshops at the Fayetteville Public Library during its 2017 summer reading program. The

theme was architecture, due to the library's planned expansion. Kindergarteners through fourth-graders used architecture vocabulary words as the basis for their projects. Fifth- through eighth-graders learned about sustainable architecture, with the library as the client, and the students had to think about different factors that would affect the design.

"It was really relevant because the Fayetteville Public Library is a LEED certified building," Turner said. "So we were able to use the building as an example, and then they designed an outdoor reading room."

Turner has also worked with the Gifted and Talented programs in Rogers and Fayetteville schools. Fourth-graders from Fayetteville and fifth-graders from Rogers toured the school and did a short architecture project.

Beyond the region, Turner also hosted a workshop for 50 students at the Missouri History Museum in St. Louis. Groups of students each made a neighborhood on a rectangular table. At the end of the workshop, the tables were pushed together, and a city was born.

In addition to Turner and other faculty, Fay Jones School students themselves play a big role in reaching out to the community youth. Turner has design students lead tours of Vol Walker Hall for visiting school groups, talking about their own experiences and perspectives.

Sometimes, those visiting students later become the students giving the tours and helping with the camps as teaching assistants. "I have a few friends who were TAs at the design camp this last summer, and I know I want to be a part of it myself," Otten said.



Opposite and above, campers in the Fayetteville Design Camp tour downtown sites and design firms in June 2017. Design Camp recently received a \$10,500 grant from the U of A Women's Giving Circle.

Double the Design Power

Moll and Hursley twins reflect on their secrets for success in design school.

Text Michelle Parks

Dylan and Evan Hursley and Hannah and Sarah Moll were much like other design students during their time in the Fay Jones School.

In spending countless hours in studio over the last few years, Vol Walker Hall became a second home for them. They strived to maintain a balance between schoolwork and their personal lives, sought guidance from professors and stressed as they prepped for reviews. They invested much time and energy in design ideas and iterations, and took advantage of breaks when they got them.

But along this journey, they've had unique allies – each other. Both the Hursley brothers and the Moll sisters are twins. The Hursleys are from Little Rock, while the Molls hail from Edmond, Oklahoma. They all graduated in May. Now 24, they all were born in September 1993.

The fact that they're twins can cause a double take for those around them sometimes. But for both pairs of siblings, having this lifelong partner and best friend made all the difference in their design school experience.

Discovering Design

Hannah and Sarah remember when they discovered the university during a weekend trip to Fayetteville a few years ago. Their brother, Philip – who graduated in May from Oklahoma State University – was competing in the Chile Pepper Cross Country Festival. The family wandered around campus, found their way into Vol Walker Hall, and flung open the doors to the grand second-floor studio. Design students were gathered around tables making models on a Friday night.

“That’s, I think, the epiphany moment where it clicked, and it was like, ‘This is what I want to do,’” Sarah recalled. “I didn’t know this world was really here, but this is what I want to do.”

That visit secured Sarah’s interest in architecture, but Hannah was still planning to pursue nursing. At the 2012 freshman orientation, Fay Jones School students talked about landscape architecture, and Sarah immediately knew it was a good fit for Hannah – who likes to think about how things work and has a deep appreciation for nature. Sarah was right, and Hannah signed up to start that fall.

The Molls played multiple varsity sports in high school, so they were used to commitment, long hours and finding balance – all good preparation for design school. They also were involved in stagecraft, helping design and build sets for school theatrical productions, which made them really connect to those students they saw making models on that first Vol Walker Hall visit.

The Molls also received in-state tuition rates, which was a more affordable option for a family with three children in college at the same time.

In her first semester in Memorial Hall, Hannah remembers how

the first-year landscape architecture students sat right next to fifth-year students, and they all talked about their projects. It felt like a home.

“It felt like nothing that I had ever expected for a college experience, to be such a one-on-one experience,” Hannah said. “I think we’re very blessed that we’ve got such a small and intimate school, that we can really work with our professors, and we get to see them in studio for 12 hours a week.”

Sarah took a longer road to her destination. She started in the architecture program in the former Field House. But her health problems wouldn’t let her work for sustained lengths of time. In the spring 2013 semester, she switched to landscape architecture. She enjoyed it, but didn’t love it like Hannah did, and she missed buildings. So she switched to interior design, which happens at a scale she enjoys.

Getting Involved

The sisters had many honors and scholarships during their college career. In 2017, Sarah received the Interior Design Medal of Excellence Award for having the highest GPA in her graduating class. Hannah received the Tau Sigma Delta Bronze Medal from the Fay Jones School and an Honor Award from the state chapter of the American Society of Landscape Architects for her leadership and body of work over the past five years.

Hannah, who was also in the Honors College, spent her final semester working on her honors thesis. She chose to use photography and painting to analyze the landscape architecture at the Arkansas Agricultural Research and Extension Center.

They both held leadership positions in student organizations – Hannah as president of the campus ASLA chapter, Sarah as philanthropy and recruitment chair of the American Society of Interior Designers chapter. This meant helping to make many events happen – most of the time helping one another – including Voloween, a Halloween-themed pumpkin-carving event; a chili cook-off, which had entries from school students and faculty; the Beaux Arts Ball, an end-of-spring-semester formal event for students; and Park(ing) Day, transforming a parking spot on Dickson Street into a park for a day.

Support System

During their time in college, as with all the years before, the Molls lived together, attended school together and were together most of the time. They’re both passionate about design, so the conversation rarely stopped. They both knew they’d receive honest answers from one another.

“I think that we rely on each other a lot for confidence and reassurance, and we’re a team. Our parents raised us to be a team,” Hannah said.

That was especially important as Sarah dealt with peripheral neuropathy while in the rigorous design programs. Medication prescribed for a sinus infection in high school left her with permanent nerve damage. That has manifested in a range of effects: tremors and twitching, numbness and a lack of physical strength, and a constant burning sensation that feels like ants crawling across her body. Stress makes those sensations worse.

So, together, the sisters focused on balance – trying to eat well, resting, taking walking breaks and swimming. And much of their time together naturally was spent talking about design.

“It’s great because we’re like each other’s own consultants constantly,” Sarah said, “and we’re on call at all times.”

“We’re constantly looking out for each other. We’re really blessed in that way, and totally spoiled,” Hannah said.

“We definitely work as a unit, so it will be very strange when we

split,” Sarah said in late spring.

After graduation, Sarah returned to Oklahoma, to finally close the distance with her long-distance boyfriend, and began her job at Jennifer Welch Designs in Oklahoma City. Hannah is working for Forge Landscape Architecture, the Fayetteville-based professional landscape architecture firm of her former professor Phoebe Lickwar.

From Physics to Architecture

Growing up in Little Rock, Dylan and Evan Hursley were interested in science and art. Their dad is a renowned architectural photographer, and their mom is an artist. Both influenced them by exposing them to beautiful art and good photographs of good architecture.

Evan recalls a family trip to Seattle, where they saw the Experience Music Project, a Frank Gehry design. “It has this like oil spill color of metal panels. I just have this vivid memory of this oil spill that’s a building. That’s one of my first memories of architecture.”

They also took many road trips – visiting New Orleans and communities across Arkansas, many in the Delta. Their dad, Timothy Hursley, has a particular interest in dilapidated and decaying structures.

They attended Catholic High School for Boys in Little Rock, which was strong in sciences, so they both decided to major in physics in college. They were skilled at math, but realized once they got to college that physics didn’t interest them as a career.

“So, art and physics seemed to combine to make architecture,” Dylan said.

Because they’d started in physics, they had to wait until the next year to begin the first design studios. But they got caught up quickly by attending the summer sessions.

They were only ever interested in architecture. Evan said the discipline is challenging and offers a different way of thinking, unlike math, where a problem has a single solution.

“I think it’s interesting in architecture; it’s just like a multitude of solutions for each problem,” he said.

They realized they’d made the right choice when their studies became like an obsession. Dylan said he didn’t think about physics after class. “But with architecture, you’re thinking about it all the freaking time.”

Meaning in the Work

In their third year, the brothers were in a studio, working directly with professors Frank Jacobus and Chuck Rotolo. They were among several students who submitted their design work to the Lyceum Fellowship competition and won. Dylan won second prize, while Evan received a merit award. They were both in their shared apartment the last weekend of Spring Break 2015 when each received a congratulatory call about 10 minutes apart.

Their projects proposed redesigns of the Empire State Building to better suit an aging population.

“It was where it all clicked. You’re able to actually do something that means something,” Dylan said. “The professors that year were really open to any kind of idea and were really helpful in helping you pursue those ideas.”

Evan said his hand-drawing skills weren’t very developed at that point, and using the computer so strongly as a tool was revelatory to him. “It gave me some agency in terms of being able to truly represent an idea in a project.”

They took most of the same studios together, though they were in different sections. Each semester, they added new close friends, often with the students seated nearby in studio. They both met their girlfriends in studio. And during study abroad in Rome, they shared an apartment with friends from studio, which strengthened those friendships.



Hannah Moll, from left, Sarah Moll, Evan Hursley and Dylan Hursley graduated from the Fay Jones School with 55 fellow students in May 2017. (Photo by Michelle Parks)

During their semester in Rome, they both developed their abilities to analyze a structure and improved their hand drawing skills by creating a series of travel sketches. No matter the perspective of the subject, the sketches had to be “fast and accurate,” Evan said.

The Hursleys, who were both in the Honors College, each did different projects for their senior theses, during the fall 2016 semester. In spring 2017, they took different elective studios.

They learned to keep level heads when receiving critical feedback during design reviews that all students experience. Sometimes, that critique can feel quite personal and put students over the edge.

Dylan said he learned to take in the information and try to see what the critics see – and what they mean. “They’re just trying to help you. When you receive that feedback, it kind of helps inform your own self-perception of the critical,” he said.

“The goal is to make us all good designers, so you’ve got to remember that. Just becoming more open to feedback,” Evan said.

The Best Policy

The brothers lived in an apartment close to campus, which allowed them to walk to school. They cooked at home a lot and took care of their laundry there. Before college, they didn’t drink coffee. By the end, they often got a cup two or three times a day.

Going through this journey together is the only way they would have done it. For now, they’re both in Los Angeles – Evan is an architectural intern at Kevin Daly Architects, while Dylan is a junior architect at Gehry Partners. Someday, they might go to graduate school, and they’re considering opening a firm together, down the road.

“Being able to get truly honest feedback from another individual is helpful – besides a professor or someone else,” Evan said. “It’s not as intimidating” to ask each other, Dylan added.

Their close relationship allows that frankness. They don’t feel like they’re competing, and they certainly don’t try to. And they share some of the same goals.

“We never really fought with each other,” Dylan said. “We both want each other to do well, so that helps when you ask someone to come look at your work.”

“It’s been nice being able to ask someone who for sure has your back,” Evan said.

Learning to Think Outside the Box

Fay Jones School and Honors College co-host Design Thinking workshop with Michael Hendrix of IDEO.

Text **Bettina Lehovc**

Imagine a situation. Think of a quirk or need that might exist. Design a product to address that need using the materials at hand – in this case, twigs gathered from Old Main lawn.

This is the basic framework for design thinking as taught by Michael Hendrix, a partner at international design firm IDEO, during a two-day workshop for University of Arkansas honors students in October 2016.

The Design Thinking workshop was co-hosted by the Fay Jones School and the Honors College, with activities based in Vol Walker Hall.

Hendrix led students through two separate workshops during his time on campus: Design Fiction, a half-day workshop open to Honors College students universitywide, and Designing for People, an in-depth day-and-a-half session for honors students in the Fay Jones School. Architecture, landscape architecture and interior design students participated in the weekend sessions.

Hendrix also presented a public lecture on design thinking, “Design and the Priesthood of Black Turtlenecks,” in Ken and Linda Sue Shollmier Hall.

“(Design thinking) happens when people use the methodologies and sensibilities of a designer to create solutions for people’s needs,” Hendrix said.

IDEO, which is based in Cambridge, Massachusetts, specializes in human-centered design. This approach keeps people at the center of the designer’s inspiration and motivation.

Hendrix led students in the first workshop through a creative exercise similar to the ones his interdisciplinary team at IDEO engages in weekly. Students fashioned the twigs they collected into an array of fanciful products, including ear bud clips, a navigational aid, a miniature modem and a dating service for squirrels.

“This might seem a little frivolous, weird and playful – but it’s really important, I assure you,” Hendrix told the 32 Honors College students who took part. “This is about the mindset important for design thinking versus the methodology.”

He encouraged students to get out of their analytical minds and into the creative flow that comes from the subconscious.

“Get active. Think with your hands. Think with your body. Iterate. Iterate. Iterate,” Hendrix said.

Students in the longer workshop tackled a more complicated challenge: How might the U of A campus be served exclusively by human-powered transportation? Students researched the issue,

brainstormed ideas and created prototypes to test their designs, following the four stages of design thinking – inspiration, insight, ideation and implementation.

Hendrix encouraged students to work quickly on their prototypes, and then sent them out onto campus to get feedback from potential consumers. The goal was to eliminate some ideas and refine what was left – or “get to the wrong answer quicker,” and then find ideas that work, Hendrix said.

Potential solutions included a network of aboveground tunnels to shelter people from the elements, a zip-line flight onto campus, an elevated bike trail and Woo Pup Sooie, a dog-walking service to encourage pedestrian traffic.

“Embracing the quick, messy model (for a prototype) turns out to be a good idea,” said Evan Hursley, then a fifth-year architecture student who worked on the tunnel system dubbed Hamsterdam. “Designing a process versus a building has been interesting. Most of the time we’re working with a building in mind.”

The design thinking process can be applied to businesses, digital technologies, brands, services and products, Hendrix said.

“Once you start to embrace design not only as a skill set but as a thought process, you can apply it more broadly than you thought,” he said.

Students in both workshops said they learned from being challenged to think outside the box.

“I’ve enjoyed the chance to loosen up,” said Erin Cox, then a third-year landscape architecture student. “Michael’s done a really good job of walking us through this, but leaving enough ambiguity that we have to figure it out on our own. It’s a good way of learning.”

“One thing that’s different is the wild ideas. Our teachers push us to be more innovative, but to make that an integral part of brainstorming is different,” Cox said. “It becomes a creative adventure without any kind of goal in mind.”

Jennifer Webb, associate professor of interior design, said she planned to redesign future assignments to reflect some of Hendrix’s techniques.

“Design thinking is part of what we teach every day,” she said. “It is a design tool for reframing the question or problem, for helping us get beneath our assumptions. That’s what this workshop does. It speaks not only to problem solving; it speaks to innovation.”

Noah Billig, assistant professor of landscape architecture and honors program director for the Fay Jones School, said Hendrix’s ideas spoke to students in all three areas of the school.

“We’re all designers. We all share those conversations and similar processes. It’s useful for all students,” he said.



Michael Hendrix, center, visits with a group of students, including, from left, Julia Gairhan, Meagan Leeth and Callie Fleetwood, during the Design Thinking workshop in Vol Walker Hall in fall 2016. (Photo by Shelby Wood)

ASLA Central States Honors Design Work

Three landscape architecture students were recognized in the regional design competition.

Text **Michelle Parks**

Design work created by students Hannah Moll, Erin Cox and Jordan Pitts was recognized by the Central States Region of the American Society of Landscape Architects.

Moll won an Honor Award for her design “Reclaiming Scull Creek,” and Cox and Pitts each won a Merit Award for their designs for St. Scholastica Monastery, all in the Student: Design (Unbuilt) category.

The students traveled to Des Moines, Iowa, in April 2017 to receive their awards at the 12th annual ASLA Central States Regional Conference.

The six ASLA chapters in the Central States Region are Arkansas, Great Plains, Iowa, Oklahoma, Prairie Gateway and St. Louis. These chapters comprise the eight states of Arkansas, Oklahoma, Missouri, Kansas, North Dakota, South Dakota, Nebraska and Iowa.

Moll, who graduated in May, created the project focused on Scull Creek in spring 2016 during her fourth-year studio with Noah Billig, assistant professor of landscape architecture.

Scull Creek flows closely along the Fayetteville trail system through prominent areas that connect to businesses, parks, residential areas and the university. The trail is used by about 2,000 people daily.

However, most of the trail system does not provide access to Scull Creek. Several segments of the stream buffers are eroding, and there are few points for people to access the creek to learn about stream ecology or explore. Moll’s design aims to improve these aspects.

Her “Reclaiming Scull Creek” project analyzed the topographical features and watershed surrounding Fayetteville to understand the area’s hydrology. In it, she offered simple design solutions that would promote stream education, accessibility and ecology.

Moll chose three locations along the creek for design interventions, largely based on their proximity to high-traffic areas along the trail; the need for controlling erosion and invasive species; and the potential for engaging ecological spaces.

For instance, at the section of the creek at Gordon Long Park, Moll proposed adding a series of limestone retaining walls and re-grading the creek banks. These actions would slow the

water at a high erosion point, while allowing for native species to become established and providing an access point for visitors.

Another intervention would be along the trail near Sycamore Apartments. She proposed introducing recycled concrete slabs and placing them in a mosaic pattern to connect the creek, trail and nearby land. A stand of sycamore trees would create a canopy for those using the trail and nearby residents, while a concrete staircase would provide access to the stream.

In her project “A Sustainable Landscape for St. Scholastica Monastery,” Pitts looked at the long-standing monastery in Fort Smith with a few specifics in mind.

St. Scholastica, located on a 65-acre estate, is home to an order of Benedictine nuns who are conscious about the environment. They are downsizing from the neo-Gothic five-story monastery that has housed them for more than 90 years, and planning a smaller, one-story facility.

Pitts wanted to provide a beautiful landscape for the sisters to allow for the harvesting of their gardens, walking, contemplation and prayer. In her design, Pitts also aimed to design a landscape for that new building that would responsibly handle stormwater, paying attention to environmental and ecological concerns.

One design feature was a bio-retention pond, a shallow depression combining vegetation with designed soils to filter and absorb water. This combination of soil and plantings would enhance the infiltration, storage and removal of pollutants from stormwater collecting over extended periods of time.

Landscape architecture students, including Pitts and Cox, worked on this project during their second-year studio in spring 2016 under the guidance of Carl Smith, an associate professor of landscape architecture. These students collaborated with biological engineering students from the College of Engineering to create opportunities for education, habitat, aesthetic appeal and recreation for the sisters as well as the greater Fort Smith community.



From left, Hannah Moll, Erin Cox and Jordan Pitts show off the awards they received from the Central States Region of the American Society of Landscape Architects, during the conference in Des Moines, Iowa, in April 2017. (Photo by Ken McCown)

Teaching Excellence Recognized

The Council for Interior Design Accreditation selects professor Carl Matthews for national award.

Text Bettina Lehovec

Professor Carl Matthews led a recent design studio that addressed human trafficking and adaptive reuse in Cambodia's capital city of Phnom Penh. His teaching in this collaborative interior design and architecture studio resulted in a national award and a \$5,000 prize.

The Council for Interior Design Accreditation named Matthews the first place winner of its 2016 Award for Excellence, which celebrates "outstanding practices" in interior design education. Matthews, who heads the Department of Interior Design, led the studio in the spring of 2016 and received the award in January 2017.

The studio focused on the culturally significant White Building, a housing project in the Bassac River Front area of Phnom Penh. Students were charged with adapting the building to house victims of sex trafficking, a thriving industry in the Southeast Asian nation.

The White Building was designed in the early 1960s, "a time when Cambodia was looking to be very modern, very hip and cutting edge with design," Matthews said. When the Khmer Rouge evacuated the city in the 1970s, the building was abandoned. Residents have since returned, but the dilapidated White Building is under constant threat of demolition.

Designed by Lu Ban Hap, the building aligns with the vision for the Bassac River Front cultural complex promoted by Vann Molyvann, Cambodia's most famous architect, during the 1950s and '60s.

"The White Building is an important part of the fabric of that time, so it's on the radar screen of anyone interested in mid-century architecture," Matthews said.

The professor and three students traveled to Cambodia during the two-week intercession before the 2016 spring semester began. They spent time in Phnom Penh, in the coastal city of Sihanoukville and in the temple city area of Siem Reap, where they visited a safe house compound for girls rescued from the sex trafficking industry. There were children as young as 3 in the house.

"It's mind-blowing to see these tiny little girls who had been used basically as sex slaves," Matthews said. "You read about it, you do your research, you prepare for it, but until you're there, you just don't understand."

The travelers brought their findings back to the studio, where interior design and architecture students worked together to develop proposals for partial revitalization and renovation of the White Building as a mixed-use facility to aid women and children freed from human trafficking.

Designs included a group home for at-risk children, a rehabilitation center for women and girls, a salon and cosmetology school within a hotel to provide new job skills, and a restaurant with both a culinary school and rooftop garden.

Jasmine Jetton, a 2016 Fay Jones School graduate who took part in the studio as a senior, said the suffering she saw in Cambodia moved her. Communicating her experiences to others inspired her to adopt a more collaborative approach.

"The trip and the studio in general changed me as a person. I have a whole new understanding that not everybody lives like I do," she said. "Going and experiencing something so different makes you pause before you make assumptions. I try to bring that approach to my design work – going and seeing the project and then consulting back, seeing if perceptions match."

That fits Matthews' goal of building empathy, a vital quality for interior designers. "I'm always looking for projects that put students in an environment that they're not familiar with, and ask them to work with a group of people that's unfamiliar to them. Anything you can do to stretch a student's development of empathy is really important."

It's also important for United States-based designers to understand that not all cultures inhabit space the way they do, Matthews said. "I want to get our mostly American students outside of our privileged view of what Western culture and our built environment is like."

Students were struck by the density of human life in Southeast Asia, and by the sustainable design practices modeled by the White Building and other structures. "Mid-century architects really designed for the environment – utilizing natural wind, rain, air flow and shade," Matthews said. "Seeing how buildings can really be livable, nicely, without the air conditioning that we take for granted, was powerful for the students."

Matthews documented the project with a six-minute video titled "Sex Tourism and Human Trafficking in Phnom Penh." (Find it at <http://vimeo.com/183852132>.) The jury called Matthews' project a standout entry, demonstrating the impact the interior design profession can have on the world's largest problems.

Matthews received a \$5,000 award from the council. He donated \$4,000 to a Fay Jones School interior design scholarship fund, to assist students with study abroad, and \$1,000 to an interior design scholarship fund at the University of Nebraska-Lincoln, to honor his mentor, Betsy Gabb.



Students Emma Lambeth and Elisha Taldo created this rendering of the White Building in the collaborative studio taught by professor Carl Matthews.

'Visual Biography of Color'

New book from professor Frank Jacobus explores color through graphics and data visualization.

Text McKenna Rhadigan

A recently published book reveals color across time by presenting information through graphics and other forms of visualization to describe color's cultural role. The book moves the reader through the color spectrum using a wide variety of graphics.

The Visual Biography of Color was written by Frank Jacobus, an associate professor of architecture and the 21st Century Chair of Construction and Technology in the Fay Jones School. The book is described as "a first chance at a second look at color," which is habitually overlooked in everyday living.

"When we were looking at this idea of color, it wasn't in a scientific sense but rather in a cultural sense, such as how has it impacted us in ways we do not even know. We all carry with us an idea of color that is culturally ingrained," Jacobus said.

The book, published in early 2017 by Oro Editions, considers various elements of color's impact on culture, from both lowbrow and highbrow perspectives, that allow readers to truly see how color and culture are undeniably intertwined. With the diverse areas of culture represented in the book, there is something to appeal to everyone.

As readers move through the visible spectrum, they are able to experience each individual color through various cultural phenomena. The book starts with red, and readers are introduced to the dates that each state in the United States has voted Republican in every presidential election in the country's history. Another diagram reveals a compilation of every red subway line in every major international city, and yet another shows a radiant wheel that displays songs with the word "red" in their titles.

"We used the color spectrum and attempted to represent every color as equally as possible. The idea was that, as a reader is flipping through the book, they are moving through the color spectrum itself. And as you move through the spectrum, you see where color has had a cultural impact," Jacobus said.

The 270-plus-page book uses numerous forms of visualization to convey the complexity of color within each culture. Some of the data visualization methods include compilations, radiant wheels and informational charts.

For Jacobus, data visualization is defined as "taking or drawing from a chaotic field of information, and organizing and

restructuring that information into a discernible image that has a compelling aesthetic."

With these forms of data visualization, the reader can explore how artists, musicians and other great thinkers have viewed and used color throughout history. For Jacobus, this was a deeply personal project, as many of the great thinkers displayed throughout the book are beloved by him.

Jacobus said that the book was published with the intention of appealing to a niche audience that has an appreciation for art and graphic design, as well as being compelled by graphic visualization.

If there was only one thing that readers might take away from *The Visual Biography of Color*, it would be for them to realize "what a deliciously, beautifully colored world we live in."

For Jacobus, the most interesting learning opportunity during this creative process was finding out that a hippopotamus could be purple. Some of the favorites to work on included The General Jumps, which represents every jump the General Lee car made in each episode of "The Dukes of Hazzard" television show, as well as a visualization of the musical artist Prince's album "Purple Rain."

"Some of the spreads are meant to be informational, while some are purely meant to be abstract and beautiful to look at," Jacobus said.

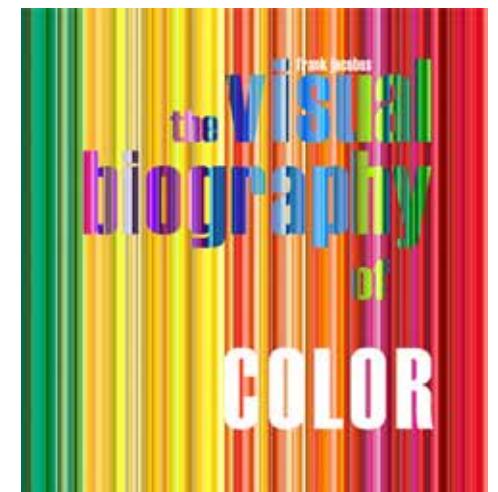
While working on his previous book, *Archi-Graphic: An Infographic Look at Architecture*, Jacobus conceived the notion of working on a book examining color from a cultural perspective. This idea came four or five years ago, but the creative process for *The Visual Biography of Color* only began in the two years leading up to its publication.

This book, similar to *Archi-Graphic*, was a collaborative work done with Fay Jones School students led by Jacobus. Around 25 students, who were involved with the two-year creative process to varying degrees, both influenced and inspired the final product.

Jacobus led the creative process by delegating work to students and guiding their own design process from the early stages to the finished product.

"Working with young and excited students is what gives me energy," Jacobus said.

Jacobus is also a principal at SILO AR + D, an award-winning design practice operating out of Fayetteville, Cleveland, Ohio, and Charlotte, North Carolina. He has also been collaborating with his students on another forthcoming project.



Frank Jacobus, an architecture professor in the Fay Jones School, has published *The Visual Biography of Color*.

School Receives Timber-Focused Research Funding

A nearly \$250,000 U.S. Forest Service grant supports collaborative research with the Arkansas Forest Resources Center.

Text **Shelby Wood**

The Fay Jones School and the Arkansas Forest Resources Center in the UA System Division of Agriculture received a nearly \$250,000 grant from the U.S. Forest Service in 2016 for a collaborative project. The project, titled “From Forest to Campus: The Innovative Timber University,” stems from the Forest Services’ national “Wood Innovations” program, and it is expected to take about two years to complete.

The project uses the timber products harvested from an ongoing collaborative forest landscape restoration project in the Ozark National Forest in Northwest Arkansas to design a prototype for a new, sustainable residence hall at the University of Arkansas. The plan is for a design that simultaneously has environmental, economic and aesthetic benefits, which will involve using a cross-laminated timber (CLT) or nail-laminated timber (NTL) based system. It also will evaluate the sawmill residues from related timber processing for the manufacture of wood pellets for heating multi-story residential housing. A Fay Jones School design-build studio will focus on the design of a residence hall unit (see p. 36).

In the second year of the project, the research and prototyping will target another prominent building type on campus, the classroom/laboratory, through similar methods, materials and demonstrations. The project’s overall vision is of an innovative timber campus, sourced from local forests and sustainably designed and constructed.

The research project addresses multiple themes in timber and wood innovation and design, including sustainable wood procurement and production, wood in the design of contemporary buildings, and innovations in forest conservation.

The collaborative project between the Fay Jones School and the Arkansas Forest Resources Center was the only Arkansas-based project funded in this round of federal grants. It is the school’s largest teaching and learning research project in the last 10 years.

Fay Jones School officials are collaborating with Phil Tappe, director of the Arkansas Forest Resources Center and dean of the School of Forest Resources at the University of Arkansas at Monticello, as well as Matt Pelkki, a professor at the center.

“The Fay Jones School is pleased to partner with the center in this important effort, and I would like to acknowledge Dean Phil Tappe and professor Matt Pelkki, as well as my colleague Jon Boelkins, in the writing of the grant,” said Peter MacKeith, dean of the Fay Jones School. “For the school, these funds represent a significant step forward in our initiatives in advanced timber and wood design technologies, and harness research objectives of value to the university and to the state, to the ‘hands-on’ teaching and learning ambitions of our faculty and students. In parallel, these funds are the stimulus for larger statewide economic development.”

The U.S. Forest Service received 77 proposals for its Wood Innovations grant program, highlighting the expanding interest and use of wood as a renewable energy source and an innovative building material. The awarded funds also will stimulate the use of surplus cultivation from National Forest System lands and other forested lands to promote forest health while simultaneously generating rural jobs.

The agency awarded \$8.5 million in grants to expand and accelerate technologies and strategies that promote the use of wood in commercial construction, heat and power generation, and other wood product innovations that also benefit forest health. These federal funds will leverage more than \$18 million in investments from 42 business, university, nonprofit and tribal partners in 19 states, for a total investment of \$27 million.

Healthy markets for forest products can help the nation’s forests mitigate some of the impacts of climate change. Research has shown that wood products from responsibly managed forests outperform other building materials in terms of greenhouse gas intensity, air and water pollution, and other environmental impacts. Forest products can also provide income for private landowners who keep their land forested and support needed investments in forest management to provide clean water, wildlife habitat and other resources that millions in the country depend upon.

The U.S. Forest Service strives to sustain the health, diversity and productivity of the nation’s forests and grasslands to meet the needs of present and future generations. The agency manages 193 million acres of public land, provides assistance to state and private landowners, and maintains the largest forestry research organization in the world.

Public lands managed by the Forest Service contribute more than \$13 billion to the economy each year through visitor spending alone. Those same lands also provide 20 percent of the nation’s clean water supply, a value estimated at \$7.2 billion per year. The agency has either a direct or indirect role in stewardship of about 80 percent of the 850 million forested acres within the country.



Mid-Century Modernism is All Around

Professor Greg Herman focuses research on mid-century modern architecture found in Northwest Arkansas.

Text **Haley Ruiz**

A steel frame structure, exterior glass windows and skylights have created a “glass box floating in a treed landscape” in a Fayetteville neighborhood. A church built with wood and glass nestled in the trees on Cleveland Street is a “little modern jewel” that is part of the landscape, rather than simply an object in the landscape. The Fulbright Building, which once housed the Fayetteville Public Library, and the Unitarian Universalist Fellowship church are both considered by Greg Herman to be among the better examples of mid-century modern architecture in Northwest Arkansas.

Herman, an associate professor of architecture, has put together an online database of mid-century modern designs in Northwest Arkansas, and he’s also working on a book of select architects.

In 1991, when Herman and his family moved to Fayetteville from Boston, Massachusetts, they lived in Woodwind, the guest house of Deepwood House in the forest on Mount Kessler. Both mid-century modern examples were designed, built and owned by the late Herb Fowler, a longtime architecture professor.

Several years ago, one of Herman’s friends observed that he has a consistent interest in the history of where he lives – whether it be Cincinnati, Boston or Houston. Fayetteville was no exception, and the history of Herman’s home and his work in the Fay Jones School led him to become interested in a group of architects and faculty members that included Fowler, John G. Williams, Fay Jones, Ernie Jacks and Cyrus Sutherland.

Herman said Jones was heavily influenced by Frank Lloyd Wright, which made Jones’ work a “fusion of modernist desires for space making with a concern for place making, indigenous materials, almost the mythology of the place.” Herman made a comparison between Wright’s Case Study Houses, which emphasized new materials and new techniques in home construction, and Jones, who was more interested in indigenous materials than manufactured materials.

Many modern structures are separated from the landscape, but Jones, like Wright, blurred that line. “(Jones) tries to connect to the landscape – develop a continuity between the experience of the space and the experience of nature and the experience of the environment,” Herman said. “The best examples of mid-century modern have a really strong relationship to the natural landscape around them.”

Jones took inspiration from the medium available to him in the 1940s – magazines – and infused a regionalist approach that worked with the Ozarks landscape. He did this mostly with the materials he used, such as native stone, which was less expensive and was the local tradition.

Because mid-century modernism is now somewhat ubiquitous, examples of it can include “fairly ordinary and otherwise overlooked architecture,” he said. Structures that seemed radical when they were built, such as the SWEPCO building and Fulbright Building, are barely noticed now because similar mid-century modern buildings “make up quite a bit of the built landscape.” It is modern architecture that is accessible to the everyday user and includes office buildings, houses and commercial structures.

Herman thinks mid-century modern works best at the scale of small, “jewel-box” architecture. The details are more legible, and the size is accessible. “The scale and dimension plays a role in how you perceive it, and a lot of the best modern architecture in general, mid-century modern specifically, works best at a smaller scale – a domestic scale or a small commercial scale.”

In Jones’ own Fayetteville home, the master bedroom doubles as an extension of the living room social space, and the entry also serves as design studio space. Such a rethinking of space and how people occupy space is a hallmark of mid-century modern architecture. “You get overlapping space and open space, and space defined by the rituals of use rather than by walls.” Herman tied Jones’ design of houses to his experiences as a naval aviator during World War II. Spaces on planes and ships often do double and triple duty, as did the spaces in Jones’ residential designs.

Herman created the database on mid-century modern architecture in hopes of fostering architecture education and tourism within the region. The database is housed on the Fay Jones School’s website, and the Crystal Bridges Museum of American Art website provides a link to it under its architecture section. This resource includes examples of residential, religious, institutional and commercial architecture designed and built between 1946 and 1976. “It starts to get people excited about what we have here,” Herman said.

Herman is also developing the manuscript for a book on mid-century modernism in Northwest Arkansas, focused on the contributions of Williams, Fowler, Jones, Jacks, Edward Durell Stone and Warren Segraves. Herman’s goal is to tell the story he thinks deserves recognition – that the Ozarks region fostered a particular modernism that was “placeful” rather than “placeless,” he said. “Here, buildings are objects of the landscape.”



The Segraves House in Fayetteville was designed by the architect Warren Segraves in 1959. (Photo by Greg Herman)

HBG Design Annual Student Competition

Work by three Fay Jones School architecture students was awarded \$5,000 in total prizes in fall 2016.

Text McKenna Rhadigan

Three students in the Fay Jones School created the three winning works chosen from 12 entries in the ninth annual HBG Design International Design Competition. This competition recognizes work done from international locales in the school's study abroad program.

Molly Evans won the Award of Excellence and a \$3,000 prize for a design she created during her time studying abroad in Mexico City in summer 2016. Derek Hukill received an Award of Merit as well as a \$1,500 prize for work he also did in Mexico City in summer 2016. Ashley Wagner won Honorable Mention and a \$500 prize for her work done in Rome in spring 2016. Evans is from Conway, Wagner is from Bella Vista, and Hukill is from Kansas City, Missouri.

HBG Design, an architecture and design firm based in Memphis, Tennessee, awarded the \$5,000 in total prize money and also helped judge the 12 entries. The firm, formerly known as Hnedak Bobo Group, has rebranded and changed its name. Mark Weaver, a partner and principal architect with the firm, is a 1982 graduate of the Fay Jones School. Branden Canepa, a recruiter with the firm, joined Weaver at the October 2016 awards ceremony held in the Paul Young Jr. Gallery of Vol Walker Hall.

"HBG Design is thrilled to once again be a part of reviewing the work that students completed during their time abroad," Weaver said. "We firmly believe that travel is critical for education and inspires designs through the exposure and experiences that students receive while abroad."

"International education is essential to Fay Jones School's identity, as we are currently the only school on campus that requires an international education," said Peter MacKeith, dean of the Fay Jones School.

The task of judging the competition was a collaborative effort of the jury, which included Fay Jones School faculty, several representatives from HBG Design and school alumni who live in the area.

Russell Rudzinski, clinical assistant professor in the Fay Jones School, led students in their Mexico City summer studio. The University of Arkansas Rome Center instructors were Francesco Bedeschi and Riccardo d'Aquino, and they were coordinated by Davide Vitali, the center's director.

Rudzinski, who coordinates the Latin American Urban Studio, said that the summer 2016 studio embraced travel research and design-based research. The 10 students were able to investigate urban conditions in one of the largest metropolitan areas in the world, Mexico City.

For their projects, students focused on the revitalization and reconfiguration of an artisanal market in the historic district, which was a space that was originally used during the 1968 Summer Olympics. All of the designs were done by hand in the studio, and students were only allowed a select amount of sketch pages for their work during the entire program. All of the Mexico City projects were independent proposals.

"Mexico City is a layered culture, and, by using the same six papers, the layered nature of the project represented the society itself," Evans said about her design for La Escuela de Paciencia y Atención.

Winifred E. Newman, professor and then head of the Department of Architecture, said the Rome projects focused on both preservation, in line with the Roman approach, and social sustainability.

Students explored the space that was once the site of the 1960 Summer Olympics and designed proposals for how to repurpose the space in a more socially useable way. The primary challenge for the students, alongside preservation, was bringing life and functionality back into the once vibrant public space.

The goal of the students' projects was to repurpose the space from the 1960 Olympics, keeping in mind that Rome officials were bidding to host the 2024 Olympics. Not only was it a unique design challenge for students, but their designs also had to propose a future public use for the space once the 2024 Olympics had ended. (Rome officials later withdrew their bid to host the 2024 event.)

Fay Jones School students have been immersing themselves in the cultures of Italy and Mexico for more than two decades through the school's study abroad programs. The school has had a relationship with the U of A Rome Center since 1989, and the school has conducted the Latin America Urban Studio in Mexico since 1994.



Branden Canepa, left, and Mark Weaver, right, both of HBG Design, stand with students Ashley Wagner, Molly Evans and Derek Hukill, following the awards ceremony for the ninth annual HBG Design International Design Competition. (Photo by Michelle Parks)

LaTourette's 'Inspired Works'

Exhibition in Vol Walker Hall featured artistic talents and accomplishments of longtime woodshop director.

Text Michelle Parks

The exhibition "Timothy F. LaTourette: Inspired Works" explored the creative life of LaTourette through his art furniture, lighting, prints and other pieces. It was displayed in fall 2016 in the Fred and Mary Smith Exhibition Gallery in Vol Walker Hall. In the works for more than a year, the show was layered in meaning and held a bittersweet tone.

LaTourette, an instructor and woodshop director for the Fay Jones School, passed away suddenly in April 2016 at age 59. Before his death, he'd made a list of pieces he wanted to include in the show. His wife of 32 years, Rebecca LaTourette, designed the exhibition, bringing in additional pieces that she felt supported the overall show.

For years, they had salvaged things together and then made them into new things. She realized that some old boards – decayed and showing the tracks of termites – were a perfect way to display his prints while also giving them a more monumental scale. She used cherry boards from a friend's barn to display his lighting pieces – referencing her husband's love of nature.

She included pieces from the start of his artistic career – like a larger print with butterflies – so viewers could see the continuity of imagery throughout his work. He used several images and forms repeatedly in different ways in his prints, cabinets and furniture.

He liked butterflies for their symbolism of life, resurrection and reemergence – transforming from one thing to another. "They have a rich symbolic heritage. That was important to him," she said.

Some of the included prints were inspired by dreams he'd had about family and relationships, and the importance of maintaining and repairing relationships.

She gathered several pieces that weren't complete. Among those was "Glass Houses," a piece that holds a rock he had picked up in February on a hike while visiting friends. "It was finished enough that the intention of it, of where it was going, is clear," she said. "He was so inspired by the beauty and perfection that is the natural world."

One room in the gallery featured an assemblage of pieces from their Fayetteville home and his studio, items collected while on hikes and travels. "It was important to me to make that back space a room of inspiration, with his ideas," she said. "It's a rare opportunity for people to see some of the inner workings of how an artist works through ideas."

All of his pieces started with sketches, she said, and then he

developed his idea, figuring out details such as scale and how the elements of a piece worked in relationship to one another.

As an instructor for furniture making classes, LaTourette required all of his students to keep a sketchbook of their work through the semester. He knew the value of that practice. "It was a really important part of his process to sketch and to doodle," she said.

He was also interested in words, language and poetry – and often referenced language and literary details in his work. One print, "Life is but a Dream," was inspired by the Lewis Carroll poem of the same name, and it stood as an artist statement for the show.

Though he liked complexity, he'd reached a maturing of his artistic vision in some of his final pieces "where he wasn't trying to do too many things in one piece," she said. "He was really coming into his own as an artist. He was working through visual structure problems that made some of his earlier pieces not quite fully realized."

And, maybe because of that, he had received certain outside validation of his artwork. In 2013, a portfolio of his work won him an individual artist fellowship from the Arkansas Arts Council, in the Creating Contemporary and Traditional Crafts category.

His lithograph "Rise Above" was part of the 2016 Small Works on Paper touring exhibition. That featured 37 Arkansas artists and was displayed in 10 cities across Arkansas throughout 2016, including a stop on the U of A campus.

"His life's work was to be an artist – not just to be a craftsman but to be an artist," she said.

A fairly recent interest for him was making guitars. Once he was captured by the idea, he started reading about it and taught himself to do it. He even led a guitar making class in the school.

"That was Tim. He would decide he wanted to do something, and he would learn how to do it," she said.

Working in the school gave LaTourette pride and belief in himself, and it added meaning to his life, she said. He loved teaching, mentoring and interacting with students. "It gave him a full life."



These pieces were among many featured in "Timothy F. LaTourette: Inspired Works," an exhibition in Vol Walker Hall in fall 2016. (Photo by Russell Cothren)

Architectural Renderings Recognized

Students' drawings of Deepwood House won third place in the Charles E. Peterson Prize competition.

Text McKenna Rhadigan

Architectural drawings by students of the Fay Jones School have won a prestigious national prize for the second time in recent years.

The drawings of Deepwood House, prepared according to the specifications of the Historic American Buildings Survey, or HABS, won third place in the 2016 Charles E. Peterson Prize Competition. Greg Herman, associate professor of architecture, was the instructor who led the students in their work in the time leading up to the competition.

The Peterson Prize is presented by HABS, which is a part of the National Park Service, the Athenaeum of Philadelphia and the American Institute of Architects. This prize annually recognizes the best set of measured drawings prepared to HABS standards and donated to the survey by students. The students' drawings will be placed in the Library of Congress.

Beginning in the summer of 2015 and ending in June 2016, students created the drawings of Deepwood House with the intention of entering the HABS competition. The three students on the team were Chelsea Garrison, Isaac Thompson and Stephan Umierski, with contributions by Wendy Cargile and Jacob Boatman.

Deepwood House was designed in the early 1960s by Herbert Fowler, then an architecture professor in the Fay Jones School. Nestled under a tree canopy on the north side of Mount Kessler in Fayetteville, it stands as a benchmark achievement in Fowler's professional career.

Students measured the structure and recorded it in its original condition from Fowler's design. The house has undergone few major renovations since its construction, and it is easy to see the vision Fowler had for the private home.

Fowler designed Deepwood House in a regionally inspired idiom, with an understanding of site and materials adopted from diverse sources. Long and low, composed of site-harvested wood and native stone, the house is a soft and restive environment comfortably situated on a bluff overlooking a secluded valley. Deepwood House utilizes wood, stone and glass construction materials in an expressive manner, and it is important as an example of post-World War II modern residential design interpreted in a regionalist manner.

This three-bedroom home is similar in some ways to the work of Fay Jones. Its open floor plan was designed to reflect Fowler's life experiences – including his time in Finland as a Fulbright scholar – as there is a Finnish vernacular feel throughout the home.

Deepwood House is currently owned by Tom Butt, an alumnus of the Fay Jones School. Butt, who is the mayor of Richmond, California, rents the secluded property as an executive retreat.

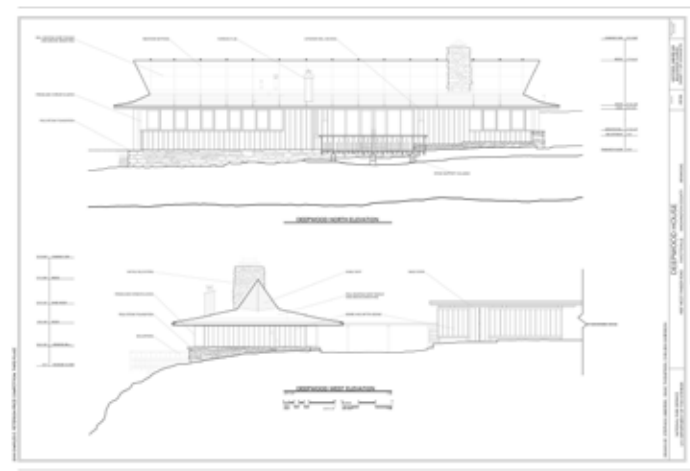
The annual Peterson Prize competition honors the late Charles E. Peterson (1906-2004), who was a Fellow of the American Institute of Architects and founder of the HABS program. Now in its 34th year, this competition was created to heighten awareness about historic buildings in the United States and to amplify the HABS collection of measured drawings at the Library of Congress. There are currently more than 6,300 sheets of drawings within the collection.

The HABS documentation had exacting requirements, such as the sheet layout, size of paper and diagram line weights. In addition to the printed copies of their drawings and printed photographs, documentation of the design process was also required.

During the judging process, jury members considered many aspects, including the significance of the building, the complexity of the site and structure in relation to the team size, the quality of field records, the level of documentation and interpretation, and the overall quality of the architectural drawings.

The third place award money, a check for \$2,000, will be used to fund future HABS projects in the school. The students traveled to San Antonio, Texas, for the Peterson Prize award ceremony in November 2016.

This is the second time that Herman's students have received the Charles E. Peterson Prize. In 2010, another group of architecture students guided by professor Herman was awarded first place for their drawings of the Fay and Gus Jones House in Fayetteville. Previously, students in the Fay Jones School were recognized three times in the Peterson Prize competition, all in the mid-1980s.



These drawings by students show the north (top drawing) and west elevations of Deepwood House, which is sited at the edge of a bluff on Mount Kessler in Fayetteville.

Awards for Distinction

The Fay Jones School starts a new tradition of honors as part of its 70th anniversary celebration.

Text Shawnya Meyers

Several awards were established to begin a new annual tradition honoring those who have set themselves apart through their contributions to the school and the larger architecture and design community. These awards for distinction were presented in fall 2016 and 2017, along with annual alumni design awards, during the school's Alumni Dinner and Recognition Ceremony.

Distinguished Service Awards, an already established tradition, are given annually in recognition of a recipient's significant contributions to the students and resources of the Fay Jones School, the university and the community. The 2016 Distinguished Service Award recipients were Judy Brittenum, an associate professor of landscape architecture who retired earlier in 2016, and Davide Vitali, a professor of architecture and director of the University of Arkansas Rome Center. Brittenum resides in Fayetteville, while Vitali lives in Rome.

The 2017 Distinguished Service Awards were given to Mary Lee Shipp (B.S.H.E. '76) of St. Louis, who was instrumental in bringing the interior design program into the Fay Jones School; Steve Kinzler (B.Arch. '73) of Little Rock, who has served as president of the Dean's Circle for 13 years; and Leslie (B.Arch. '79) and Ted Belden (B.Arch. '81) of Fayetteville, former co-chairs of the school's Campaign Arkansas committee, longtime supporters of the school and Dean's Circle members.

Distinguished Alumni Awards, which were established as a new tradition in 2016, are given annually in recognition of an alumnus or alumna for significant contributions to the architecture and design culture locally, regionally, nationally and internationally. The 2016 Distinguished Alumni Award recipients were Roger Boothe (B.Arch. '71), Bill Eubanks (B.L.A. '81) and the late Catherina Kik Taylor (B.Arch. '51). Boothe had a successful 35-year career as director of urban design for Cambridge, Massachusetts. Eubanks is creative director at Urban Edge Studio in Mount Pleasant, South Carolina, and is the first graduate of the Fay Jones School to be named a Fellow of the American Society of Landscape Architects. Taylor was the first female graduate of the Fay Jones School.

The 2017 Distinguished Alumni Awards went to Leslie and Ted Belden, as well as the late Wallace Caradine Jr. (B.Arch. '74). Caradine was the first African-American graduate of the Fay Jones School, a founding principal of Woods Caradine Architects and later Caradine Companies, and founder of the Arkansas Chapter of the National Association of Minority Contractors.

The Dean's Medal, also established as a new tradition in 2016, is awarded annually in recognition of a recipient's significant contributions to the architecture and design culture

of the state of Arkansas, and to the students and their education at the Fay Jones School. The 2016 Dean's Medal recipients were Timothy Hursley, an accomplished architectural photographer who has helped promote design in the state, and June Freeman, a longtime advocate of sharing design with the public and founder of the Architecture and Design Network. Both are residents of Little Rock. The 2017 Dean's Medals were given to Robert Ivy, executive vice president and chief executive officer of the American Institute of Architects in Washington, D.C., and the author of *Fay Jones*, a book of the late architect's work; and the Arkansas Natural and Cultural Resources Council (ANCRC), which has provided grant funding for the Fay and Gus Jones House, projects at Garvan Woodland Gardens, the renovation of Old Main, and numerous other preservation projects. Ivy lives in Washington, D.C., and the ANCRC is based out of Little Rock.

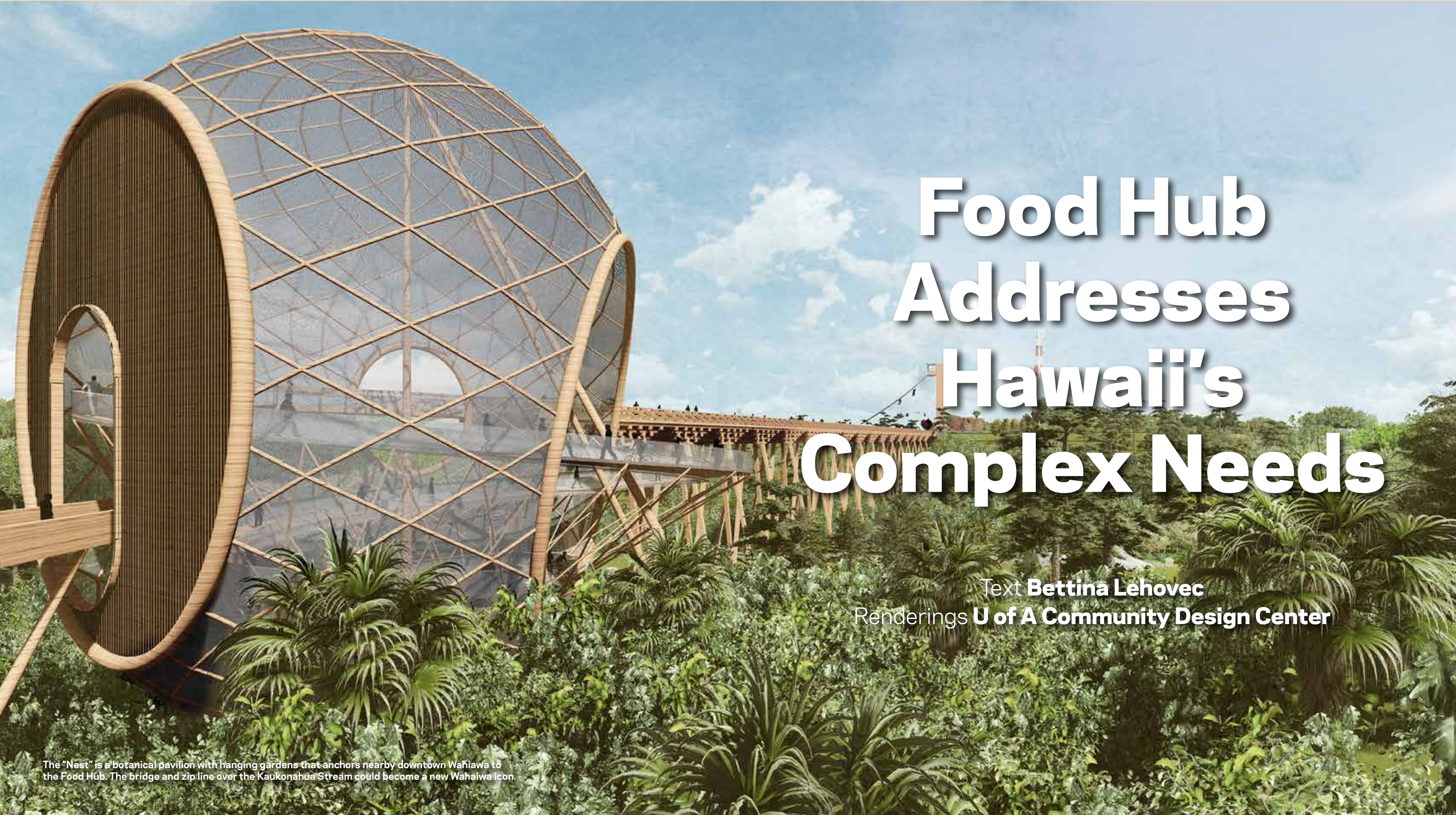
The Distinguished Young Alumni Award, handed out for the first time in 2017, is an annual distinction for an alumnus or alumna who has graduated in the last 15 years for significant contributions to the architecture and design culture locally, regionally, nationally and internationally. Trinity Simons (B.Arch. '04) was designated as the inaugural 2017 Distinguished Young Alumni Award honoree. Simons is the executive director of the Mayors' Institute on City Design in Washington, D.C., and she currently serves on the school's Campaign Arkansas committee.



From left, Roger Boothe, Bill Eubanks, June Freeman, Judy Brittenum, Timothy Hursley and Davide Vitali all received various Awards for Distinction from the Fay Jones School in an October 2016 ceremony. (Photo by Bob Coleman Photography)



Front row from left, Mary Lee Shipp, Dr. Delbra Caradine, Ted Belden, Leslie Belden and Steve Kinzler. Back row from left, Reed Caradine, Jason Smith (ANCRC council member) and Debra Fithen (grants manager/ANCRC program manager). They all were presented with Awards for Distinction from the Fay Jones School in an October 2017 ceremony. (Photo by Beth Hall Photography)



Food Hub Addresses Hawaii's Complex Needs

Text **Bettina Lehovec**
Renderings **U of A Community Design Center**

The "Nest" is a botanical pavilion with hanging gardens that anchors nearby downtown Wahiawa to the Food Hub. The bridge and zip line over the Kaukonahua Stream could become a new Wahiawa icon.

Hawaii imports more than 90 percent of its food, which creates a potentially disastrous situation for the remote island chain.

The University of Arkansas Community Design Center, in collaboration with the U of A Office for Sustainability, has designed a community-based food hub to connect local growers with wholesale consumers in Hawaii. The hub also serves as a cultural destination, connecting visitors with the island's agricultural past.

Located on a former Dole plantation 20 miles north of Honolulu, the proposed 34-acre Whitmore Community Food Hub Complex will serve farmers in Oahu's central plain. Sixty percent of Hawaiian-grown food consumed by islanders is grown in this valley.

The project was commissioned by the Agribusiness Development Corporation, an entity within the Hawaii Department of Agriculture tasked with helping the state transition from dependence on sugar and pineapple to a greater diversity of crops. Dole and other multinational food producers have left the islands, making room for new agribusiness opportunities.

"If we want significant local agriculture to reclaim a market share, which is what Hawaii wants, then we're going to have to find a way to bring back all the infrastructure that makes locally grown food a reality," said Steve Luoni, director of the Community Design Center and a Distinguished Professor in the Fay Jones School. "A food hub is the front line venue for aligning local grower product with wholesale markets."

The concept is not new, Luoni said. Popular tourist attractions such as Pike Place Market in Seattle, Eastern Market in Detroit and Faneuil Hall Marketplace in Boston are remnants of the food hubs that once lined the edges of the nation's port cities, providing fresh food before the advent of refrigerated trucking.

More than a farmers' market, a food hub serves as a central clearinghouse for processing, marketing and redistributing fruits and vegetables to wholesale markets such as schools, hospitals, local grocers and, in this case, a nearby military base.

Small farmers in Hawaii face a host of challenges, from the high costs of land, labor and energy to limited access to fresh water, Luoni said. By offering shared facilities, equipment and workforces, the hub will attract growers who could not do business otherwise.

Another challenge for small growers is compliance with the U.S. Food Safety Modernization Act, a sweeping reform that aims to prevent food contamination through a highly technological series of requirements. The Whitmore food hub meets the new requirements, providing facilities that ensure proper food handling.

Celebrating the Culture of Food

Eighty percent of the Whitmore complex serves the logistical functions of the food hub, but the master plan also calls for agricultural workforce housing, local business incubation and cultural tourism, Luoni said.

The design revolves around a campus plan that celebrates the local culture of food while remembering the plantation era. An operations viewing platform, connected to the visitors' center

and café, invites visitors to explore the technical aspects of food production.

Food producer tenants, such as coffee roasters, breweries, distilleries and heritage producers that make taro or kimchi, fill a separately designated area. These niche businesses have their own processing facilities but will use the complex to showcase their goods.

Retail shops with a shaded pavilion line the massive facility's northern edge, with shops added as the demand grows. The design echoes traditional Hawaiian architecture, with tropical-looking roof forms that pitch and roll like a mountain or a wave.

The hub is built from tilt-up concrete construction, a technology that is cost-efficient, energy smart and food safety compliant. To make it more aesthetically pleasing, stacked inverted arches perforate the exterior walls, breaking the monotony and inviting visitors to explore what lies within.

The plan calls on urban design principles to make busy Whitmore Avenue into a mixed-use street, shared by motorists, cyclists and pedestrians. A public concourse features a wetland garden, a demonstration taro garden and a food forest.

Hawaii is the only place in the United States with all seven Earth biomes, including a tropical biome in Oahu. Luoni hopes to construct a model food forest, with overhead tree canopies for fruit, under canopies for food-bearing shrubs and mosses, and tubers and roots underground.

A mural of the Kukaniloko birthing stones on the food hub's exterior honors this nearby monument, sacred to native Hawaiians.

A half-mile concourse and bridge connect the complex to the nearby town of Wahiawa across a 300-foot ravine. With a 15-foot difference in altitude from one side of the ravine to the other, designers created a spiraling ramp within a globe-shaped botanical pavilion. The plan also calls for a zip line across the ravine.

The complex includes more than 100 units of workforce micro-housing, which is needed in a state with the nation's most expensive housing costs. The 250-square-foot apartments are augmented with balconies, screened porches and an internal courtyard. A recreational field or park and a community center address workers' needs. The idea is to create a living space in which much of the living is done in shared communal spaces, Luoni said.

A Team Approach

The project began in August 2016, when the UACDC hosted a delegation of Hawaiians in Fayetteville. The group included Sen. Donovan Dela Cruz, a key figure in securing funding for the project; James Nakatani, executive director of Hawaii's Agribusiness Development Corporation; Todd Low, program manager of Aquaculture and Livestock Support Services for the Hawaii Department of Agriculture; Robbie Melton, executive director and CEO of Hawaii's High Technology and Development Corporation; Fred Lau, a consultant farmer; Daniel Friedman,

dean of the School of Architecture at the University of Hawaii at Manoa; and Cathi Schar, director of the University of Hawaii Community Design Center.

In fall 2016, seven fifth-year architecture students and four landscape architect students (one fourth-year and three fifth-year students) joined two UACDC student interns and the rest of the UACDC team in Oahu, where they helped kick-start the project under the direction of Luoni and Ken McCown, head of landscape architecture for the Fay Jones School. Other faculty were Paco Mejias Villatoro of the UACDC and Marty Matlock, a professor of ecological engineering and executive director of the Office for Sustainability, which is now part of the Fay Jones School.

Students worked in interdisciplinary teams on two main approaches to the project. They attended state policy meetings in the capitol, gaining valuable behind-the-scenes insight into the public sector process.

"These students got experience they may never get again in their professional lives," Luoni said. "They learned that design is not just about sitting down with a single client, but with multiple constituencies that have radically different interests and may not agree. This is what they'll be dealing with in the world – wicked problems like these."

Matlock and members of the UACDC team returned to Hawaii in July 2017 with their final presentation. The response was enthusiastic, even as stakeholders grappled with the next big challenge: how to finance the operation. Matlock is working with them to develop a public-private partnership, with plans to replicate the model on five more islands.

The master plan calls for the project to be developed in phases, with an initial 75,000-square-foot food processing facility growing to an eventual 375,000 square feet. An additional 60,000 square feet is earmarked for the food producer tenants.

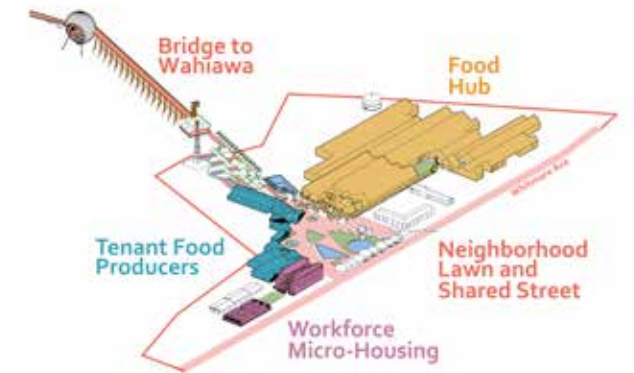
The bridge and workforce housing will likely be built in the second phase, with full build-out with cultural amenities slated for the third and fourth phases, Matlock said.

"We gave them a starting point, an aspiration with a scalable framework to address this whole portfolio of challenges they are trying to solve – access to food, more access to markets, compliance with the Food Safety Modernization Act, employment, education, housing for farm labor, training for farm labor," Matlock said.

"This is why design matters," he said. "Something as simple as a food processing facility can become a living campus that becomes a hub of innovation and entrepreneurship and education."



Above, the food hub includes an operations center, a viewing bridge, a visitor center, and a visitor canopy and entry.



- Principles of Food Hub Plan**
- 1 Logistics: Provide a Food Hub that meets the requirements of the Food Safety Modernization Act.
 - 2 Placemaking: Integrate logistical spaces of the hub with surrounding neighborhoods through serial public spaces.
 - 3 Connectivity: Connect the Food Hub and Whitmore Village to downtown Wahiawa.
 - 4 Anchoring: Socialize the hub's big boxes and tilt wall concrete construction through mixed uses and civic frontages.

Top, these are the project components of the food hub. Second from top, a café with a hanging garden above are part of the visitor center. Second from bottom, water storage towers project images from plantation era life in the central plain surrounding Wahiawa. Bottom, the principles of the food hub plan, with an overview of the site.

Bringing Technology into the Garden

Text **Bettina Lehovec**
Photography **Sherre Freeman**

A constructed stream, native perennials and stone paths are part of the wildflower meadow expansion at Garvan Woodland Gardens, at the point of the peninsula overlooking Lake Hamilton.

GARVAN WOODLAND GARDENS—

Perennials planted in bands of color stretch along the hillside, their vivid shades contrasting with the blue waters of Lake Hamilton below. Sculpted rockwork carries a stream that tumbles through the garden – an expansion of the wildflower meadow installed last year.

Garvan Woodland Gardens in Hot Springs offers a bounty of natural delight. The installations are created with the help of technology – using satellite imaging to map the wildflower meadow expansion and design software to shape the rockwork, for example.

“We’re employing several different technologies to improve the work that we do and align our efforts with our mission to preserve the Ouachita Mountains,” said Becca Ohman, garden director and Fay Jones School alumna.

In April, the garden began offering the BeaconSage mobile app for a virtual docent tour. The app, which downloads to most smartphones, guides visitors through the gardens, providing written information, photos and audio narration to enhance the garden experience.

“We wanted to give more value to our visitors for their admission dollars,” said Sherre Freeman, marketing director, who implemented the use of the app in the garden. “We are part of the University of Arkansas. We are more than a pretty garden; we wanted to provide a visual, educational component, as well.”

The 25 beacons, powered by Aristotle Labs in Little Rock, are attached to the self-guided tour map markers installed in 2016. The app is site activated and will not load on the mobile device outside the garden. It requires only a temporary 25 megabytes of storage.

As visitors approach significant features throughout the garden, a new mobile page becomes available. The beacon for the Garden of the Pine Wind, for example, features information about bonsai trees, koi fish and Japanese lanterns, along with a slide show of the Sunrise Bridge in different seasons.

Slide shows in other parts of the garden showcase the growing collection of plants. Ohman said the app answers questions that visitors often pose, such as, “What was that purple flower along the flowering border?” Now, visitors can study the plant lists as they wander through the gardens and leave prepped for further research.

“The app answers questions in real time and inspires people to gain more knowledge on their own,” Ohman said. “It encourages present exploration and future growth.”

Freeman is adding new plant collection slide shows seasonally. Additional beacons with interactive games and activities will be added when the Evans Children’s Adventure Garden Tree House opens next summer.

Tree House, Wildflower Meadow Expansion

Construction of the tree house is underway, with an observation platform and viewing deck so visitors can watch the process unfold. People also can watch from home, thanks to the use of time-lapse photography, with photos taken every 10 minutes. This footage is available on the garden’s website (garvangardens.org).

Designed by Modus Studio in Fayetteville, the tree house will nestle among the trees in the children’s garden, using interactive learning elements to tell the story of dendrology, or the study of trees, Ohman said.

Extreme care has been taken to protect the landscape during construction, she said. Designers conducted a three-dimensional survey of the site, mapping each tree and individual branch. The laser technology is aiding construction, ensuring that only a select number of trees and branches are removed.

“We tried to be as gracious as possible with the existing vegetation,” Ohman said. The finished tree house will stand on narrow piers to further protect the surrounding environment.

CDI Contractors of Little Rock is constructing the project. Tres Fromme, of 3 Fromme Design in Sanford, Florida, designed the fun and imaginative interpretive learning elements. Sculptor Dan Jennison of Houston, Texas, will be creating many of those elements.

Dean Peter MacKeith of the Fay Jones School was instrumental in marrying the design of the tree house with the goals of the garden, Ohman said. Primary donors for the tree house are Sunny and the late Bob Evans.

Also underway is the wildflower meadow expansion at the point of the peninsula overlooking Lake Hamilton. The upper portion of the project, a terraced landscape donated by Stuart and Diana Perry, was installed in spring 2016.

A donation by Betty and Buddy Formby allowed for the expansion, which cascades another 275 feet down to the lakeshore. The 23,000-square-foot area was seeded in November 2017 with naturalized and native perennials. The emphasis is on flowers that attract pollinators, such as echinacea, coreopsis, liatris, monarda, rudbeckia, phlox and salvia.

The plan is to boost the ecosystem and educate garden visitors about the importance of pollinator species, said Minnie Shelor, garden manager. The wildflower meadow is one of two perennial plant collections in the garden. This one focuses on native and naturalized species and cultivars of those plants.

“It simulates what you find in an ideal natural setting and gives you an idea what you can do at your home,” Shelor said.

The upper garden includes a variety of native, hybrid and cultivated species. The cultivars are generally showier, with brighter colors and longer-lasting blooms, although not as attractive to the pollinators who visit. The lower garden will feature mainly native species, although designers will accent the lower garden with cultivars for longer-lasting visual appeal.

The new perennials are planted in bands of color along the hillside, providing a visual tie-in from the lake to the more cultivated wildflower garden above, Shelor said. “The goal is to take those native wildflower species and artistically paint with them down the hillside, to accent the rock work and the stream corridor.”

Shelor and Ohman, who worked together to design the

expansion, used GIS (geographic information systems) satellite imagery to map the project and AutoCAD software to help reform landmasses and add the streambed and rock features.

The constructed stream, which looks like a spring coming out of the wall of the terrace above, meanders in an S-curve through the upper garden, collects in a pool and then tumbles in a rough course down to the lake. A path and hop stones allow visitors to explore the lower gardens.

More New Additions: Peahens and Roofs

Another splash of color for garden visitors is George, the photogenic peacock who has lived on site since 2010. Two new peahens, Sabrina and Ellie, were added in the spring to replace previous peafowl companions who met untimely ends, despite electric fencing meant to keep out predators.

Bob Byers, the former garden director, had an admiration for the birds and brought them to the gardens, Shelor said. Yet managing the birds is a balancing act, not only between peafowl and predators, but because peafowl browse on the plant material.

Garden officials decided to let the population lie fallow to rebuild some damaged collections. Now they’ve added the two new hens – who were raised free-range, as was George. They will be penned when they lay eggs, but for now, they are free to forage in the garden.

“George loves to have his picture taken and show off for everyone,” Shelor said. “We’re glad to have Sabrina and Ellie here, too.”

Another project was putting new roofs on every structure in the garden, giving the entire garden “a facelift,” Ohman said. A severe hailstorm in April 2015 damaged the cedar shake roofs, necessitating the roughly \$1 million repair project.

Nabholz Construction oversaw the project. Anthony Chapel posed a particular challenge, as subcontractors struggled with the steep pitch of the roof, Ohman said.

Additional renovations of Anthony Chapel are underway, with new upholstery on chapel benches, repairs to the flagstone walkway and new plantings around the chapel base.

“We’re adding evergreen shrubs to our traditional fern plantings for year-round color and interest,” Ohman said. “We’re freshening the whole landscape design in that area.”



Above, echinacea in bloom. At right, from top, Garvan Pavilion with tulips; George the peacock; a constructed stream beneath the wall of the Perry Wildflower Overlook; and stone paths among native perennials in the lower gardens.





Pin Up

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



ARCH 5026 Spring 2017
Students: Juan Alvarez, Leonardo Arellano, Hayden Bramel, Carla Chang, Meghan Davis, Zachary Grewe, Sydney Hall, Dylan Hursley, Amy Larson, Gregory Scherer & Robby Wuthrich
Professor: David Buege
"HO-M" (Habitat One - Mars): An Initial Settlement for 10,000. Each of these two collaborative drawings measures about 36 inches by 14 feet.



04



04



03



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07



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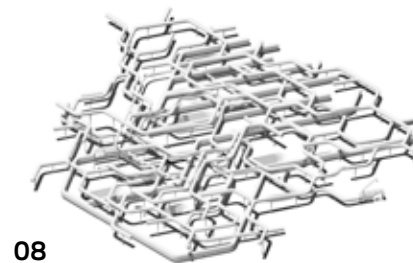
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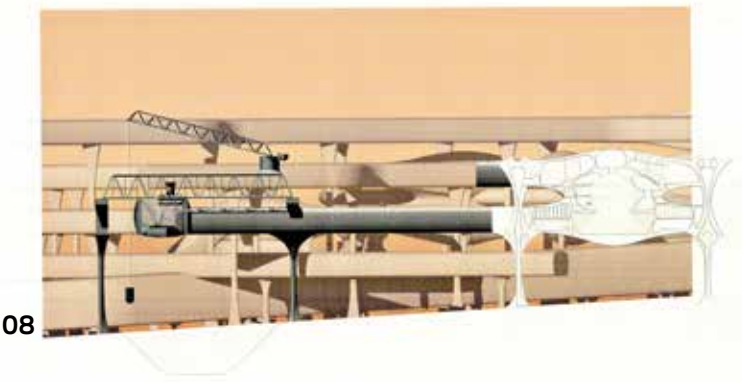
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02



08



08

01 ARCH 2026
Spring 2017:
Design 4

Students: Hassan Suwailah (at left), Austin Ply (middle) & Lauren Davis (right)
Professors: Rich Brya, Lynn Fitzpatrick, Frank Jacobus & Jeff Quantz

A project envisioning an Architecture Museum for Logan Square, Chicago.

02 ARCH 4016:
Comprehensive
Design Studio

Student: Shadia Jaramillo (left) & Miranda Gerga (right)
Professors: Tahar Messadi & Alison Turner

A proposal for the Eggleston Museum located in Memphis, Tennessee. These designs were co-winners of the first place Dean's Comprehensive Studio Awards prize.

03 LARC 2346
Spring 2017:
Design 4

Student: Dallas Myers
Professor: Carl Smith

Landscape interventions for Wilson Springs Urban Wetland in Fayetteville.

04 ARCH 2016
Fall 2016:
Design 3

Students: Miranda Anhalt, Miller Matlock, Seth (Urbano) Soto, Edgar Betancourt, Kristin Braughton & Sara Elachhab
Professors: Rich Brya, Angie Carpenter, Lynn Fitzpatrick & Frank Jacobus

Reconnaedicule: design-build using everyday materials

05 IDES 3815
Spring 2017:
Design 6

Students: Sarah Kardell (at top) & Sydney Davis (below)
Professors: Marie Gentry & Jennifer Webb

Train Station Hotel in Salt Lake City (Kardell) & Train Station Hotel in Buffalo, New York

06 LARC 3356
Fall 2016:
Design 5

Students: Payton Cook (left) & Jacob Costello (right)
Professor: Noah Billig

I-630 Community Park: a multi-block park adjacent to Interstate 630 in Little Rock using shared community spaces to connect two neighborhoods historically divided along racial & socio-economic lines.

07 ARCH 1015 /
IDES 1035 / LARC
1315

Fall 2016: Design 1
Students: Cody Richter, architecture (left); Beau Burris & Peter Stanley, both landscape architecture (right)
Professors: Scott Biehle, Windy Gay, Arian Korkuti, Russell Rudzinski & Laura Terry

The project was a tectonic wall using Louise Nevelson's "Night Zag Wall" as a site.

08 ARCH 5026
Spring 2017

Students: Juan Alvarez, Carla Chang & Zachary Grewe
Professor: David Buege

"HO-M" (Habitat One - Mars): An Initial Settlement for 10,000.

Outdoor Theater Project Comments on Technology

Architecture and design can both reflect and influence the current culture.

Text Michelle Parks

A significant cultural condition is the prevalent use of the smartphone in the United States and worldwide. To explore this, a spring 2017 design-build studio took on the Fayetteville Outdoor Theater.

“This whole thing is a critique on this condition,” said professor Bill Massie, holding his iPhone at arm’s length.

In addition to taking informal self-portraits – “selfies” – smartphone users conduct work and consume entertainment with these portable devices with increasing frequency. Take the film industry, for example. People are going to movie theaters much less frequently than they did for decades, Massie said, and they watch movies and other media on their smartphones. But films traditionally weren’t made to be consumed that way. So, this new viewing method changes cinematography, technology, content and narrative.

“This design-build studio is really about thinking through building versus coming up with an icon object,” Massie said.

Massie taught in this studio as the school’s John G. Williams Visiting Professor in Architecture. He worked alongside Angie Carpenter, a lecturer and fabrication labs manager in the school. Massie took part in the studio between his time as head of the architecture department at the Cranbrook Academy of Art and his new role as director of design technology at the University of Kentucky College of Design. It was a reunion of sorts for the instructors, as Carpenter had been Massie’s student when she earned her graduate degree from Cranbrook.

To analyze this modern issue of smartphone use through design, the studio looked back in time to the 16th century art of Japanese joinery. The result was a very modern outdoor theater with a projection screen and fixed seating for about 35 people.

They applied the Japanese techniques to steel rather than the traditional wood. The studio partnered with Central Tube and Bar, a company in Conway, which has sophisticated computer numerical control (CNC) technology equipment. Rather than nailing or otherwise fastening pieces together at a joint, segments are subtracted so that pieces fit with one another like a 3-D puzzle.

“This is extraordinarily strong, and there’s nothing added,” Massie said. “You’re not buying a screw or even welding this. It’s simply just folding and unfolding.”

To test their methods using steel, they had to build something. They were particularly concerned with how they choreographed the process – from design through construction.

Traditionally, design and fabrication are two distinct steps, done through communication between two separate entities.

“This process eliminates all of that communication. All of that communication is injected directly into the design, which is a huge thing for architecture, I think,” Massie said.

For the project, each of the 12 students created their own project at first, and they started forming their ideas using cardboard models. Then, they voted, and synthesized several ideas into one design concept. Through continued collaboration, they experimented and modified to end up with the final result. And to get there in one semester, they had to move quickly.

The studio made several field trips to the Conway company – about eight times over the semester. Through this partnership, students learned to navigate different software and convert their design accordingly. Rather than working in surfaces and lines, they were working with solids. They also learned to jump on the phone to talk with workers at the company – which is big for this generation of students, Carpenter said.

The company also got something from the experience – the chance to experiment with something they hadn’t done before, Carpenter said. Those workers often make components that are part of a larger whole.

“This is kind of the first opportunity for them to do something that is architectural,” she said.

Students also realized that their skillset is much broader than architecture itself, Massie said. “They could work in an entirely different field, and their education would be totally relevant in that field. That’s huge,” he said.

In this theater project, cross braces passed through other pieces like toothpicks, adding tension. Using a geometric architecture, they positioned those cross braces at precise angles to give them an ideal tension and make the whole structurally sound. In the end, all of it was welded for extra stability.

“Horizontal and vertical are really the way we think about everything,” Massie said. “Triangulation is really for structure. So now, we can hybridize that idea.”

The final design concept is more of a field condition – an installation – rather than a building. Students were excited by the challenge of making the cantilever to hold the screen.

The theater seating holds about 35 people, but another 100 people could be involved by sitting on the ground or walking around. The weight of the seating section literally counterbalances the arm for the screen, and it has to hold when the seating is empty.

As for seating, they found several couches and one chair at used furniture stores in Tulsa, Oklahoma; Springfield, Missouri; and Fayetteville. They cleaned them up, removed the legs and mounted them to the metal structure. Then, they lighted it from below.

The students were empowered by the fact that their designs went directly to manufacturing, Massie said, which changed their own understanding of and responsibility to what they designed.

“Students really understand that testing and experimentation have everything to do with a quality, significant outcome,” he said. “Basically, they’ve learned that you can’t just design something. You have to design it; you have to test it. And after the test, you go back to designing it. If you do that a couple of times, the outcome is significantly different than if you simply just design it and give it to someone.”



In May 2017, the studio held a screening of the movie *Ferris Bueller's Day Off* at the Fayetteville Outdoor Theater near the city's trail system.

The Fayetteville Outdoor Theater was featured in the August 2017 issue of *Architect* magazine and can also be found on ArchitectMagazine.com.

Photography by Timothy Hursley.

Designing Roadway Futures

What happens to a public road when it no longer moves motorized traffic? What other services can it provide?

Text **Bettina Lehovec**

Third-year landscape architecture students explored these questions in a spring 2017 studio with Matt Donham, Garvan Visiting Professor in Landscape Architecture, and Phoebe Lickwar, associate professor of landscape architecture in the Fay Jones School.

Donham, founding principal of RAFT Landscape Architecture in Brooklyn, New York, has been exploring the possibilities of roadway futures for several years. Lickwar brings an interest in storytelling and the role designers play in reshaping narratives of culture and place.

The studio focused on the historic Hudson Valley in New York, romantically depicted by mid-19th century painters as “America’s first wilderness,” Donham said. Yet civilization had already started to encroach on the valley, made possible by waves of infrastructure that included steamboats, trains and automobiles.

Today, that trend is reversing, as planners and designers offer alternatives to roadways built for mass transportation at high speeds. A day trip to New York City helped students visualize what rehabilitated roadways could become. They visited the High Line, walked across the Brooklyn Bridge and explored the pedestrian plaza that is now Times Square.

“The question of roadway futures is, once we’ve made this space in the world, this additional public realm, what else can it do for communities?” Donham said. “What other roles can it play aside from moving cars?”

Students studied three Hudson Valley roadways – the Old Albany Post Road, an unpaved road on the National Register of Historic Places; the Taconic State Parkway, a scenic drive modified and widened to handle commuter traffic; and the Croton Expressway in Peekskill, New York, an elevated highway built as part of the proposed Hudson River Expressway in the 1960s. The original 47-mile Hudson River Expressway project was ultimately abandoned, but a 9-mile stretch remains in use.

“One of the most compelling things this roadway offers is this beautiful, sinuous, elevated space, with beautiful views over this gigantic curve in the river,” Donham said. “The roadway could play a role as a spectacular destination for a town that is struggling economically.”

In their main assignment for the studio, professors gave the expressway a “road diet,” shrinking the number of automobile lanes from four to two. Students were given wide latitude in how to develop the project, redesigning a 2-mile stretch of the Croton

Expressway for a future with less motorized traffic.

Their research included interviewing the people of Peekskill and creating short videos that explored aspects of the city’s culture, history, geography and the current issues that affect the town.

“Some of these issues had nothing to do with the expressway itself,” Lickwar said. “In fact, what students found was that the expressway was largely invisible to people.” Yet the interviews helped students understand larger issues of gentrification, race relations and political climate, and uncovered details about an underground creek and the connector road that runs to the waterfront from downtown.

“That’s one of the aspects of community listening that I think is really important,” Lickwar said. “You don’t get what you expect. People bring to the table what they are interested in. And that necessarily must have an effect on our work.”

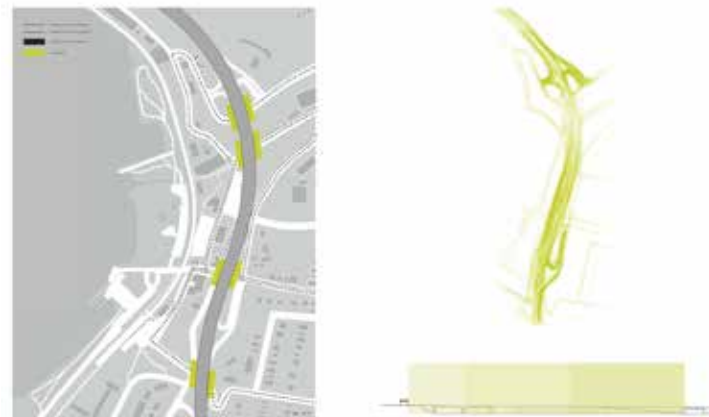
One student decided to expose the underground creek, showcasing the intersection of the tributary and the larger Hudson River. Another student, inspired by learning that President Lincoln had stopped in the town on the way to his inauguration, incorporated aspects of that history in his proposal.

A third student went in a very different direction. Inspired by the experience of walking above fast-moving traffic on the Brooklyn Bridge, she designed a long ramp to transport pedestrians and bicyclists from the ground level to a viewing platform above the expressway.

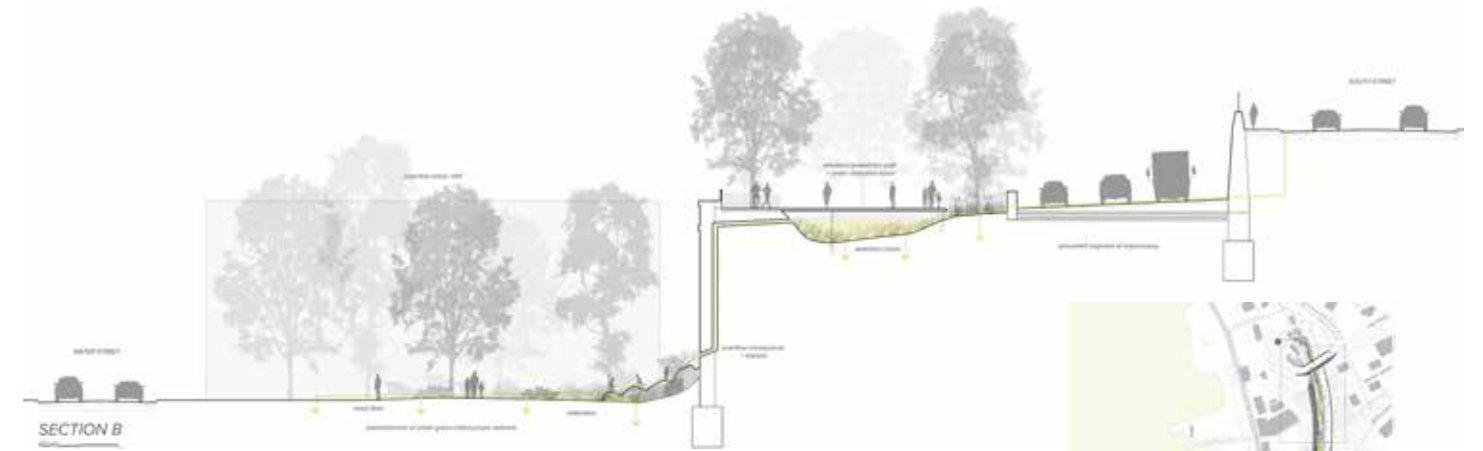
Other students concentrated on catching and cleaning stormwater runoff and reintroducing native plants to the area. “Each of the projects was very different in the end, because they had different goals and different forms,” Lickwar said. All of the students worked to connect the waterfront to downtown, using a portion of the expressway as a bicycle and pedestrian route, but how they did that varied with each design.

The professors pushed students to make large-scale drawings, negotiating the relationship between urban and site scales.

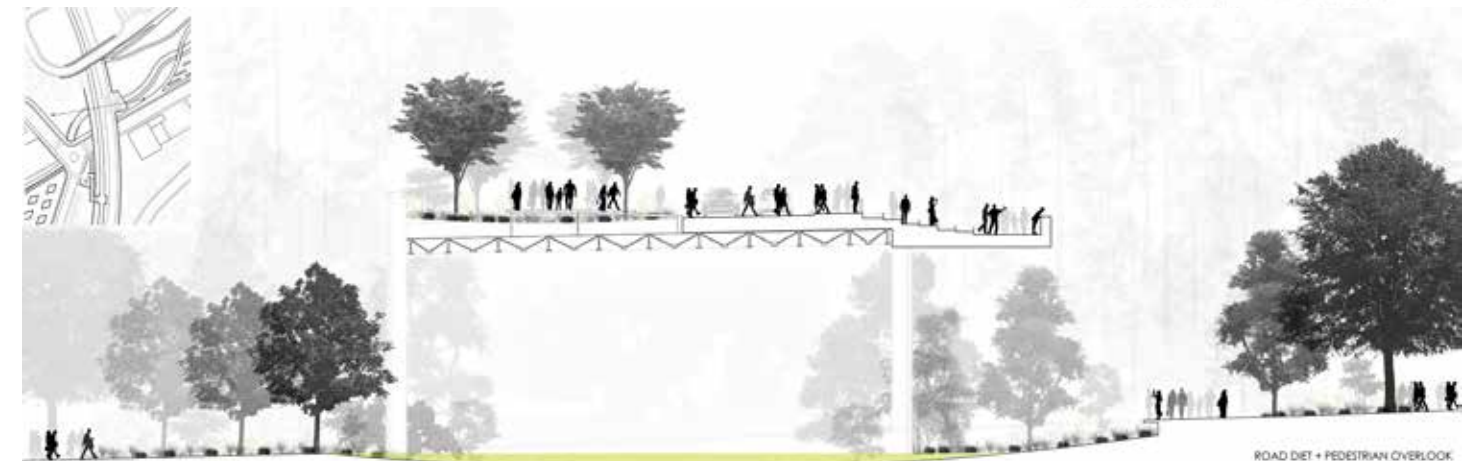
“Roads are simultaneously so large in scale, but in order to understand them, you have to zoom way in and get very narrow in scale,” Donham said. “You have to go back and forth and keep an awareness of the overall composition while you’re tooling the more focused spaces.”



Analysis by Jordan Pitts.



Above, a section elevation. Rendering by Erin Cox. At right, an overall plan, by Erin Cox.



A section of the overlook. Rendering by Ben Magee.



Proposed design sequence. Elevation and renderings by Jordan Pitts.

[Re]Imagining Wood in Design

Forested land covers 60 percent of Arkansas, making wood an ideal building material for the state.

Text **Bettina Lehovec**

An interdisciplinary design studio in the spring 2017 semester explored the use of innovative and emerging wood technologies for the design of a hypothetical living-learning community building on the U of A campus.

The project was loosely based on the planned Stadium Drive Residence Hall, which is designed to be built using wood. Living-learning communities offer a new approach to integrating opportunities for academic growth with students' residential life. Possibilities include creating family-style pods and communities of interest and having faculty or counselors live on site.

Kimberley Furlong, assistant professor of interior design, and Tahar Messadi, associate professor of architecture and 21st Century Chair in Sustainability, conceived of the studio as a way to introduce students to innovative technologies and design applications for wood.

"Our goal for the studio was to ask students to rethink the use of wood in design – to make it more appealing and more competitive compared with the more traditional use of steel and concrete," Messadi said.

The studio also sought to extend design applications through interdisciplinary learning. "By pairing architecture and interior design students in collaborative teams, we offered students the potential of achieving design results greater than either might accomplish by working alone," Furlong said.

"I saw this as a unique learning opportunity to extend the use of emerging wood technologies through interior design," she said. "Yes, it's the structure. But what else can it be?"

Although wood is frequently used as the structural building material in private homes, it is not typically found in commercial or industrial buildings – but it could be, the professors said. Engineered products such as cross-laminated timber (CLT) capitalize on wood's molecular structure and on advanced means of fabrication to achieve higher strength and more customizable forms than their traditional counterparts.

Such approaches offer new possibilities for a renewable material the state has in abundance, Furlong said. Wood offers both tactile appeal and aesthetic qualities, but this natural resource also can provide the opportunity for industry growth and mass production, plus the creation of jobs in the state.

Visiting studio professors included Andrea Leers and Tom Chung of Leers Weinzapfel Associates in Boston, the firm hired to lead the Stadium Drive Residence Hall design team. Students also met with Merrilee Hertlein and Jordan Gatewood of Mackey

Mitchell Architects and with Robert Malczyk, a structural engineer with Equilibrium Consulting, all of whom are working on the new Fayetteville campus residence hall. Ulrich Dangel, associate professor at the University of Texas at Austin School of Architecture, also reviewed the students' work.

Early in the semester, students spent three days at the U of A at Monticello School of Forestry and Natural Resources, mainly at the Arkansas Forest Resources Center. Dean Phil Tappe and professor Matt Pelkki led a series of field studies in the woods, where students learned about sustainable forest management and timber harvesting. Immersed in the experiential nature of the forest, they sketched their observations in a series of vignettes. They also visited lumber and flooring mills to further understand the wood manufacturing process.

"Students came away understanding forestry from seedling to sawmill – and its impact on the natural environment and the economy of Arkansas," Messadi said. Back in the studio, students explored the history of wood joinery in Eastern and Western cultures and mocked up their own joint details.

A five-day trip to Boston deepened students' exposure to advanced wood construction techniques and living-learning communities. They visited a Leers Weinzapfel project at the University of Massachusetts in Amherst – the first building on a university campus to use mass timber construction.

They also visited residence halls at Harvard University and the Massachusetts Institute of Technology and the newly constructed Treehouse at the Massachusetts College of Art and Design, a residence hall with integrated studio workspace.

The final studio project challenged students to apply what they had learned to design a living-learning community for the future, with a focus on how wood as a material might mediate thresholds of privacy, those transitions between private and less private spaces.

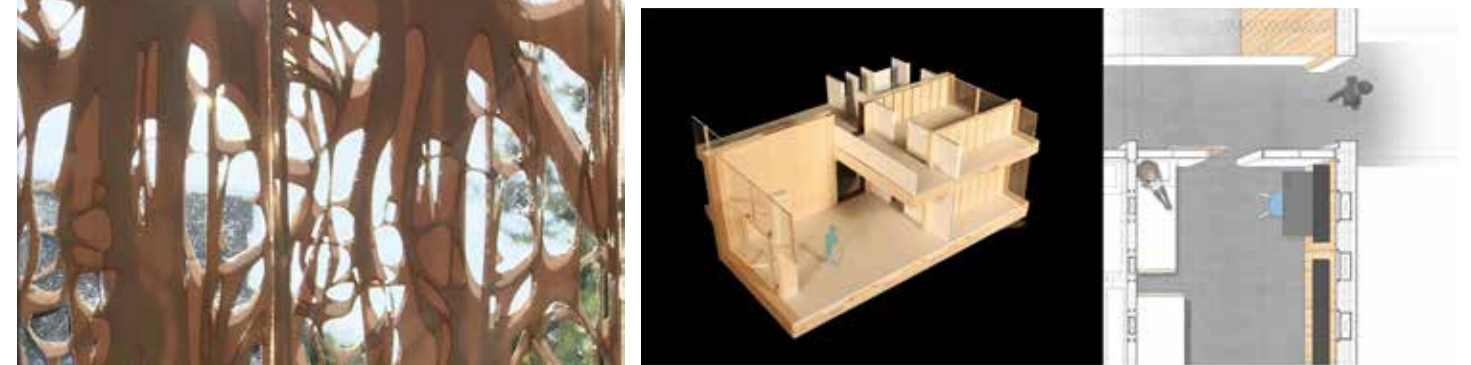
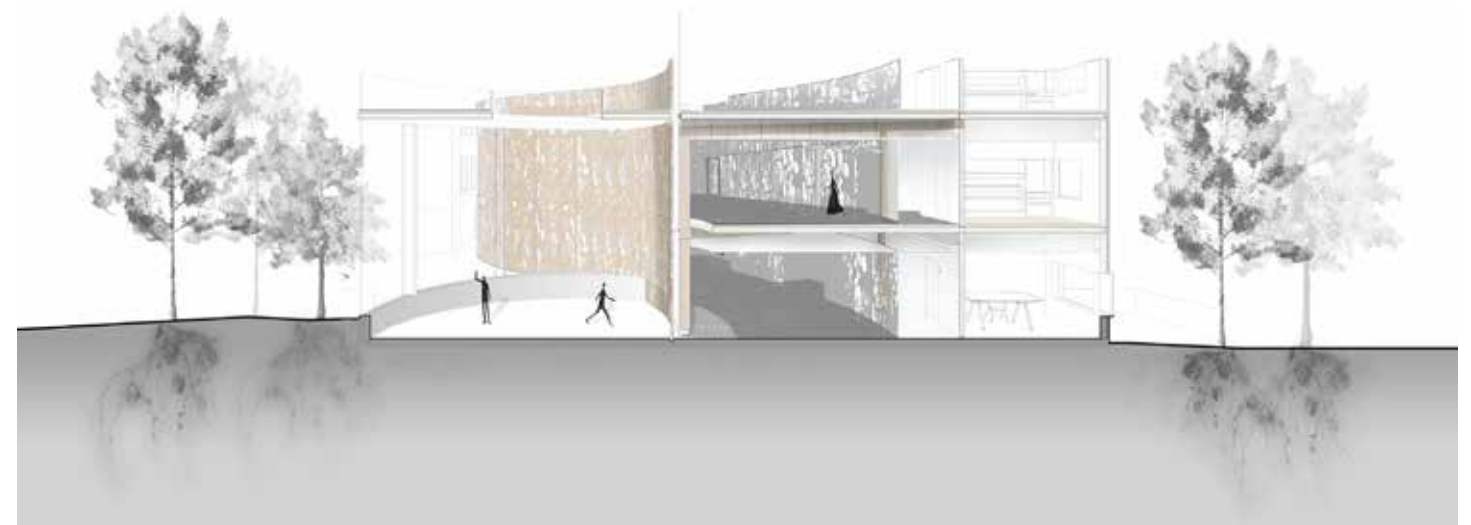
Students began with the most basic design components, the joining of one wood element to another. Messadi likened this to designing a shirt by focusing first on examining the stitching.

Students further manipulated and transformed the joinery, which evolved into an enclosure to shelter the sleeping and living spaces. They explored different ways of clustering sleeping areas in relation to the shared spaces – always with the focus on wood.

"We were looking for a 'beginner's mind' approach," Furlong said. "Is there something students can learn about the way wood works – structurally, organically, experientially – that can inform the design of this residence hall, as a place to sleep, and a place to join together and commune?"



Above, a plan by Josephine Chavez and Shani King.



The series of vignettes at top was created by, from left, Jessica Baker (first and second), Natalie Banister and Amber Romes (third and fourth), Amanda Burge and Jessica Wood (fifth), Josephine Chavez and Michael Young (sixth) and Shani King and Mollie Robinson (seventh).

Middle, privacy thresholds. Models by Josephine Chavez and Shani King.

At left, a screen. Rendering by Josephine Chavez and Shani King.

Bottom right, model, plan and renderings by Amanda Burge and Jessica Wood.

Partnership Helps Town Form Vision

The task was simple: design something new to transform an old space.

Text **Shelby Evans**

Twelve Fay Jones School students and their professor partnered with a small Arkansas town for the spring 2017 studio project. Neither the students nor the community realized how this project would ignite involvement and excitement in this town looking to preserve its history.

Students in Greg Herman's class worked with the town of Huntsville to design a plan to bring an old auto mechanic shop to life again as a museum to display the town's historic artifacts and tell its story. They did the project through the College/Underserved Community Partnership Program, known as CUPP, which is operated by the Environmental Protection Agency. This program provides a creative approach to partnering with and delivering technical assistance to small, underserved communities from nearby universities at no cost to the communities.

The CUPP projects generally are not design related, Herman said, but they can be anything that the city needs. The program identifies and approaches the cities themselves, and then it contacts potential university partners. Huntsville, the county seat of Madison County, was a city on that CUPP list.

"For a long time, all local history accumulated in Madison County had been taken to the Shiloh Museum of Ozark History in Springdale," said Herman, associate professor of architecture.

While the community did appreciate having their historic documents and materials cared for, there was a desire to have those kept closer to home. They wanted a museum of their own to showcase their history.

The space chosen for the design project was an automotive shop built in the early 1900s as a Ford showroom, equipped with no heat or air system and minimal plumbing. The city had been trying to decide what to do with this downtown square property. Herman said the CUPP program connected both the school and the community to a perfect collaborative opportunity.

"People in the community told us they had no idea what type of questions to even ask, let alone have the funds to hire a surveyor or designer," he said.

Herman's class designed seven projects, with five pairs of architecture and interior design students working together and two other projects each done by an architecture and interior design student.

"We had one that was a tower scheme. We had a couple that were spread out on the site. We had one that was very consolidated and compact," Herman said. "In almost all the designs, the students kept and reused the existing building and augmented it."

But some students wanted to design something from the ground up, which Herman also encouraged.

During the semester, Herman and his students took field trips to small-town museums in Louisiana. They saw how others had showcased the history and pride of their towns, and those experiences sparked students' visions of what they could do.

"Visiting these museums changed the way the students looked at the project," Herman said. "They have displays. People rent them out for community events. They have genealogy people come in. It could be more of a living program than a traditional museum facility."

Some Huntsville residents originally had been against creating a museum, saying that a community building was more important. By combining the two concepts, many changed their minds to favor the project. And the students' completed designs impressed community members, Herman said.

"They were thrilled. They enjoyed the process; they enjoyed meeting with students," he said. "We could not have asked for a more supportive group."

At the end of the semester, the community hosted a dinner and listened as students presented their design concepts.

"I did explain to my students to remember that they weren't talking to architects and to lay off the jargon," Herman said. "They pulled it off pretty well and did their best work standing up and talking to the community."

Community members selected their favorite projects by voting with Post-it notes while students left the room. "We then regrouped and talked about it," Herman said. "Every design got at least one vote."

Huntsville is a small town – with about 2,400 residents – and to be a part of something this big was a wonderful feeling, said Darrell Trahan, the town's mayor. While clear plans for the old auto shop haven't been determined, this experience with the school gave the community confidence and information needed to look into grants to pay for the next phases of planning, he said.

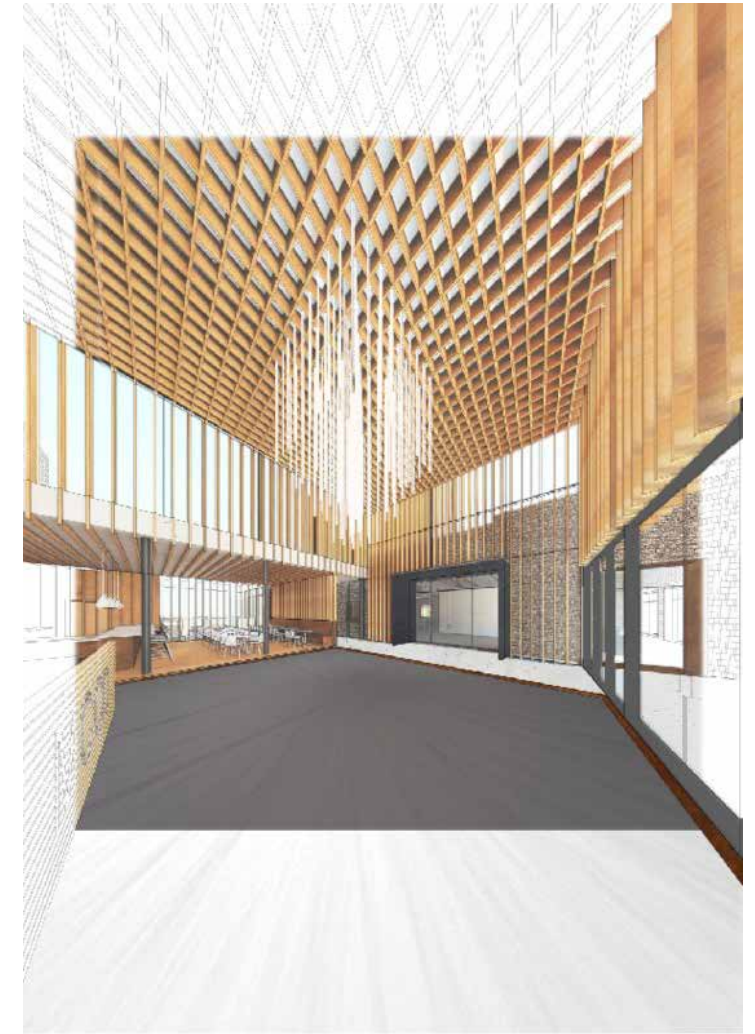
"It was an honor to be a part of the university's project, and our entire city is thankful," Trahan said.

Herman said that this partnership helped the community explore ideas of what they could do.

"They can now go to an entity and tell them what their visions of the site will be and ask to be taken to the next level," Herman said. "Basically, we helped them find out what they didn't know they didn't know."



Above, rendering by Joshua Powell and Taegan Lovelace.



Top left, rendering by Joshua Powell and Taegan Lovelace. Top right, rendering by Will Pendleton and Morganne Bryner. Middle row, renderings by Sarah Tappe and Jaclyn Kerr. Bottom left, rendering by Caitlin Malloy. Bottom right, rendering by Anna Gaspard and Steven Wells.

The Home of an Arkansas Architect

Fay Jones designs and builds his family's Fayetteville home in the 1950s.

Text **Michelle Parks**
Photo **U of A Special Collections**

The Fay and Gus Jones House shown under construction in the mid-1950s. It was located just past the north edge of the Fayetteville city limits. (Image courtesy of Fay Jones Collection, Special Collections, University of Arkansas Libraries)



A view of the living room with the master bedroom in the background, including a baby grand piano. (Image courtesy of Fay Jones Collection, Special Collections, University of Arkansas Libraries)

Fay and Gus Jones and their two young daughters moved into their new Fayetteville home in May 1956. Located on the hillside behind what is now Evelyn Hills Shopping Center, the house then sat just outside the northern city limits.

Cami Jones, the younger daughter, remembers moving day. She was 7 and had just finished second grade, and her sister, Janis, was 10. They loaded all their possessions onto a flatbed truck, and Gayle Witherspoon, a fellow architecture professor with Fay, helped the family move. They brought minimal furniture because the home Fay had designed included many built-in pieces and standalones that fit the style of the house.

The structure was made from stone, wood and glass – designed by Fay in his organic style of architecture.

Fay referred to the house by its street number: 1330. For a few years, it remained Cami’s permanent mailing address, until she moved to Austin in 1987. Janis Jones, who now lives in St. Louis, and Cami donated the family home to the University of Arkansas and the Fay Jones School in 2015, following the request of their parents.

“It really has been my home,” Cami said. “I just can’t stress that enough. Even though I’ve been away in Texas for 40 years.”

The timing of their gift was synchronistic. During the 2016-17 school year, the Fay Jones School celebrated the 70th anniversary of the founding of the architecture program. John Williams, who later became department chair and was a professor to Fay Jones, started the program in 1946.

More recently, the daughters gave another gift to the school to name a conference room in Vol Walker Hall in honor of their mother (see p. 50).

While Fay designed their house, Gus made it a home. The couple invited people over following afternoon Razorback football games, and Gus cooked lasagna, garlic bread and salad. They

also hosted architecture faculty when there was a guest lecturer, so Buckminster Fuller and Frank Lloyd Wright had dinner there. Cami recalls that her dad liked the lighting adjusted a certain way during parties. On many Saturdays, her dad’s potential clients would come by to see their house, so the daughters had to make sure their room – just adjacent to the house’s entry – was clean.

Cami said her dad used to doodle on her mom’s grocery lists when he was on the phone. In one of those quick sketches, he designed the lighting fixture for Glenn Parsons’ dining table in his Springdale home. For some clients, Fay would design a fireplace poker whose ornamented handle bore either their initials or the house’s floor plan.

In the home’s lifetime, Cami said it’s had three or four different roofs, a few balcony railings, and three or four different carpets – including shag in the 1970s that was tough to vacuum.

While some people have lived in maybe a dozen homes over their life, this was the family’s most meaningful one.

“I really do care about the house, almost like it’s a person. And I would love to see it come back to life the way it was,” Cami said.

Taking a Stewardship Role

In summer 2010, Greg Herman, associate professor of architecture, forged a relationship with the Jones family. Gus Jones had gone into long-term care, and he got to know Cami and Janis. The family entrusted him with a key to the house, and he occasionally gave personal tours to visiting lecturers, the school’s Design Camp students, and others who were interested in visiting the home and better understanding its architecture and its architect.

“It really grew from there,” he said. “I became a de facto steward for the house.”

When the Jones daughters decided to donate the home,

Peter MacKeith, dean of the school, determined that the house, its ongoing preservation and its future activities would need a designated steward. Herman now serves as the school’s appointed director of the Fay and Gus Jones House stewardship.

“As I arrived to the school as dean in the summer of 2014, it was clear that the gift of the Fay and Gus Jones House was on the near horizon for us,” MacKeith said. “And absolutely there was every reason – out of respect for Fay Jones, respect and affection for the family, and sheer emotional purpose – that we would accept the gift. It was important at the same time to work with the university to develop an acquisition strategy that would, in the first place, ensure its assessment as a property of great value to the university and the school, and also ensure its restoration in a manner befitting its architect and the family who inhabited the house for so long.

“We were fortunate to work with a very receptive chancellor and executive team at the university, and all together to understand the teaching and learning value that the house would have for our students and for our faculty – and the value that the home would have for the university and its overall mission for the state,” MacKeith said.

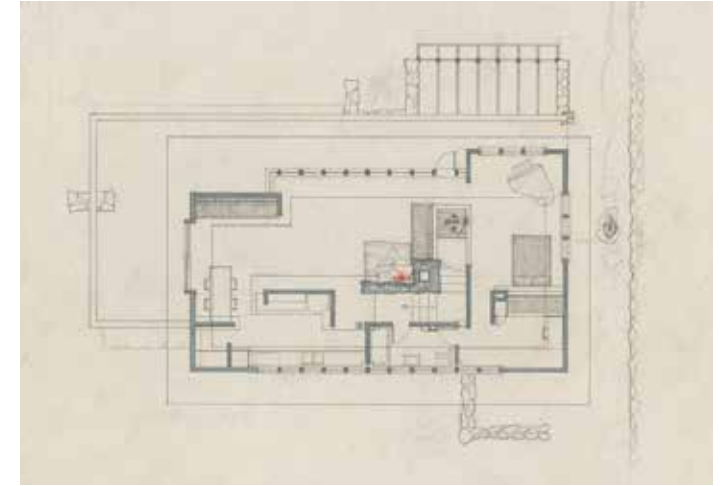
Fay Jones, who died in August 2004, had previously donated his collection of papers and projects to Special Collections at the University Libraries, and those reside in the Arkansas Architectural Archives on the bottom level of Mullins Library. After their mother died in February 2014, the daughters also wanted their childhood home to be cared for by a knowledgeable and interested group.

“They decided that the school and the university would be the best stewards for the house, into the future, as a place to recognize the work of Fay Jones,” Herman said. “It was their childhood home, and they recognized that the best chances for its preservation and interpretation, and the best chance for the legacy of Fay Jones to continue in the school, are wrapped up in the preservation of that house.”

Soon after the Jones sisters donated their childhood home, work began on the Fay and Gus Jones House as part of a long-



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Clockwise from top right: A detail of a presentation plan of the home’s second floor, drawn by Fay Jones. A note in the margin notes “drawers and cabinet storage,” referring to cabinets and drawers he built in to his design. (Image courtesy of Fay Jones Collection, Special Collections, University of Arkansas Libraries) This lighting fixture is built in to bookshelves in the living/dining area. (Photo by Russell Cothren) This shows construction in progress on the home’s second floor, with a view of the living and dining areas facing north. (Image courtesy of Fay Jones Collection, Special Collections, University of Arkansas Libraries)



An early view of the Fay and Gus Jones House, seen from the front yard on the west side. (Image courtesy of Fay Jones Collection, Special Collections, University of Arkansas Libraries)

range plan. The home was listed on the National Register of Historic Places in 2000.

“It means we can honor the legacy of Fay Jones,” Herman said. “We can offer an opportunity for the study of an early Fay Jones work. And we can offer students interested in historic preservation an opportunity to engage with a significant historic property. And I think it means really embracing our own legacy.”

Herman has taught in the Fay Jones School since 1991. He said that his involvement with this house is particularly significant to him, as it is right in line with some of his research.

“It plays into my focus on mid-century modernism. It allows me to inspect modernism as it took root in Northwest Arkansas after World War II,” he said. “It allows me to honor our school. It allows me to continue to write about Jones and potentially publish new scholarship, not just about Jones, but about influences on Jones and Jones’ contemporaries, like Bruce Goff. And how fortuitous that we have the house so close.”

Growing Up in the Jones House

Just as construction was to begin on the home in the 1950s, the work crew discovered a boulder near what would be the main entryway. It went into the earth and under the neighboring house, so they couldn’t blast it out. And Fay didn’t want the footprint of the house any smaller. So, over the weekend, he figured out a way to make the boulder part of the house plan.

Eventually, Gus added ferns and moss to the interior rock wall formed by the boulder, and water dripped into a pool, Cami recalls. Fay designed his own work desk for this garden room. The whole family loved the sound of the rain on the glass skylight there. The boulder became a novelty for others, and people would stop by to see it, as the Jones family served them iced tea.

The daughters’ shared room was also on the ground level. In addition to built-in bookshelves, desks and cabinets for clothing, it included a bathroom and a fireplace – unusual features then.

Fay also designed their beds, positioned foot to foot. As he gained more professional commissions, he enhanced the family home – adding dressing tables to the girls’ room and having cushions made for the built-in sofas in the living room.

For the second level living area, he designed several freestanding furniture pieces, including some chairs, a coffee table and stacking stools. He also designed their dining table and stools, which became the hub of family activity.

“Everybody chose to do everything at the dining room table, usually at the same time,” Cami said. The daughters did their homework and read at the table, while Gus paid the bills and did Fay’s professional correspondence. Even while grading papers and exams on Sundays, Fay sat at the dining table rather than his desk downstairs. They would clear it off to eat, and then put all their things back on it. Later, when Janis was in college, they wrote letters to her there after Sunday breakfast.

As the weather allowed, they dined and cooked out on the balcony, enjoying the “tree-house effect” among the hummingbirds, cardinals, chipmunks and squirrels. Because the stonework in the home held the cold, Fay always had a fire going in the fireplace from November through February or March. The girls used to go feed the ducks at Lake Lucille, down the hill to the east.

With their house on a hill, Cami couldn’t ride her bike or roller skate. But she recalls the many days that her dad would take her bike to the university campus in their Ford station wagon. She attended Peabody Elementary School there through fourth grade, and, after school, she rode her bike around the Fine Arts Center, where her dad’s office was located. Her mom brought her roller skates to her, and she skated on the Greek Theatre stage.

Cami was in 10th grade when Janis went away for college, and she had their room to herself during the school year. When Fay traveled in those years, Gus would stay home with Cami for their “bunking parties.” They dined at the only Mexican restaurant in town, and Gus slept in Janis’ bed.



When Cami attended the University of Arkansas her junior and senior years, she lived in the Chi Omega house. She brought her sorority sisters home with her on Sunday nights when food wasn’t served at the sorority house. After Cami moved away, her friends still came by to see her parents on football game weekends and brought along their families.

When she was growing up, her dad wasn’t famous yet. But her friends were amazed years later to learn that he designed Thorncrowne Chapel.

The last night she stayed in the home, Cami slept in her old bedroom and listened to the rain.

A Home’s Design

Herman came to know the Jones home well during the summer of 2010, when he taught a studio that repaired and restored the east balcony. The late Tim LaTourette, the school’s woodshop director, was invaluable as he worked onsite with students to cut boards using power tools.

Herman used that opportunity in 2010 to have his students document the home – through measurements and drawings – to the standards of the Historic American Buildings Survey (HABS). It was the first time Herman had worked with the HABS program. The students’ work earned them first place in the 2010 Charles E. Peterson Prize competition, and their documentation is housed in the Library of Congress.

“I certainly got to know the house because I was there every day,” Herman said. “It was a work site. And my students were drawing it from head to toe in detail. So there is hardly a nook or cranny in the house that I have not seen or had drawn.”

The home was the first project that Fay designed in his independent, professional practice. His office was located just inside the main entrance in the first-floor garden room, or grotto area. Fay had designed maybe a half-dozen houses prior to this, and it was his first project after his time at Taliesin, the estate and studio of Frank Lloyd Wright, his mentor.

“The influence of Wright via Taliesin is very strongly present in the house,” Herman said. “If you look at photos of Taliesin East buildings in Wisconsin, you can see the Jones house there.” Similarities include a massive fireplace, as well as a deck and balcony.

“But it’s not strictly a Wright rendition,” Herman elaborated. “Fay had his own ideas of spatial order. And for me, that’s most strongly borne out in the relationship of the master bedroom to the rest of the house. Fay had experimented with this in his earlier



Clockwise from top left: Repairs made to the second floor living area include replacing the ceiling. A view from the front yard during restoration and repair work in fall 2017. A detail of the curved rock wall that runs along the driveway. The house number and another sculpture were part of Jones’ design. One of two built-in desks and the fireplace in the Jones daughters’ childhood bedroom. (All photos by Russell Cothren)

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A view of the home under construction in the mid-1950s, looking northwest. (Image courtesy of Fay Jones Collection, Special Collections, University of Arkansas Libraries)

projects, in his pre-Taliesin projects, where he's experimenting with open spaces and, in particular, open sleeping spaces. And John Williams experimented with it too before Fay, with opening sleeping spaces to living spaces, combining them – especially in these houses that were on the small side.”

Jones had served in the Army Air Corps in World War II – working and living in tight, efficient spaces. Herman speculates that this led to Jones' penchant to design spaces that served multiple purposes. The master bedroom in his own home was on the second-floor, main level of the house, not separated by walls. “The living space and sleeping space and eating space all swirl together,” Herman said.

The dining table was fashioned as a peninsula at one end of the main room near a sliding glass door to the north balcony. The table and the stools around it are all that defined that dining area. A short wall that defines the staircase entrance also serves as a back to the primary seating, a built-in sofa next to the fireplace.

Originally, a baby grand piano sat in the master bedroom opposite the bed. Once the home is renovated, it's hoped that a piano will return to that spot, and it can be used for small receptions or recitals.

Fay had a love of caves and tree houses, and he incorporated both in the family home. Its lower level is focused inward and is dark, rocky and even damp. The upper level, situated among a low tree canopy, is focused outward and is light, lofty and woodsy.

The ground level features flagstone floors and the boulder. The rock fireplace upstairs has an immense hearthstone. “The size of that hearthstone is extraordinary relative to that house,” Herman said. “It's huge and dominant and is the visual focus; it's the anchor for the spaces.”

After entering the Jones house, a visitor moves up the stairs, circling around the stonework of the fireplace. In some of Wright's work, such as the research tower of the Johnson Wax Building in Racine, Wisconsin, the design uses a taproot system. Floors cantilever off a central pole, reinforcing that central condition. In the Jones home, that fireplace and chimney serve a similar central, dominant purpose.

Jones also designed a home for the next-door lot. The

stonework was started at the same time as the Jones house, but construction didn't get much further.

“The stone in that house is seen as the armature on which the rest of the house is built, very literally,” Herman said. “It's true in the Jones house; it's true of the house next door. The stonework had to come first, and then the house grows from that.”

In a spring 2016 studio, Herman's students collaborated with students led by Dave Fredrick, an associate professor and director of the Tesseract Center for Immersive Environments and Game Design in the Fulbright College of Arts and Sciences. They used computer-assisted, 3-D modeling to visualize and create design renderings of that unfinished neighboring house. Herman's students also created a site model that sits in Vol Walker Hall. This piece includes models of both the Jones home and the other house.

Most of the stonework for that neighboring project remains, now as ruins. A couple of the pillars for the structure's north wall have fallen over, and the fireplace is covered with moss and vines. Cami and Janis once used the fireplace as their clubhouse. The Jones sisters donated both their home and that neighboring lot to the university.

Renovating for the Future

Much of the Jones house is now undergoing major repairs and renovations. The school and university applied for and received a \$350,000 grant for the initial renovation costs from the Arkansas Natural and Cultural Resources Council. In addition, the university, the school and Facilities Management together provided another \$100,000 for the project. Another \$50,000 in private funding is helping as well.

The issue of water infiltration is being addressed. There was leaking from the roof and continued leaking from the south wall, which might always be that way to some extent because it was built into the hillside. The asphalt shingle roof was replaced in spring 2017. Water that has pooled on the concrete terrace also is being addressed.

All of the ceilings were removed to assess the structure.



An early view of the completed Fay and Gus Jones House, looking northwest. (Image courtesy of Fay Jones Collection, Special Collections, University of Arkansas Libraries)

While the structure in the roof is fine, the structure between the floors – beneath the terrace and by the grotto – will need some additional reinforcement. Over the years, the terrace support system was patched many times, inserting more joists to shore it up. A repaired section of the original balcony remains, but the rest is being replaced.

Electrical and plumbing upgrades and replacements have been made. The home originally had hardwood floors on the second level, but those eventually were covered by carpet. The carpet is being removed to restore the original oak flooring.

Historic preservation work often brings important choices and sometimes tough decisions regarding exactly what aspects to preserve, Herman said. “In most cases, we're taking this house back to 1956. Having said that, in most cases, the house still is in 1956. There's very little that has been modified,” he said.

At some point, a dishwasher was added, along with a few cabinets in the bedroom. The mirrors around the kite-shaped windows were added and will be kept. But the tiny wall oven is original.

One of Fay's favorite features of the home was the “Quasimodo” stone sculpture outside the master bedroom window. The sculpture was created by the late Bob Beavers, who was an architect, a 1957 graduate of the school and one of Fay's students. The figure sits on a large, flat rock in front of a moss-covered rock wall.

“The house represents for us not only the legacy of Fay Jones and the lasting place in the school for the Jones family,” MacKeith said, “but also has directed us toward larger ambitions in preservation design, in mid-century modernism documentation, and ultimately, we believe, toward the articulation and establishment of a graduate program with a concentration in preservation design. This is exactly the kind of magnetic force that the house now possesses for the school. And it has been rewarding to receive through the house a succession of gifts and contributions to our efforts in preservation design, to the restoration of the house, and to its continuing stewardship.”

After the renovation is complete, the home will be maintained for school purposes, chief among them a “living



Middle, Fay Jones' home office studio on the home's ground level. Above, repairs to supports on the home's ground level. (Photos by Russell Cothren)

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studio” in architectural history and preservation design. It could serve as housing for visiting Fay Jones School faculty. It likely will also be a space for small school gatherings, such as meetings, receptions or dinners.

“We are very grateful to Cami and Janis for their devotion to the school, and for their commitment to the lives of the next generation of architects, landscape architects and interior designers who will benefit from their experience of the Jones house,” MacKeith said.

Renewed Interest in Jones’ Work

The opening of Crystal Bridges Museum of American Art in Bentonville in November 2011 has brought attention to architecture and a renewed interest in Fay Jones’ work, Herman said. Alice Walton, the daughter of Sam and Helen Walton, financed the museum project.

Jones had worked professionally for the Walton family over the years. In the late 1950s, he had designed a home for Sam and Helen Walton in Bentonville. After that home was destroyed by fire in 1973, they rebuilt their home with some design modifications by Jones. Jones also designed a home for Alice Walton in Lowell in the early 1980s.

Once the museum relocated and reassembled the Bachman-Wilson House in 2015, there was a renewed focus on the relationship between its architect, Frank Lloyd Wright, and Fay Jones. Jones was a protégé of Wright and a Taliesin Fellow.

The focus on architecture by Crystal Bridges became part of “an incentive to reconsider Jones’ work,” Herman said. Fay Jones School students and professors also worked with Crystal Bridges to create the Welcome Pavilion for the Wright-designed house, and an interpretive display about Wright’s residential work.

Similarly, it’s significant that the university and school have accepted this gift from the Jones daughters. Another home designed by Fay Jones, the Fletcher House in east Fayetteville, burned in June 2017. In light of that, the preservation of the Jones family home and others becomes even more important. It lays bare the fact that Jones’ residential designs are finite – with nearly 30 in Northwest Arkansas.

“I think it’s remarkable. I think it’s a tremendous leap of faith that the university has agreed to steward this house, especially since it’s not directly on campus and it is and will continue to be a draw on financial resources. It does require maintenance,” Herman said.

“But the legacy of its designer, relative to the school, is undeniable – and very important. If we didn’t do it, who would?”



Clockwise from top right: The balcony on the east side of the home. This pencil sharpener remains on the wall of the Jones daughters’ childhood bedroom. A skylight is positioned next to the living room fireplace chimney. Carpeting on the second floor is being removed to reveal the original oak flooring. (All photos by Russell Cothren)

Essay collection illuminates life and career of Fay Jones

Have you ever wondered what it was like to be a client of Fay Jones as he designed a home for you? How about working alongside him in his architecture firm? These and many other stories and memories are shared in the recently published book *Shadow Patterns: Reflections on Fay Jones and His Architecture*.

Until now, the only major publication about Jones was a monograph of Jones’ architecture, published in 1992 by the American Institute of Architects, with Robert Ivy as editor. That volume highlighted various projects completed to that time, with descriptions and many drawings and photographs of each.

With somewhat fortuitous timing, *Shadow Patterns* was published during the 70th anniversary celebration of the school that bears Jones’ name. This collection of 15 essays provides a broader, deeper and richer view of the man and the architect.

Jeff Shannon spent more than five years working on the collection. Shannon (B.Arch. ’70) served as dean of the Fay Jones School for 13 years and has taught classes since 1979. He is executive editor and founder of the publishing collaboration between the school and the University of Arkansas Press, which began in 2009, the year the school was named for Jones.

“There was little if anything that really talked about Fay as both an architect and a person,” Shannon said of the impetus for this work. “The idea was to assemble an array of people who had experience – direct or indirect – with Fay or Fay’s work, and whose essays would broaden the impression of Fay as a person as well as an architect.”

In 2000, the AIA named Jones as one of the country’s “10 most influential living architects” and ranked his masterwork, Thorncrown Chapel, as the fourth best building by an American architect in the 20th century.

“For a major figure of the 20th century – to have so little known about him personally as well as professionally, such as how his office operated – it seemed an obvious point of departure for collecting people who are still around who had great stories to tell,” Shannon said.

The 172-page volume includes 15 chapters, with an introduction by Ivy. As editor, Shannon rounded up the contributors, knowing the basics of the stories they’d tell and topics they’d cover.

David Buege and Shannon wrote in the first chapter about the influence of Fayetteville – which the poet Miller Williams called a “tree-thick mountain town” – on Jones and his work. They noted the visit to town by Frank Lloyd Wright, when the architect looked at the Jones family’s home and pointed out Jones’ penchant for verticality, while Wright was known for horizontality, which was part of the Prairie School style. Shannon learned from David McKee, an architect who practiced with Jones, that Jones took that exchange with Wright as Wright encouraging him to find his own way, his own voice, with a style tied to the trees and hills of the Ozark landscape.

“While Fay rightfully noted the impact of Frank Lloyd

Wright’s principles – and the influence on his work as a kind of tipping point in his work – they could not have been more different,” Shannon said, with Jones being humble compared to the more arrogant Wright.

Jones was known as a teller of stories and jokes, Shannon said. “And he was just a delightful person to be around.”

In his essay, Greg Herman explored Jones’ early work, including that completed while he was still a student in architecture school. John Womack (B.Arch. ’74) wrote about working as an architect with Jones for 10 years from 1973 to 1983, during which time Jones had a heart attack.

Scholars who took academic and analytical looks at Jones’ work include Robert McCarter, Richard Longstreth, Karen Cordes Spence (B.Arch. ’87) and Ethel Goodstein-Murphree, associate dean and professor of architecture in the Fay Jones School. Another essay is from James Cramer, who was head of the AIA when Jones received his Gold Medal in 1990. The architects and educators Dale Mulfinger and Juhani Pallasmaa also contributed, as did Steve Sheppard, a law professor.

Roy Reed, the former *New York Times* reporter and journalism professor, and Tom Lutz, a former writer for the television show *Hee Haw*, wrote from their perspectives as clients and friends of Jones. And Ellen Gilchrist, the writer, explained why she enjoyed living in a Jones home on Mount Sequoyah, but didn’t shy away from exposing the leaks, mold and other problems she inherited with the house. Lutz and Reed have both died since the book’s completion.

The last chapter is a 20-image photo essay from Timothy Hursley, with commentary by Peter MacKeith, dean of the Fay Jones School.

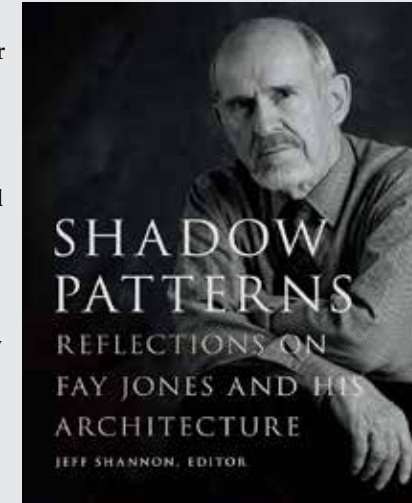
“It just seemed to me that there were a lot of missing stories out there from people of various ages, with stories to tell about Fay. And it seemed like it was time to get those stories in while they still existed,” Shannon said.

Brian Poepsel (B.Arch. ’09) was charged with finding and getting permissions for the many images in the book. A good portion of those images – photographs and architectural renderings – come from the Arkansas Architectural Archives in Special Collections at University of Arkansas Libraries. Hursley – the photographer long based in Little Rock who first photographed Jones’ work in 1980 while on vacation in Arkansas – also supplied many photographs.

The book is dedicated to Don and Ellen Edmondson, who, among other acts of generosity, made the gift to the University of Arkansas to have the school named in Jones’ honor.

Since its publication, the essay collection has received the 2017 Award of Excellence for a Book from the Southeastern Society of Architectural Historians, as well as the 2017 Ned Shank Award for Outstanding Preservation Publication from Preserve Arkansas.

— Text Michelle Parks





Cami Jones and Janis Jones wanted to remember their mother, Gus Jones, in a meaningful way.

The Fay Jones School already bears the name of their father. So, through a generous gift from the sisters, the school recently dedicated the large conference room on the fourth floor of the Steven L. Anderson Design Center in honor of their mother.

On Oct. 26, 2017, about 65 friends, alumni, faculty and staff, with members of the University of Arkansas leadership, gathered in the conference room next to the Sky Terrace to remember Gus and to celebrate the official naming of the space as the Mary Elizabeth "Gus" Jones Conference Room. They joined Cami Jones, who lives in Austin, Texas, and Janis Jones, who lives in St. Louis, Missouri.

A bronze plaque noting the gift and dedication was unveiled during the ceremony. As a part of the celebration, guests were asked to share stories and remembrances about Gus. In addition, Dean Peter MacKeith unveiled the rendering of a new conference table designed especially for the room by Marlon Blackwell. Blackwell, the Fayetteville-based architect, holds the E. Fay Jones Chair in Architecture in the school. Fletcher Cox, an artist in Mississippi, will construct the table from the wood of two oak trees removed during the construction of the design center addition to Vol Walker Hall. Cox used this same wood to construct the existing tableau featured prominently on the first floor of the building.

This conference room naming is among several new chairs, endowed funds and naming opportunities that have been established through recent fundraising success for the Fay Jones School. In fact, for the third straight year, the school has surpassed its yearly fundraising goal in its quest to meet its final Campaign Arkansas goal of \$71 million by 2020.

The Cyrus A. and Martha Sutherland Endowed Chair in Preservation Design was established with \$1 million (from an overall \$2 million testamentary gift) from Ted (B.Arch. '81) and Leslie Belden (B.Arch. '79). The purpose of this endowment is "to attract and recruit highly qualified individuals to the position of chair, supplement University support for outstanding faculty, and to provide the holder with the resources to continue and further the scholar's contributions to teaching, research and public service." This includes leadership in preservation design education, a mission of teaching, research and community engagement in practice, and the ability to critically re-imagine the place and potential of historic places as an intrinsic element of contemporary design practice. This endowed chair also will help lead one of the school's newly proposed graduate programs in Preservation Design.

The Herbert K. Fowler Endowed Chair in Architecture and Urban Design was established with a \$1 million testamentary gift from James (B.Arch. '68) and Mary Alice Van Sickle (MA '68) to "to attract and recruit highly qualified individuals to the position

of chair, supplement University support for outstanding faculty, and to provide the holder with the resources to continue and further the scholar's contributions to teaching, research and public service." This also includes leadership in architecture and urban design, a mission of teaching, research and community engagement in practice, and the ability to critically imagine resiliency and sustainability design as an intrinsic element of contemporary design practice. The Van Sickle also established the James R. and Mary Alice Van Sickle Endowed Scholarships in Architecture and Urban Design through a second gift of \$1 million. Together, these two funds will serve as the financial foundation for another one of the school's newly proposed graduate programs in Resiliency Design.

After the initial three-year silent phase of the University of Arkansas' Campaign Arkansas, the public phase of Campaign Arkansas, which began in September 2016, continues to seek financial support for four primary areas of need: student support, faculty support, program support and capital support. More specifically, needs of the school include funds for student scholarships, faculty research, graduate stipends, study abroad and the school's public lecture series. In addition, the school also continues to seek support for both of its two community outreach centers, the U of A Community Design Center and Garvan Woodland Gardens, the school's 210-acre botanical garden in Hot Springs.

Beginning in fall 2018, a one-year, post-professional master's degree will be offered for the first time in the school's 71-year history (pending program approval by the U of A Board of Trustees). This studio-based, graduate program will begin by offering two concentrations: one in Resiliency Design and another in Retail and Hospitality Design. Three other proposed areas of concentration will be gradually phased in to the curriculum. Those include Wood and Timber Design, Healthcare and Aging Design, and Preservation Design. Fundraising for each of the five concentrations is already well underway and will actively continue with the goal of complete financial self-sufficiency for each in five years.

In fiscal year 2015, the school surpassed its goal of about \$1.29 million by 52 percent with more than \$1.9 million. The school continued to experience significant fundraising success in 2016 by beating its own \$3.75 million goal with a final number of \$4.1 million – about 10 percent over goal. Finally, in fiscal year 2017, the school went 21 percent over its \$7.2 million goal with an ending number of \$8.77 million. The goal for fiscal year 2018 is a little more than \$8.94 million.

For more information regarding any of these particular initiatives, opportunities to make an impact through financial support of the Fay Jones School, estate planning, planned giving or Campaign Arkansas, please contact Mary Purvis, director of development, at mpurvis@uark.edu or 479-575-7384.



Above, Cami Jones hugs her former neighbor Virginia McAllister after the conference room dedication. Opposite page, clockwise from top left, attendees included Glenn Parsons, Martha Sutherland, with Ted and Leslie Belden; Dean Peter MacKeith, Janis Jones, Cami Jones and Ethel Goodstein-Murphree; Lonnie McAllister and his mother, Virginia McAllister; Catherine Wallack, Janis Jones, Cami Jones and Ellen Compton; and Martha Sutherland with Jonathan Formanek. The center image shows the design by Marlon Blackwell for a new conference table.

Fundraising Success Continues for School

Text **Mary Purvis**
Photography **Whit Pruitt**



2017 Fay Jones Alumni Design Awards

Text **Shawnya Meyers**
Image **Timothy Hursley**

Alumni from Polk Stanley Wilcox Architects of Little Rock received an Honor Award for Architecture, the highest award in the 2017 awards competition, for Riggs CAT Headquarters, located in Little Rock. The design team included Reese Rowland (B.Arch. '90), Cindy Pruitt (B.Arch. '95), David Porter (B.Arch. '82) and Josh Newton (B.Arch. '02).



Photos by Timothy Hursley

Designs for residential, educational, outdoor, commercial, medical, office, historic, exhibition, recreational and public urban spaces were among 32 vying for recognition in the 2017 Fay Jones Alumni Design Awards competition.



Reese Rowland (B.Arch. '90), **Cindy Pruitt** (B.Arch. '95), **David Porter** (B.Arch. '82) and **Josh Newton** (B.Arch. '02)
Project Title:
Riggs CAT Headquarters
Honor Award for Architecture

The new headquarters of a family owned, statewide Caterpillar (CAT) representative replaced a 50-year-old building with a light-filled, expressive structure overlooking the operations. The project reflects the branding, quality and technical prowess of the world-renowned manufacturer of heavy equipment. Subtle inspiration was drawn from CAT equipment, from abstract arm booms to wheel tracks dug into the earth. The lobby is both a showroom and a reception space to host clients, allowing a glimpse into critical operations.

"The mission and purpose of the building are capitalized upon to create an exciting environment that fully integrates interior design and the architecture," the jury said. "It is holistically conceived and consistently detailed inside and out."

The design team is with Polk Stanley Wilcox Architects in Little Rock.



Photos by Timothy Hursley

Chris Baribeau (B.Arch. '03), **Suzana Annable** (B.Arch. '12), **Michael Pope** (B.Arch. '10) and **Philip Rusk** (B.Arch. '03)
Project Title:
Dogwoodtrot House
Merit Award for Architecture

This 4,290-square-foot home is a synthesis of the strong vernacular typology of a dogtrot house and the woodland hillside site to create a modern model for a suburban home. The heavily sloped site embraces two embedded wings of brick and glass with a playful mass timber bridge clad in vertical redwood. The redwood wraps the underbelly of the bridge and is the tableau for a constructed constellation of ephemeral lighting that creates an inviting entry terrace.

"This is an interesting design solution, well detailed and crafted, that draws upon regional form," the jury said. "The outdoor space becomes the heart of the house and provides a powerful frame to the landscape."

The design team is with Modus Studio in Fayetteville.



Photo by Mike Sinclair

Chris Baribeau (B.Arch. '03), **Josh Siebert** (B.Arch. '02), **Jason Wright** (B.Arch. '04), **Jody Verser** (B.Arch. '10) and **Suzana Annable** (B.Arch. '12)
Project Title:
University of Arkansas Art + Design District: Sculpture Studio
Merit Award for Architecture

This project is the beginning of a new campus district. An existing warehouse became a stark, simple form transcending humble origins. The bright palette, purposeful use of daylight and sophisticated spaces for crafting various media are underscored by the use of plan and section to interconnect students between studios and galleries.

"The quality of light and use of natural light and the economy of means creates an ethereal environment for art studios. The sculpture studios will function beautifully over a long span of time," the jury noted.

The design team is with Modus Studio in Fayetteville.



Photo by Timothy Hursley



Photos by Juan Solano

Jaime Ortiz de Zevallos (B.Arch. '03)
Project Title:
House H
Honorable Mention for Architecture

The project is an exploration of the promenade, creating a composition between privacy and circulation while maintaining constant conversation with materials. The house was built completely in concrete and steel to express its structural characteristics and plasticity, allowing it to be molded into intertwining volumes creating voids that generate light and define the interior and exterior spaces.

"This is a beautifully executed and crafted home with a spare and carefully considered material pallet," jury members said. "The home integrates the landscape and garden to create a strong indoor-outdoor relationship."

Zevallos is with Jaime Ortiz de Zevallos in Peru.



Photos by Aaron Kimberlin

Jonathan Boelkins (B.Arch. '04) and **Laura Cochran** (B.Arch. '16)
Project Title:
The Iconic and the Everyday
Honorable Mention for Exhibition Design

The project proposes an explicit condensed assertion of the contemporary presence and influence of Finnish design, industry and identity in the United States. The iconic images of architecture are organized and incorporated into four panels punctuating the sinuous rhythm of the installation cabinets and shelves. The everyday objects of Finnish design and manufacture are composed as both singular and serial displays of the actual things – available for both the eye and the hand.

"The form and detailing of display cases positions the exhibited objects as a power veil to the adjacent courtyard space," the jury said. "The exhibit cases are exquisitely detailed in conceptual alignment with the content."

The design team is with Jonathan Boelkins Architect in Fayetteville.



A Family Tradition

Three generations. Four family members. One shared lineage of proud University of Arkansas architecture graduates.

Bettina Lehovc

Pat Kelley Magruder graduated in 1957 from what was then the Department of Architecture in the J. William Fulbright College of Arts and Sciences. His son, Pat Magruder Jr., graduated from what is now the Fay Jones School of Architecture and Design in 1981, followed by his daughter, Holly Magruder, now King, in 1983. Pat Jr.'s younger son, Austin, graduated in 2015.

Holly is the only Magruder to leave the region, working for private firms and now the military in Jacksonville, Florida. The other three have continued the business Pat Sr. started in 1962, PKM Architects in West Memphis and Memphis, Tennessee.

The Magruders have nurtured other Fay Jones graduates along the way, carrying on the tradition of mentorship and collegiality they learned on the Hill.

"The school has given us the opportunity to know where we all come from, understand how to work together and share that with others," Austin said. "It's a great common bond."

Pat Magruder Sr., B.Arch. '57

Pat Sr. came to the university in 1950, just four years after the architecture program began. The Fort Smith native had been introduced to drafting classes in junior high, and found he had an interest in the buildings going up around him.

The Korean War took him away from school for several years, but he reentered in the spring semester of 1954. John Williams continued to head the department, and Fay Jones, who had been a student assistant the first time Magruder came to campus, was now a visiting professor.

Other visiting professors included Edward Durrell Stone, who designed the U of A Fine Arts Center in which the architecture program was then housed, and Frank Lloyd Wright. Herb Fowler joined the faculty in those years, Magruder recalled.

Williams was a gifted teacher, drawing out each student's potential and encouraging commitment toward their goals. "He would come directly to your drawing board desk and just spend time with you," Magruder recalled. "Out on the campus, anywhere he ran into you, he would take the time to talk with you – not just about architecture, but about your plans and goals. He was there with you and for you."

Magruder met his wife, Nita Hall (B.S.E. '56), on campus. His early career took the couple to Alexandria, Louisiana, and then West Memphis, where he opened PKM Architects.

Situated on the edge of a growing metropolis, West Memphis offered plentiful opportunities for a young architect, Magruder said. The firm designed schools, churches and commercial projects for the greater Eastern Arkansas area. As the firm grew, Magruder hired other architects to help him, providing employment for a steady stream of recent U of A graduates.

Magruder was thrilled when Pat Jr. showed an interest in architecture. His daughter's vocation was a surprise, as she had been thinking about pursuing law or medicine. He was glad to welcome her to the profession and pleased that Pat Jr.'s son, Austin, followed the same trajectory.

"We all enjoy architecture, and we all enjoy seeing people who have a need get it fulfilled through architecture," Pat Sr. said. "It's just fun to see something come up out of the ground and be there later on."

Pat Magruder Jr., B.Arch. '81

Pat Jr. started working for PKM Architects in high school. The draftsmen in his dad's office promptly named him "Little Pat," a name that stuck for many years.

Some of the same professors who had taught his father welcomed the younger Magruder to the U of A. "John Williams was a great mentor to me – always so lively and talkative and involved in what we were doing," Pat Jr. recalled.

In terms of design, Fay Jones was a great inspiration, Pat Jr. said. Jones was building Thorncrown Chapel at the time, and the class took trips to Eureka Springs to watch its progress. Murray Smart, the dean then, was another key mentor, Pat Jr. said.

The architecture program had moved to Vol Walker Hall in the late 1960s and become a School of Architecture in 1974. The landscape architecture program was added in 1976.

First-year students had their studios in the basement of Vol Walker, which filled with water when it rained.

"I certainly remember those days in the basement, when we were trying to get our final projects together, and the basement had four inches of water standing in it," Pat Jr. said. "The school kids have it much better now."

Pat Jr. joined his father at PKM Architects after graduation. Both men logged many miles on the road, designing horse tracks and dog tracks around the nation, as well as continuing local projects such as schools, medical centers and residential design.

Pat Sr. retired in 1994, and Pat Jr. took over the business. He welcomed his son Austin as a partner in 2015. Pat Jr. and his wife, Antzee, an artist, also have an older son, Grayson, 26, a mechanical engineer.

Holly Magruder King, B.Arch. '83

Holly Magruder King didn't plan to study architecture, but a chance meeting with Associate Dean Ernie Jacks during orientation convinced her to enroll in the pre-architecture program as a way to fulfill her liberal arts requirements.

Holly had worked in her dad's office the previous summer, giving her a head start in drafting classes that fall. She realized that, although she didn't possess the natural drawing skills her brother did, she had her own skill set to bring to the profession – organization and project management, space planning and

programming, and client relations.

Holly's best memories are of being in the studio with her two best friends, Carolyn Lindsey, now Polk, and Deana Lohnes. They were three of a handful of women in the program at the time.

The trio pledged the same sorority, Kappa Kappa Gamma, where their sorority sisters puzzled over the amount of time they spent on their design studio work. "We were the first in line at dinnertime, because we needed to be the first people to get out of there and back to the studio," Holly recalled.

Holly worked for her father during summers home from college, but moved to Mobile, Alabama, after graduation. She and her husband, Peter King, moved to Jacksonville in 1985. Holly worked in private practice with firms that focused mainly on campus building projects, such as KBJ Architects and Cannon Design. The Kings have two children, Hannah, 26, who works with the Northern Florida chapter of the Urban Land Institute, and Leo, 23, a mechanical engineering student at the University of Alabama.

Holly joined Naval Facilities Engineering Command (NAVFAC) Southeast in Jacksonville in 2009. She heads a team of 10 architects and engineers who coordinate design projects on Navy bases from South Carolina to Florida and Texas. The team oversees projects designed by other architecture/engineering firms and also designs some projects in-house.

"The mission is to build and repair the facilities that our fighters and their families need," Holly said. "It's not just buildings, but other infrastructure such as piers and runways. It's an interesting work environment – and it's different. We are both the client and the architect, which allows us to be wholly vested in the projects that we do."

Austin Hall Magruder, B.Arch. '15

Austin Magruder knew from an early age that he wanted to follow his father, grandfather and aunt into architecture. "This is where my skill set is. I enjoyed the arts, I liked drawing, and my mind worked in that way," he said.

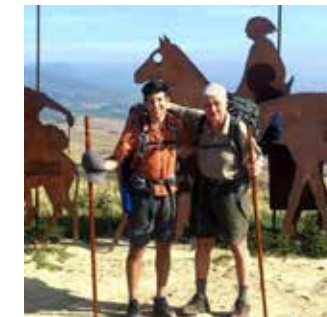
Austin spent his freshman year in the same flooded basement his father had survived. In his second and third years, architecture students moved across campus to the Old Field House while Vol Walker Hall was renovated and the Steven L. Anderson Design Center added.

"Those years were really fun. We had the whole school in one big space," Austin remembered. "There was constant energy in that building, with a lot of interaction between the different year levels and classes and professors and critiques."

Austin spent the first semester of his fourth year at the U of A Rome Center, returning in spring 2014 to the newly renovated home of the Fay Jones School. He served an internship under Steve Luoni at the U of A Community Design Center and worked for Marc Manack in his private practice. Another key mentor was his academic advisor, David Buege.

After graduation, Austin returned to West Memphis and formed a partnership with Pat Jr., adding real estate development to the family's business and opening a second office in downtown Memphis. They also continue client work, designing health care facilities, dental clinics, churches, houses and more.

"The business changes with time. It's the same, but it's different," Austin said. "The core of it is that you're working with your family. A lot of people don't have that privilege. I honor that and appreciate that every day."



Top, three generations of the Magruder family at a recent family gathering – clockwise from top left, Holly Magruder King, Pat Magruder Jr., Pat Magruder Sr. and Austin Magruder. Middle left, Austin and Pat Sr. on a trip to Spain. Middle right, Pat Jr., Holly and Austin. Bottom, Pat Jr., Austin and Pat Sr. at Austin's graduation from the Fay Jones School in 2015. (Photos courtesy of the Magruder family)

ALUMNI NEWS—

'70s

Steve Kinzler (B.Arch. '73) is a founding partner and current president of Polk Stanley Wilcox Architects. Founded 40 years ago, the firm has offices in both Fayetteville and Little Rock with a total staff of 47. Over the past 43 years, Kinzler's design experience has covered most building types, but has been primarily focused on healthcare and higher education. As president of the firm's Little Rock office, he represents a talented partnership and staff that has led the firm and its clients to receive regional and national recognition for ecological design excellence through more than 100 project and firm awards. These honors include four AIA national design awards, five American Architecture Awards, and a national U.S. Green Building Council Interior Design Firm (Midsize) of the Year Award. In 2016, the firm was ranked No. 41 in *Architect* magazine's "Architect 50" ranking of top U.S. design firms. Kinzler also received a Graduate Diploma in 1974 from the Architectural Association in London. In 2002, he became the first member and co-founder of the USGBC Arkansas Chapter, which was the 13th in the country at the time. He has served as president of the Fay Jones School's Dean's Circle since 2003. In 2005, *Arkansas Business* named him as "Business Executive of the Year." In 2010, the AIA Arkansas Chapter awarded him the Fay Jones Gold Medal Award. He received a 2017 Distinguished Service Award from the Fay Jones School (see p. 19). This distinction is awarded annually in recognition of a recipient's significant contributions to the students and resources of the Fay Jones School, the university and the community. His primary role at the firm today, in addition to project manager, is supporting the firm's partners and staff in "telling clients' stories" through their designs for the built environment.

The late **Wallace Caradine Jr.** (B.Arch. '74) was given a 2017 Distinguished Alumni Award from the Fay Jones School (see p. 19). This distinction is awarded annually in recognition of an alumnus or alumna for significant contributions to the architecture and design culture locally, regionally, nationally and internationally. Caradine was the first African-American graduate of the Fay Jones School, a founding principal at Woods Caradine Architects and later Caradine Companies, and founder of the Arkansas Chapter of the National Association of Minority Contractors.

Mary Lee Shipp (B.S.H.E. '76) received a 2017 Distinguished Service Award from the Fay Jones School (see p. 19). This distinction is awarded annually in recognition of a recipient's significant contributions to the students and resources of the Fay Jones School, the university and the community. Shipp was instrumental in bringing the interior design

program into the school.

Leslie (B.Arch. '79) and **Ted Belden** (B.Arch. '81) received 2017 Distinguished Service Awards from the Fay Jones School (see p. 19). This distinction is awarded annually in recognition of a recipient's significant contributions to the students and resources of the Fay Jones School, the university and the community. The Beldens are former co-chairs of the school's Campaign Arkansas committee, longtime supporters of the school and Dean's Circle members. The couple also received 2017 Distinguished Alumni Awards from the school. This distinction is awarded annually in recognition of an alumnus or alumna for significant contributions to the architecture and design culture locally, regionally, nationally and internationally.

'80s

Brad Shapiro (B.Arch. '85) is president of Shapiro & Company Architects Inc. in Memphis, Tennessee, where he primarily focuses on establishing company culture, directing design, and business development. Each project is an educational advancement because each client and family has its own unique perspectives, ideas and lifestyles. One recent project was a private



Forum Flats in Memphis (rendering)



Lake house in Montreal (rendering)

lake house in Montreal, Canada, which incorporated indigenous material into both the interior and exterior of the 7,500-square-foot project. Another current project is Forum Flats, a 200-unit apartment complex located near the FedEx Forum in downtown Memphis. Although these are affordable, rent-restricted apartments, the interior and exterior finishes are market rate quality.

Harrison O. French III (B.Arch. '86) is the founder and CEO of Harrison French & Associates, based in Bentonville. He started the firm in 1990 and has led its growth from a solo practice to rank among the largest architectural and engineering firms in Arkansas. In 1994, he was presented with an opportunity to provide architectural consulting services to Wal-Mart Stores Inc., which would ultimately change the course of the

firm. Through his leadership, this opportunity grew into a 24-year client relationship and served as a catalyst to present-day HFA. The firm now operates offices in Boston, Massachusetts; Fort Worth, Texas; and Mexico City, Mexico. A recent project of urban redevelopment is the adaptive reuse of



Farmers Exchange. Photo by Melissa L. Jones



HFA Corporate Office. Photo by Don Shreve Photography

the firm's corporate office in Bentonville. The 45,000-square-foot former building supply store was transformed into a vibrant LEED Certified Gold-CI office building. It features an open layout for a collaborative work environment, and new south exterior windows provide natural light into the studio space. The project was awarded two Silver Excellence in Design Awards from ASID South Central (for adaptive reuse and custom detail) and a Sustainability Award from the Fayetteville Chamber of Commerce, all in 2015. A passion for urban revitalization and an entrepreneurial spirit led to his own investment in the redevelopment of downtown Bentonville. This conviction in urban design inspired him to develop the Bentonville Merchant District and Merchant Building in central Bentonville. Part of this is a recent project, the adaptive reuse of the 1939 Farmers Exchange, which became the new headquarters for RevUnit. Many portions of the original 6,931-square-foot building were saved and repurposed, such as the exterior green shutters, which became the barn doors, and the old raised floor joists that became the new doors and trim. Because supporting the development of the architecture profession is important to French, he funded the Designing with Technology Scholarship for architecture and interior design students in the Fay Jones School.

'90s

J. Scott Sallis (B.Arch. '91) is principal architect with Dalrymple | Sallis Architecture, in Pensacola, Florida, where he focuses on commercial and



DSGoGo Offices. Photos by Greg Riegler



DSGoGo Offices, interior



Catalyst Offices

to expose handmade wood trusses original to the building. The project received a 2016 Merit Award of Excellence for Interior Architecture by AIA Northwest Florida and was first runner-up for Best New Development in the 2016 NAIOP Northwest Florida Awards. Another Pensacola project is the Catalyst Offices, an interior tenant build-out in an existing 1940s office building. This 6,935-square-foot project involved demolition of the majority of the existing floor area to create new office, conference and collaboration spaces for a healthcare real estate development. The design exposed the original wood floor and heart pine structural elements. An Arkansas project in Elkins is the Triple E Residence, a 3,600-square-foot, contemporary, three-bedroom home on a rural site. Wood siding and river stone incorporated local elements into a modern design. Sallis is president-elect of AIA Northwest Florida.

Julie K. Chambers (B.Arch. '99) is a senior project architect for deMx architecture in Fayetteville, where she focuses on new and remodel, commercial, civic, education and residential projects. She is overseeing

residential projects. A recent project is the DSGoGo Offices in downtown Pensacola's historic district. The structure, originally a World War II-era grocery, now houses the offices of Dalrymple | Sallis Architecture and a real estate agency. The 2,000-square-foot project modernized the interior and exterior, while adding new office space in the rear. Three existing ceilings were removed

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project construction for Paschal Heat, Air & Geothermal's 43,000-square-foot building in Tontitown, which is the juxtaposition of a modern business office and traditional warehouse workspace. The office interior will satisfy the demanding technological and staff needs of the company,



Modern 1540. Photos by Seth Spradlin



Paschal Heat, Air & Geothermal

provide ample access to the outdoors and will be reconfigurable as the staff and technology change. She was the project architect for Modern 1540, a 15,000-square-foot remodeled upscale apartment project that opened in August 2017 in Fayetteville. Another project is a historic remodel for a 4,000-square-foot commercial property in downtown Fayetteville. There will be a multi-phased structural rehabilitation of the existing load-bearing masonry structure and the wood-framed roof. Chambers joined deMx architecture in 2016 after becoming one of the first LEED APs in Arkansas, working as LEED administrator for several LEED projects, including two LEED Silver, one LEED Gold and a LEED Platinum.

'00s

Jessica Lewallen (B.Arch. '00) is an architect and project manager with Polk Stanley Wilcox Architects in Fayetteville. A recent project is the Skylight Cinema movie theater and mixed-use building a few blocks from the downtown Bentonville square. The 15,761-square-foot theater, which opened in November 2017, has two large theaters that can be combined into a single mega theater, four smaller



Skylight Cinema movie theater (rendering)



Mixed-use building (rendering)

theaters, a full bar and kitchen. The 16,230-square-foot mixed-use space will have a retail center on the ground floor, with offices on the second and third floors. She is also working on some tenant finish projects at the Massey Building in Bentonville.

Sarah (Broaddrick) McElroy (B.Arch. '01) is a project architect with deMx architecture in Fayetteville. A recent project was working on historic preservation renovations to the Lawrence County Courthouse, a 21,700-square-foot mid-century modern structure in Walnut Ridge. A current project is the design of a 5,000-square-foot custom, modern residence in University Heights in Fayetteville, with exterior views set toward the rear of the property for



Lawrence County Courthouse. Photo by Sarah McElroy



First United Presbyterian Church. Rendering by Fennel Purifoy Architects

views of Razorback Stadium. With Fennel Purifoy Architects as the architect of record, she's working on the First United Presbyterian Church complex expansion and renovations in Fayetteville. The design features a covered walk, drop off and congregation space, as well as updating the existing narthex, choir room and exterior courtyard. The interior renovations of the church will incorporate the existing space with modern features while taking close account of the mid-century modern design. She also collaborated on a Huntsville barn-wrapping project with the deMx team, and she is learning and implementing the Delttek Ajera software in the office.

Kyle L. Cook (B.Arch. '02) is president and principal architect of Brackett-Krennerich Architects in Jonesboro, where he works as the managing partner and a project architect. A current project is the new Blessed Sacrament Catholic Church, which will serve as the new parish home in Jonesboro. The 14,000-square-foot building was designed in a neo-classical style with heavy use of cast stone elements and the traditional cruciform parti. The interior focuses on large stained glass at the nave, and intricate trim work is spread throughout.



Blessed Sacrament Catholic Church (rendering)



Paragould Medical Park. Photo by Brackett-Krennerich Architects

Another project is the 60,000-square-foot Paragould Medical Park facility, which houses seven independent medical departments from two collaborating medical groups. The facility consists of glass entryways defined by composite metal panel frames and full-height glass curtain walls, and the interior continues a theme of linear movement and sense of place. Cook is secretary of the AIA Arkansas Executive Committee Board and was chair of the 2017 AIA Arkansas State Convention.

J. B. Mullins (B.Arch. '02) is an associate principal at Polk Stanley Wilcox Architects in Little Rock, where he works in project management and design. One project was the Arkansas Public Health Laboratory in Little Rock. His firm partnered with a national lab planner on the 80,000-square-foot laboratory, which is functional, flexible, comfortable and healthy, and it will allow scientific and technical advances to be adaptable for decades. The design aesthetic reflects the modern heritage of the entire Arkansas Department of Health campus. It received an AIA Arkansas Honor Award and was selected for the AIA



Arkansas Public Health Laboratory. Photo by Timothy Hursley



White River Cabin (model)



Murphy Oil Corporation Headquarters. Photo by Timothy Hursley

Arkansas Members' Choice Award, both in 2008. A conceptual project is a 375-square-foot cabin designed as a weekend getaway on the banks of the White River in Eureka Springs. A small bathroom anchors the structure as the cabin is lifted up on a light steel frame and the bank of the river slopes away. A cantilevered deck leaves guests suspended 15 above ground among thick river cane. It received an AIA Arkansas Citation Award. A recent project is the Murphy Oil Corporation Headquarters in El Dorado. The new 88,000-square-foot project was conceived as a physical representation of the technological prowess of the company through a layering of crisp lines, forms, honest materials and machine precision detailing. A two-story glass cube welcome pavilion connects to the neighborhood and nearby town square storefronts. A dark zinc ribbon wraps across the top creating a portal to the world, while climbing the five-story office wing's circulation core, marking the flow of oil and its importance to the place. Mullins recently received an FAA Part 107 Airman license for the commercial operation of small unmanned aerial systems/drones and is in the process of employing drones for aerial project photography and building inspection for clients.

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Brian Wells (B.Arch. '02) is a project architect at Harrison French & Associates (HFA) in Bentonville, where he focuses on regional projects. He previously worked at firms in Springfield, Missouri (GHN Architects Engineers and Butler Rosenbury & Partners), gaining experience with various civic buildings and hotel projects, before joining HFA in 2010. He is working on several projects for Premier Dermatology, a repeat client, including renovating a former bank building for a Bella Vista office.

The drive-through was demolished to make room for a 3,200-square-foot addition, which provided an additional six exam rooms, two restrooms, a clean room and two charting areas. Other Premier Dermatology projects include a 4,500-square-foot satellite clinic in Fayetteville that offers a generous waiting room and reception area that takes advantage of the existing large windows,

and a 2,800-square-foot addition to house spa services at the Bentonville main office. Another recent project was the adaptive reuse of the 6,900-square-foot Farmers Exchange building in downtown Bentonville, which now houses a tech company. This design team also included **Lori Filbeck** (B.Arch. '05) and **Alicia Wilgus** (B.I.D. '02). The building reflects the history of its former life



Farmers Exchange. Photo by Thomas Merritt



Premier Dermatology Bella Vista. Photo by Melissa L. Jones



Premier Dermatology Fayetteville. Photo by Melissa L. Jones

by reusing existing features – wood shutters were repurposed as barn doors, brick walls and rafters were exposed, and roof boards maintained their original painted signage.

Sara Baker (B.I.D. '03) is a program administrator at Harrison French & Associates in Bentonville. She is the intermediary between HFA, its clients and the jurisdictions in which the firm works – which involves presentations to city officials and planning commissions. She was appointed to the Construction Board of Adjustments and Appeals for the city of Fayetteville in 2017, and she completed her graduate CORE business certification through Harvard Business School. She also volunteers in the community, supporting organizations such as Dress for Success, the Children's Advocacy Center of Benton County, and 7 Hills Homeless Center in Fayetteville.

Jonathan Opitz (B.Arch. '03) is a principal at AMR Architects in Little Rock. A recent project is the Conway Block Plant, a complete renovation of an abandoned masonry manu-facturing complex in downtown Conway. Led by Salter Properties



Conway Block Plant (rendering)



Arkansas Supreme Court Justice Building (rendering)



Artisan on Collins (rendering)

new offices, allowing all employees to be back under the same roof. This was a joint project with Brackett-Krennerich Architects, and the project

Development, this will become a 30,000-square-foot start-up incubator and maker space. The project team included Opitz, **Jamie Borg** (B.Arch. '96) and **Kyle Heflin** (B.Arch. '15). Another project is the renovation and addition for the Arkansas Supreme Court Justice Building. Two new wings will house a new learning center and

team also included **Frank Barksdale** (B.Arch. '83), **Kyle Cook** (B.Arch. '03) and **Kyle Heflin** (B.Arch. '15). Another project is the Artisan on Collins, a new mixed-use apartment building in the East Village of Little Rock. Designed to help add density to the growing area, it will be the first new construction of multi-family housing in that part of town in decades. The project team also included **James Sullivan** (B.Arch. '07) and **Kyle Heflin** (B.Arch. '15). Opitz has a passion for elevating the architect's role in shaping community policy and enriching the human experience. He has been a guiding voice in Little Rock through his work with AMR Architects, the Architecture and Design Network, StudioMain, and the AIA at the section, state and regional levels. Opitz was the recipient of the 2017 AIA Young Architect Award (among 14 nationally) and was named to *Arkansas Business*' 2017 "40 Under 40" list of intriguing business and political leaders.

Sarah (Menyhart) Bennings (B.Arch. '04) is a senior associate and project architect with Polk Stanley Wilcox Architects in Little Rock. She manages the design, production and construction administration services for some of the firm's most complicated projects, and has been instrumental in much of the firm's campus and master planning work. She also holds a Master of Urban Design from Washington University in St. Louis. A recent project is the Market Square South at Hendrix College in Conway, a 31,000-square-foot mixed-use facility

that includes retail and restaurant space on the ground floor and a residence hall on the upper two floors. It was recognized with a national Brick in Architecture Award – Gold by the Brick Industry Association. Another recent project is the 80,000-square-foot Residence Hall and Student Life Center at the Arkansas School for Mathematics,



Market Square South. Photo by Ken West Photography



Residence Hall and Student Life Center. Photo by Timothy Hursley



Southwest Little Rock High School (rendering)

including a glass-enclosed dining pavilion and media center. This received a Silver Excellence in Design Award from ASID South Central and a Merit Award for Architecture in the 2015 Fay Jones Alumni Design Awards competition. Another current project is the new Southwest Little Rock High School, a 400,000-square-foot complex suited for 2,250 students. Housed on 60 acres, the project includes a three-story academic building, a 2,400-seat basketball arena and auxiliary gym, a two-story football field house and a full athletics complex. In her free time, Bennings volunteers with StudioMain, where she is able to use her urban design background to improve communities in and around Little Rock.

Jonathan Boelkins (B.Arch. '04) and **Laura Cochran** (B.Arch. '16) won an Honorable Mention for Exhibition Design for The Iconic and the Everyday, in Washington, D.C., in the 2017 Fay Jones Alumni Design Awards competition (see p. 52). The design team is with Jonathan Boelkins Architect of Fayetteville.

Patty (Watts) Opitz (B.Arch. '04) is a licensed senior associate staff architect at Polk Stanley Wilcox Architects in Little Rock. She is responsible for project production and coordination in all phases of a project from conception through

construction. She also assists with graphic design and marketing within the firm. In addition to commercial construction experience, she has considerable

experience in residential planning, including new residences, additions and renovations. A current project is Bank of the Ozarks' new 359,000-square-foot headquarters in Little Rock. Built over a single-level parking deck, the building was split



Donaghey Hall at Donaghey District. Photo by Ken West Photography

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into a four-story wing and a five-story wing, connected by an open atrium in the center. This is the first phase



Mosaic Church (rendering)

of a project that will eventually include other office components, plus mixed-use retail and restaurant spaces. A recent project is Donaghey Hall at Donaghey District, a 67,500-square-foot expansion of the University of Central Arkansas' campus across Donaghey Avenue in Conway. Donaghey Hall is a shared zone of academic facilities and student housing, along with community, retail and restaurant spaces, designed to be the starting point for the creation of a corridor of development along the street. Another project was renovating the interior and façade of Mosaic Church in Little Rock. The church repurposed a former Kmart store into a new, vibrant place of worship for a membership that represents more than 30 nations. The church has 35,000-square feet of space for worship, learning and outreach, which was designed in a refreshing and approachable aesthetic appropriate for its diverse community. Opitz is the current director of the AIA Arkansas board, an organization for which she assisted efforts to start a Diversity and Women in Architecture Committee. She is also the board director for the Architecture and Design Network. She is the marketing vice president of the Junior League of Little Rock board. In 2014, *Little Rock Soirée* named her among its "Women to Watch."

Stephen Faber (B.L.A. '05) is a landscape designer and development strategy leader for Stewart Inc., an architecture and engineering firm in Raleigh, North Carolina. He is involved with a number



Gateway Center (rendering)

of projects, from small commercial properties to urban development and master planning for cities, private developers and institutional clients. He works on every aspect of the design process, with an emphasis on identifying the project problem statement and critical success factors. He also

leads the effort to build strategic services focused on integrating real estate development expertise across much of the company's work, and he became a licensed real estate broker in 2016. One recent project is the Gateway Center, which will be a new master-planned urban infill development on the southern edge of Raleigh's central business district that will extend the city's urban core and create an innovative district incorporating progressive environmental principles. The 10-story structure is slated to be the first net energy positive high-rise building in the United States, producing more energy than it consumes. Faber is the vice chair of the Leadership Triangle alumni board and a roundtable committee member for the Urban Land Institute.

Brad Schuck (B.Arch. '08) is an architect with Gensler in Houston, Texas. He was promoted to associate this past year and became a licensed architect in Massachusetts. His multi-year effort with the 1.7 million-square-foot TechnipFMC project in Houston was named an Urban Land Institute finalist, won a *Building Design and Construction* silver award and the *Houston Chronicle* Landmark Award. The new corporate energy campus consolidates manufacturing, offices and amenities for thousands of employees who were spread across six locations in the Houston area. Other current projects include an adaptive



TechnipFMC, exterior. Photos by Ryan Gobuty



TechnipFMC, interior

reuse along Buffalo Bayou Park and a new Hewlett Packard Enterprise campus. Schuck was also

appointed to Gensler's firmwide Community Impact Steering Committee, representing the Houston, Austin and San Antonio offices.

Jason M. Boze (B.Arch. '09) is a program manager and project architect with Harrison French & Associates in Bentonville, where he manages staff, client relations, production schedules and overall production of deliverables to clients. He is designing the Farm(shed) House for his family. The four-bedroom, three-and-a-half-bath, multi-level house has a walkout basement. Sited on the edge of a dramatic slope, the house is oriented for optimal solar heating in winter, with large overhangs for shade in the summer. Large windows allow natural light and views across the 200-acre farm and the creek running through the middle. This single sloped metal shed roof and metal siding farmhouse emulates the vernacular single sloped sheds that are ubiquitous to the surrounding farms.



Farm(shed) House, interior perspective from kitchen (rendering)



Farm(shed) House, northwest perspective (rendering)

Sarah Bryant (B.L.A. '09) is the landscape architect of record for Harrison French & Associates in Bentonville. She works on the civil engineering team doing site design for commercial facilities and local projects, including site plans, grading plans, and landscape and irrigation plans. She also manages a portion of the civil team for two national clients. She is the landscape architect of record for the Helen R. Walton Children's Enrichment Center in Bentonville. Now under construction, the project will be a childcare facility with naturalistic playgrounds and landscaping. A recent project was a meal packing facility in Cave Springs for The Pack Shack, a nonprofit organization that provides meals to the disadvantaged in the area. This was a pro bono project by HFA to help the organization host meal pack parties. The design worked with the natural grade of the site while minimizing land disturbance to solve a multi-use parking issue, including the need for a truck dock and the ability to accommodate 100 or so people. In May 2016, she graduated magna cum laude from the Dallas

Theological Seminary with a Master of Arts in Christian Education.

'10s

Sam Annable (B.Arch. '12) is a project architect with Polk Stanley Wilcox Architects in Fayetteville.



Conceptual design for Northwest Arkansas church (rendering)



Project Neptune. Photo by Sam Annable

the building to fulfill the client's desire for a connection to the landscape. He is also working on a conceptual design for an 8,000-square-foot church in Northwest Arkansas. Annable works in all phases of design, from planning and programming to construction documents and administration. He received his architecture license in 2017.

Suzana (Christmann) Annable (B.Arch. '12) is an architect and project manager at Modus Studio in Fayetteville. While the firm works in various scales, she tends to focus on smaller scale projects such as residential, small commercial and civic projects. One project, now under construction, is the Tree House at Garvan Woodland Gardens in Hot Springs. The tree house is the first of three planned within the garden's Evans Children's Adventure



Tree House at Garvan Woodland Gardens (rendering)

His work ranges from small tenant infill projects to multi-level office buildings, such as Project Neptune in Rogers. This project is a 42,000-square-foot, two-level core and shell office building. The building has panoramic views from within, as well as covered patio spaces on each side of

Garden that will provide an interactive educational experience for children. The structure floats within a group of pines and oaks,

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bending easily between them, and playfully interprets important aspects of the surrounding Ouachita National Forest. A recent project is the Dogwoodtrot House in Fayetteville, built in 2016. This 4,290-square-foot home is a synthesis of the strong vernacular typology of a dogtrot house and the

woodland hillside site, which creates a modern model for a suburban home. The heavily sloped site embraces two embedded wings of brick and glass with a playful mass timber bridge clad



Dogwoodtrot House. Photo by Timothy Hursley



Cincinnati Creek Bridge (rendering)

in vertical redwood spanning across. This project won a Merit Award for Architecture in the 2017 Fay Jones Alumni Design Awards competition (see p. 52). An unbuilt work is the Cincinnati Creek Bridge in Summers. The design is for a private, 1,351-square-foot bridge to span the Cincinnati Creek near the Oklahoma border. The Corten steel-clad bridge also functions as a viewing platform and hunting cabin for the landowners. Annable received her architecture license in 2017.

Jillian (Jung) Ogden (ARSTBS '12) is a planner for the city of Gallatin, Tennessee. She reviews requests for variances, rezonings, annexations and public infrastructure acceptances, as well as site and master development plans for residential, commercial and industrial developments. She works alongside contractors, engineers and property owners to bring cohesive and complementary development throughout the town. She also performs site inspections to ensure new sites meet city code, and monitors and maintains the progress of the state-issued HOME Grant. She serves as the employee representative for the Historic District Commission and will be assisting in the update of the city's comprehensive plan over the next year. She received a Master of Urban Planning from the University of Kansas in 2015.

Stacey Trucks Rogers (B.I.D. '12) is a project manager for Harrison French & Associates in Bentonville. She is involved in the conceptual design of projects, budgeting and reviewing

construction documents before they are sent to the city jurisdiction for approval. Through Mabel Louise Designs, she provides design services to residential and commercial clients. She also taught organizational and design classes at Idaho State University in 2016.

Jenna Sanders (B.I.D. '13) is an interior designer at KKT Architects in Tulsa, Oklahoma. She works primarily on hospitality projects, including multi-family housing, spas, restaurants and corporate



Emerge Spa at River Spirit Casino Resort. Photos by Adam Murphy Photography



Emerge Spa at River Spirit Casino Resort

projects. Her skill focus is on conceptual design; furniture, fixtures and equipment; and 3D renderings. A recent project is the 7,160-square-foot Emerge Spa, a full-service spa and salon within River Spirit Casino Resort in Tulsa. Design highlights include a gradation mosaic wall

tile, LED-color changing chromotherapy showers and a custom backlit reception desk.

Tyler Jones (B.Arch. '14) is an urban designer for Gehl in San Francisco, California. As a designer, he has worked on a wide array of projects at varying scales, including Public Space Public Life surveys, streetscape and mobility design, master planning, research and communication design. A recent project is the master plan for Portoviejo, Ecuador. In the wake of the 2016 earthquake, the city of Portoviejo seized the opportunity to re-shape and reimagine its



Downtown Pittsburgh Public Realm Action Plan, streetlife design

urban core as a thriving, human-scale city. Another recent project is the downtown Pittsburgh public realm action plan and streetlife design for Liberty Avenue. As new industry brought growth and transportation, Jones worked with the city to map out a human-scale vision for the future. Designing a street life plan for Liberty Avenue helped to begin realizing this vision. Jones also is working on developing national urban design guidelines for Chile, which is growing quickly and making improvements to the public realm nationwide. Gehl is working with the Ministry of Housing and Urbanism to create guidelines to ensure the nation's investments cultivate a human-scale public realm.

Kelsey (Johnston) Mork (B.L.A. '14) is a historical landscape architect for the Alaska region of the National Park Service. She is a member of the Alaska Region's Cultural Resource team in a subgroup for Historic Structures and Cultural Landscapes that includes historical architects, historians and historical landscape architects. She primarily works on landscape preservation projects, including documenting Cultural Landscape Inventories, editing Cultural Landscape Reports and working closely with park staff and local communities.



Dredge at the Coal Creek Historic Mining District. Photos by Kelsey Mork



The Yukon River

From May through August, their field season, most of her workload consists of conducting site visits to evaluate a variety of landscapes for new cultural landscape inventory documentation, as well as updates to existing inventories. The fieldwork often takes her to remote areas of the Alaska wilderness and requires the use of bush planes, boats and

helicopters for access. She collects spatial data using Trimble GPS mapping and survey grade equipment, photographs and documents the area's landscape characteristics and collects research information from archives and other sources. Landscape characteristics can include natural systems and features, topography, vegetation, buildings and structures, archeology and cultural traditions. She recently visited the Coal Creek Historic Mining District on Yukon-Charley Rivers National Preserve in Coal Creek, Alaska, to prepare for its cultural landscape inventory update. She evaluated the existing conditions and determined the preserve's integrity during a visit to the 350-acre site that housed active gold and silver mining outfits from the 1890s to the 1980s. She also wrote *Historical Atlas of Seward, Alaska: Seward's Downtown District Through Historical Images and Maps*, which was published by the National Park Service in 2017. The atlas highlights the history of Seward from its founding in 1903 as an ice-free port that served as the railroad terminus to the Alaska Interior, to its present-day status as a tourist destination. The book covers the progression of the businesses, town needs, layout and circulation patterns, as well as the effects of the 1964 Good Friday earthquake and tsunami.

Meghan Johnson (B.I.D. '16) is an interior designer for Core Architects in Rogers, where she works on local commercial projects. She was previously an intern interior designer for Harrison French & Associates in Bentonville.

A recent project was the Farmers Exchange in Bentonville. The 6,931-square-foot building was converted into an open co-working office with a few private meeting rooms and a loft. It used industrial features left on the site, such as an old feed mixer and barn doors. Existing concrete floors were refinished, and wood beams that have been covered for years were exposed.



Farmers Exchange (rendering)

FACULTY/STAFF NEWS—

Noah Billig was named an Outstanding Mentor for 2016 by the Office of Nationally Competitive Awards at the University of Arkansas. Billig serves as Honors Program director for the Fay Jones School and as the planning minor co-chairman and co-advisor for the university. He presented a paper, “Evaluating generative process metrics used to study Istanbul informal settlements,” at the International Portland Urban Architecture Research Laboratory Conference: The Regenerative City in San Francisco in October 2016. A paper he co-authored with **Carl Smith** and **Kimball Erdman**, “Shaking hands with the landscape: drawing and perceptualist endeavor in a landscape architecture studio curriculum,” was presented at the Art of Architecture: Hand Drawing and Design conference at the University of Notre Dame in South Bend, Indiana, in September 2016 and at the Council of Educators in Landscape Architecture annual conference in Beijing in May 2017. Billig gave two presentations at the Environmental Design Research Association (EDRA) annual conference in Madison, Wisconsin, in spring 2017: “Moving beyond the informal settlement as dystopia and utopia” and “Making voices heard through a generative practice of land development.” He was an instructor for the Fay Jones School’s Design Camp for high school students in Fayetteville and at Garvan Woodland Gardens in Hot Springs in June 2017 (see p. 6). He helped lead the U.S. Department of Transportation’s Every Place Counts Design Challenge in Minneapolis/St. Paul in July 2016 and the Tactical Urbanism Workshop for the city of Fayetteville and Street Plans Collaborative in November 2016. Billig served as an advisory committee member for the International Urban Planning and Environment Association in 2016. He was a peer-reviewed journal referee for *Landscape Research Record* and *Landscape Journal* and a conference reviewer for the Council of Educators in Landscape Architecture and EDRA. He received a \$2,700 studio grant from the city of Little Rock to fund landscape architecture studio designs for a new park adjacent to U.S. 630 in Little Rock.

Marlon Blackwell’s Fayetteville-based firm received a 2017 American Architecture Award for its design of the Harvey Pediatric Clinic in Rogers from The Chicago Athenaeum: Museum of Architecture and Design and The European Centre for Architecture Art Design and Urban Studies. The project also received a 2017 Healthcare Design Award from the American Institute of Architecture Academy of Architecture for Health, a 2017 Gulf States AIA Merit Award and a 2017 PLAN Award in the Healthcare Category. The project was shortlisted for the 2017 World Architecture Festival (Healthcare Category) in Berlin. The firm also received a 2017 National AIA Housing Award for The Graphic House in Fayetteville, a single-family residence that combines beauty, safety, sustainability and comfort. **Carl Smith** in the Fay Jones School did the landscape architecture for the project. The Fayetteville Montessori School additions/renovations project in



Harvey Pediatric Clinic. Photo by Timothy Hursley

Fayetteville won Gold in Architectural Design/Educational Buildings in the 2016 American Architecture Prize. The project also won a 2016 Metal Architecture Design Award in the Ribbed Metal Panels category, a 2016 Gulf States AIA Merit Award and a 2016 AIA Arkansas Honor Award. The Vol Walker Hall and Steven L. Anderson Design Center project on the University of Arkansas campus won Platinum in Architectural Design/Educational Buildings in the 2016 American Architecture Prize and received a 2016 AIA/CAE Educational Facility Design Award of Excellence. The Fayetteville High School renovation project won a 2016 AIA/CAE Educational Facility Design Award of Merit and a 2016 Metal Architecture Design Award in the Renovations and Retrofit category. The firm is at work on several design projects, including a new building on the campus of the Metal Museum in Memphis, Tennessee; a waterfront garden and park in Greers Ferry (in collaboration with the U of A Community Design Center); redesign of a mid-century urban plaza in Grand Rapids, Michigan; campus development for the Thaden School in Bentonville; and a mixed-use residential development in Washington, D.C. Blackwell was an invited lecturer at Rensselaer Polytechnic Institute, University of Texas at Austin, Tulane University, the University of Pennsylvania, University of Kentucky and École Nationale Supérieure d’Architecture de Grenoble, in France, as well as for AIA Grand Rapids (Michigan), National Building Museum in Washington, D.C., Sarasota Center for Architecture, AIA South Dakota in Sioux Falls, and the Masters of a Generation lecture series in San Diego. He served on the design awards juries for AIA South Dakota (as chair), AIA California and AIA Ohio.

David Buege presented “Insignificant Others” at the Art of Architecture: Hand Drawing and Design conference at the University of Notre Dame in South Bend, Indiana, in September 2016. He was a guest reviewer for fifth-year projects at Mississippi State University in December 2016. With **Jeff Shannon**, he co-authored the essay “Fayetteville” for *Shadow Patterns: Reflections on Fay Jones and His Architecture*. This new collection of essays, edited by Shannon, was published in spring 2017 through the Fay Jones School’s collaborative publishing venture with the University of Arkansas Press (see p. 49).

Kimball Erdman is principal investigator for a \$182,342 Cooperative Ecosystem Studies Units grant from the National Park Service for “Carlsbad Caverns Cultural Landscape Inventory, National Register Nomination, 3D Survey and Digital Mapping.” He continued work on two previously awarded National Park Service grant projects: “Hicks Site Digital Interpretation, Rush Historic District, Buffalo National River” (as principal investigator) and “Rohwer Reconstructed II: Making Connections through Time and Space” (as co-principal investigator with Frederick Limp, project director). A paper co-authored with **Carl Smith** and **Noah Billig**, “Shaking hands with the landscape: drawing and perceptualist endeavor in a landscape architecture studio curriculum,” was part of the Council of Educators in Landscape Architecture annual conference in Beijing in May 2017. Smith presented the paper at the Art of Architecture: Hand Drawing and Design conference at the University of Notre Dame in South Bend, Indiana, in September 2016. Erdman peer reviewed five abstracts in the Theory and Culture Track for the CELA 2017 conference. With student assistants Addison Warren and Jordan Pitts, Erdman presented “If Walls Could Talk: Telling the Story of the Hicks Site in Rush, Arkansas” at the Baxter County Historical and Genealogical Society in Mountain Home, in November 2016, and at the Buffalo National River Partners in Harrison, in February 2017. He continues to serve as board member and chairman of the conference papers committee for the Alliance for Historic Landscape Preservation.



Digital reconstruction of Hicks in the early 1920s.

Kimberly Furlong was an instructor for the Fay Jones School’s Design Camp for high school students in Fayetteville and Little Rock in June 2017 (see p. 6). With **Jennifer Webb**, she initiated and led the development of the school’s interdisciplinary materials collection and lab (Mat Lab). This tangible and digital resource seeks to support all upper-level studios and technology courses. Furlong’s paper “Layers of Engagement in Five Modest Modern Church Ministries” was part of the Environmental Designers Research Association conference in Madison, Wisconsin, in spring 2017. She presented “Objects of Value and Light: Edward Durrell

Stone’s Exhibits for Tupperware and “The Case Against the Tailfin Age” at the Southwest Regional Interior Design Educators Council annual conference in Austin, Texas, in October 2016. She received a \$4,000 grant for Creative Research and Practice from the Fay Jones School for “A Question of Value(s): A Case Study of Mid-Century Campus Churches in an Evolving Landscape.” She was a reviewer for the 2017 IDEC conference in Chicago.

Marie Gentry retired from the university at the end of the 2016-17 academic year.

Ethel Goodstein-Murphree received the Award of Merit from AIA Arkansas in November 2016. This award recognizes an individual, public official, member of any allied profession, public agency or company that has contributed to the dignity and value of the architectural profession. She also contributed the essay “Nature and Humanity in a Simple Shed: Fay Jones’s Pinecote Pavilion” for *Shadow Patterns: Reflections on Fay Jones and His Architecture*. This new collection of essays, edited by **Jeff Shannon**, was published in spring 2017 through the Fay Jones School’s collaborative publishing venture with the University of Arkansas Press (see p. 49).

Greg Herman received a Faculty Gold Medal from the university’s Office of Nationally Competitive Awards in spring 2017 for his continued support of students pursuing special opportunities. He was recognized as an outstanding mentor by the same office for his work with several students who won third place in the national 2016 Charles E. Peterson Prize Competition for their architectural drawings of Deepwood House in Fayetteville (see p. 18). He also was awarded the 2017 Fayetteville Mayor’s Award for Outstanding Service in Historic Preservation. Herman received a \$5,000 faculty research grant awarded for 2017 by the Office of the Vice Provost for Research and Economic Development through its annual Arts and Humanities Seed Grant Program. He will use this funding to continue his study of works by mid-century architects in the Ozarks. He serves as director of the Fay and Gus Jones House Stewardship (see p. 40). He created “Mapping Ozark Modern,” an inventory and online database of mid-century modern architecture in Northwest Arkansas (see p. 15). Herman wrote a chapter, “The Paradigm Shift,” for *Shadow Patterns: Reflections on Fay Jones and His Architecture*, edited by **Jeff Shannon**. The book was published in spring 2017 by the University of Arkansas Press, through a collaborative publishing venture with the Fay Jones School.

Frank Jacobus was named 21st Century Chair of Construction and Technology in the Fay Jones School. His book *The Visual Biography of Color* was published by ORO Editions in March 2017 (see p. 13). The article “Fruit into Furniture: Sweet Analogy as Design Driver,” was published in *d3 Dialog, International Journal of Architecture + Design: Blur* in June 2016. “Words and Materials,” an article co-authored with Marc Manack, was published in the *International Journal of Interior Architecture +*

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Spatial Design: Material Vocabularies in July 2016. He was invited to lecture at Drury University in Springfield, Missouri, Drawl Gallery in Little Rock, Crystal Bridges Museum of American Art in Bentonville and Modus Studio in Fayetteville. He also served on the Chancellor's Committee on Teaching and Learning.

Phoebe Lickwar was artist-in-residence at the Fuller Center for Productive Landscapes at the University of Oregon in summer 2016. Her work with students was featured in the March 2017 issue of *Landscape Architecture Magazine*. With her professional practice, Forge Landscape Architecture LLC, Lickwar worked with Marlon Blackwell Architects on the Clear Creek Residence project in Fayetteville. A central courtyard, surrounded by glass on three sides and an open air "porch" on the fourth, provides natural beauty in the midst of urban living. Forge continues to work on the national World War I Memorial in Washington, D.C., with alumnus Joe Weishaar (B.Arch. 13') and sculptor Sabin Howard, in collaboration with GWWO Inc. in Baltimore, Maryland. Lickwar reviewed four abstracts for the spring 2017 Council of Educators in Landscape Architecture annual conference.

Steve Luoni and the team at the U of A Community Design Center received many awards for their work recently. The "Conway Urban Watershed Framework Plan," a joint project with the U of A Office for Sustainability, won a 2017 Green GOOD DESIGN Award and a 2016 American Architecture Award from The Chicago Athenaeum: Museum of Architecture and Design and the European Centre for Architecture, Art, Design and Urban Studies. The "Texarkana Art Park and Perot Theater Revitalization," a project by the UACDC and Marlon Blackwell Architects, also won a 2016 American Architecture Award from The Chicago Athenaeum. Both the art park project and the watershed framework plan were exhibited at The European Centre for Architecture Art Design and Urban Studies / Contemporary Space Athens in Greece in 2016 and the Turkish Chamber of Architects in Istanbul, Turkey, in 2017. "Third Place Ecologies: Pocket Housing Fabrics for Aging in Community" won a 2016-2017 Housing Design Education Award from the American Collegiate Schools of Architecture. "Reinventing Vilonia" won a 2017 AIA Honor Award for Regional and Urban Design. The project also won an Achievement in Urban Design



"Third Place Ecologies"

Award from the Arkansas Chapter of the American Planning Association. "Fayetteville 2030: Food City Scenario" received the Unique Contribution to Planning Award from the Arkansas Chapter of the American Planning Association. As an AIA Global Sustainability Development Exhibit, the project was shown at Habitat III: United Nations Conference on Housing and Urban Sustainable Development in Quito, Ecuador, in 2016; the Greenbuild International Conference and Expo in Los Angeles in 2016; and the Union of International Architects World Congress and Assembly in Seoul, Korea, in 2017. Luoni also presented the project at the 2016 American Society of Landscape Architects annual meeting in New Orleans. The UACDC and the *Arkansas Times* received an Achievement in Media and Journalism Award for "Block, Street, and Building: The Best of New Urbanism in Arkansas" from the Arkansas Chapter of the American Planning Association. "Whitmore Community Food Hub: Building Community Around Food" received a Citation in the Building Voices Design Competition at the University of Hawaii at Mānoa. Partners for that event were AIA Honolulu, ASLA Hawaii, APA Hawaii, AIAS Hawaii, U.S. Green Building Council of Hawaii and the University of Hawaii Office of Sustainability (see p. 20). Luoni and the UACDC received a HIVE (Housing Innovation, Vision and Economics) 100 Innovator Award for 2016 by editors of Hanley Wood. Two books related to UACDC projects were published by ORO Editions LLC in 2017 – *Houses for Aging Socially: Developing Third Place Ecologies* and *Conway Urban Watershed Framework Plan*. The center's *Low Impact Development: A Design Manual for Urban Areas* was translated into Chinese. Luoni also wrote a book chapter, "An Ecology of Nonprofit Design Practices," for *Activist Architecture: Philosophy and Practice of the Community Design Center*, published by the Detroit Collaborative Design Center in 2016. His article on "University of Arkansas Community Design Center" was published by the European Cultural Centre in *Time Space Existence at the 15th International Architecture Exhibition* in 2016. Luoni was a panelist at the AIA 2017 Research Summit in St. Louis and a plenary speaker at "Building for Health and Well-Being: Structures. Cities. Systems" at a joint conference of the ACSA and the Association of Schools and Programs of Public Health in Honolulu in 2016. He was a speaker and resource team member for the Louisiana Community Resilience Institute in Alexandria, Louisiana, and presented a workshop, "Healthy by Design: Communities, Food, Ecosystem Services, and Connectivity," at the 17th National Conference and Global Forum on Science, Policy, and the Environment in Washington, D.C. He was invited to be a visiting design critic at the University of North Carolina at Charlotte and the University of Hawaii and to lecture at several other universities.

Peter MacKeith has been named by *DesignIntelligence* as one of the 25 "Most Admired Design Educators" for 2017-18. This annual recognition of excellence honors

achievements in education and education administration among the disciplines of architecture, industrial design, interior design and landscape architecture. MacKeith joins three other faculty members who have been named among *DesignIntelligence's* "Most Admired Educators": David Buege (2013), Marlon Blackwell (2015) and Jeff Shannon (2011 and 2016). As Finland celebrated the 100th anniversary of its independence in 2017, MacKeith was among a select group of five Centenary Lecturers named by the Finlandia Foundation for its Lecturer of the Year program in 2017. He traveled to several locations around the United States to give the lecture "A House of Finland," which presented the ways in which Finnish architecture in 100 years of independence has "constructed" an understanding of Finnish identity and values. MacKeith also curated an exhibition displayed in summer 2017 at the Embassy of Finland in Washington, D.C. "The Iconic and the Everyday: Creative Finland in America" highlighted Finnish architecture, design and industry, which have been a strong presence in American culture since at least the mid-20th century. Jonathan Boelkins, an instructor in the Fay Jones School, was the exhibition designer. The exhibition had the endorsement of the Suomi/Finland 100 Program of the President of Finland, and it was partially funded by the program. MacKeith received a grant of 25,000 euros to create and install the exhibition, funding administered through the UA's Office of Research and Sponsored Programs. MacKeith authored the coda "Twenty Photographs and Four Verbs" for *Shadow Patterns: Reflections on Fay Jones and His Architecture*, featured alongside images by Timothy Hursley. The new collection of essays, edited by **Jeff Shannon**, was published in spring 2017 through the Fay Jones School's collaborative publishing venture with the University of Arkansas Press (see p. 49).

Byron McCuan joined the Fay Jones School as an administrative specialist in fall 2017.

Tahar Messadi and geosciences professor Stephen K. Boss received a \$15,000 Innovations at the Nexus of Food, Energy and Water Systems grant from the National Science Foundation (NSF) to lead an eight-hour workshop on Research Methods for Sustainability at the national conference of the Association for the Advancement of Sustainability in Higher Education (AASHE) in Baltimore in October 2016. Messadi and **Winifred E. Newman** received an \$11,686 NSF Improving Undergraduate STEM Education grant to design two multidisciplinary courses for students from architecture and design, mechanical engineering and civil engineering. Messadi presented "Immersive Learning in Sustainable Building Design and Construction Practices," a paper that emerged from that research, at the 2016 AASHE conference. He also served as co-chairman of Research and Research Methodology Tracks for the conference. Messadi attended the fifth Nordic Wood Conference in Helsinki, Finland, in June 2016, along with seven other school faculty members, with funding provided by Dean Peter MacKeith. He

was invited to review proposals for five start-up faculty research grant proposals for the School of Architecture at the University of North Carolina at Charlotte.

Shawnya Meyers joined the Fay Jones School as digital media specialist in fall 2017.

Winifred E. Newman authored the book *Data Visualization for Design Thinking*, published in 2017 by Routledge, which helps designers make better maps. Treating maps as applied research, this volume helps the reader understand how to map sites, places, ideas and projects, revealing the complex relationships between representation, thinking, technology, culture and aesthetic practices. The book includes five in-depth cases studies and numerous examples throughout. Sohee Ryan and Haley Walton, both Fay Jones School architecture alumni, and Nicholas Wise, a fifth-year architecture student, contributed to Newman's book as research



Graphics from *Data Visualization for Design Thinking*.

assistants. With Shahin Vassigh, she wrote the article "What would Vitruvius Do? Re-thinking Architecture Education for the 21st Century University" for the *Journal of Civil Engineering and Architecture*. Newman presented the lecture "I was Thinking..." in honor of Gyo Obata at the Missouri History Museum in St. Louis in November 2016. She presented "Mixed Reality: Organizing the Map V.2" during GIS Day at the University of Arkansas in November 2016. She was an invited speaker at the Virtual Reality Symposium in Fort Collins, Colorado, in October 2016. She presented the lecture "Your Brain on Your House: Neuroaesthetics and Ecological Psychology" to the University of Chicago's NEURO (Neuroscience Education, University Research and Outreach) Club in October 2016. She was an invited juror/reviewer the University of Buffalo in New York; the University of Wisconsin in Milwaukee; and at Oklahoma University. She curated "Material Spaces," an exhibition of work by students in the Fay Jones School displayed at the sUGAR (University of Arkansas Student Gallery) in spring 2017.

Ryan Peters joined the Fay Jones School as development manager in summer 2016.

Russell Rudzinski serves on the Arkansas Union Advisory Committee. With **Laura Terry**, he presented "Why Not?" at the National Conference on the Beginning Design Student in Salt Lake City, Utah, in March 2017. In his professional design practice, Rudzinski has

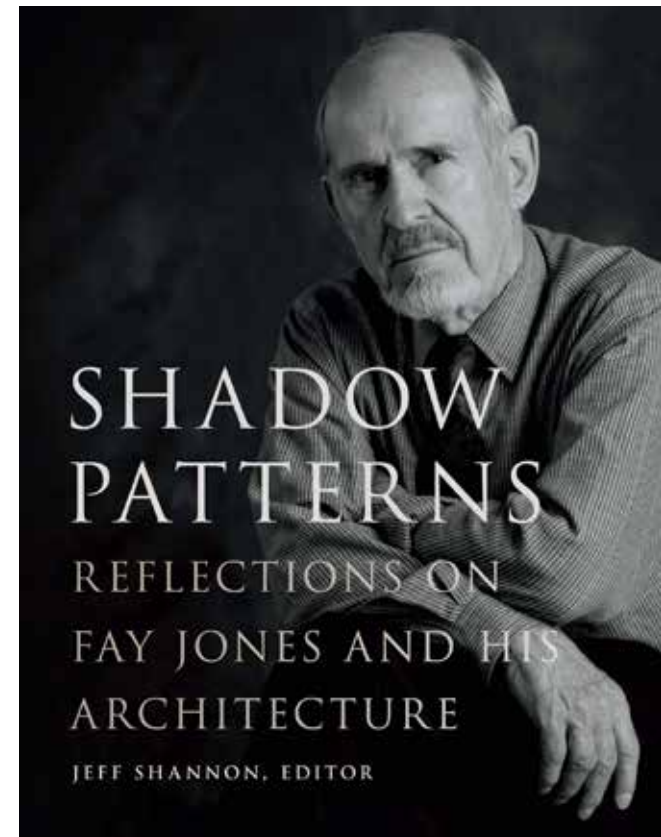
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five houses, two commercial buildings and a 12-unit apartment building near the U of A campus in various phases of design and completion.

Kim Sexton was appointed to the Humanities Steering Committee in the J. William Fulbright College of Arts and Sciences. In January, she was named the inaugural Dean's Fellow in the History of Architecture and Design for the Fay Jones School. Sexton served as chairwoman of the "Religion and Politics in Bricks and Mortar" session at the annual meeting of the Southeast Chapter of the Society of Architectural Historians (SESAH) in New Orleans in September 2016. She served on the SESAH board of directors from 2013-16. Sexton received a \$4,000 Creative Research and Practice Grant from the Fay Jones School to research material for a book chapter, "Organs of Science: Architecture and Private Academies," in Bologna, Italy, in May and June 2016.

Tanzil Idmam Shafique was a speaker and workshop professor at Unpacking Dhaka, the inaugural International Congress on Ultradense Urbanism at BRAC University in Bangladesh. Shafique attended the Regenerative City Conference of the Portland Urban Architecture Research Laboratory at the University of San Francisco.

Jeff Shannon served on the organizing committee for the schoolwide wood initiative and participated in the Governor's Conference on Wood and the Fay Jones School's "New Languages of Wood" symposium in August 2016. As a member of the school's Honors Committee, he



Shadow Patterns, edited by Jeff Shannon

received a \$5,000 grant to co-organize, with **Noah Billig**, the Honors Student Workshop on Design Thinking in fall 2016 (see p. 10). Shannon is the editor of *Shadow Patterns: Reflections on Fay Jones and His Architecture*, published in 2017, for which he also co-authored the essay "Fayetteville" with **David Buege** (see p. 49). Shannon is executive editor of the Fay Jones School's collaborative publishing venture with University of Arkansas Press, which published the book. The collaboration also published *Barns and Portrait Paintings*, featuring the work of artist George Dombek (B.Arch. '74), in 2016.

Carl Smith presented a paper co-authored with **Noah Billig** and **Kimball Erdman**, "Shaking hands with the landscape: drawing and perceptualist endeavor in a landscape architecture studio curriculum," at the Art of Architecture: Hand Drawing and Design conference at the University of Notre Dame in South Bend, Indiana, in September 2016. With Claire Luchkina, an international studies student, Smith published "Online Permaculture Resources: An Evaluation of a Selected Sample" in the *Journal of Technologies in Knowledge Sharing* in January 2017. He was an instructor for the Fay Jones School's Design Camp for high school students in Little Rock in June 2017 (see p. 6). Smith was commissioned by the city of Elm Springs, the Elm Springs Heritage Association and the Northwest Arkansas Land Trust to produce a master plan for a city park in Elm Springs. He also was commissioned to complete a set of grading and drainage drawings for the Pendergraft property on Drake Street in Fayetteville. Smith served as associate editor and paper reviewer for *The International Journal of the Constructed Environment*. He reviewed six abstracts for the Design Education and Pedagogy track for CELA 2017 and reviewed papers for the *Landscape Research Record* and the *International Journal of Art & Design Education*. Smith received a Distinguished Faculty Award from the Honors College in 2016. He also served on the Chancellor's Committee on Outreach and Engagement. Smith did the landscape architecture design work for The Graphic House in Fayetteville, a single-family residence designed by Marlon Blackwell Architects. The project won a 2017 National AIA Housing Award.

Laura Terry's artwork, "Plow the Good Earth," was accepted for exhibit at ArtFields 2016, a juried art competition and festival in Lake City, South Carolina. It was among 350 pieces selected for the exhibition of work by artists from across the Southeast. She wrote the essay "Finding Its Place" for *Barns and Portrait Paintings*, a book featuring the artwork of George Dombek and published in 2016 by the University of Arkansas Press in collaboration with the Fay Jones School. She was also commissioned by Dombek to write the essay "Natural State: 75 Barn Paintings" for a private client collection of the 75 barns representing each county in Arkansas. She was selected through a juried process for the artist registry for the Arkansas Committee of the National Museum of

Women in the Arts. With **Russell Rudzinski**, Terry presented "Why Not?" at the National Conference on the Beginning Design Student in Salt Lake City, Utah, in March 2017.



"Plow the Good Earth" (2015)

Elizabeth Tetley became the special events manager and public programs coordinator for the Fay Jones School in fall 2017.

Alison Turner directed the Fay Jones School's design camps in Fayetteville, Hot Springs, Little Rock and Wilson in summer 2017, collaborating with an interdisciplinary teaching team that also included **Kimberley Furlong**, **Noah Billig**, **Angie Carpenter**, **Lynn Fitzpatrick** and **Carl Smith** (see p. 6). As Director of Community Education for the school, she also planned and led workshops for elementary and middle school students from Fayetteville, Rogers and Siloam Springs during the academic year. In spring 2017, Turner worked with the College/Underserved Community Partnership Program to develop a service-based community outreach studio in Pineville, Missouri. She led "Let's Build: Make a City" at the Missouri History Museum in St. Louis in November 2016. The two-hour workshop allowed students to design and create a city with wooden blocks. Turner designed and fabricated modular building components for use in the Tinker Space



Eagle Point Residence, Garfield (in construction)

at the annual EAST (Environmental and Spatial Technology) Conference in Hot Springs in March 2017. At the conference, she also gave a presentation on architecture and led a discussion with junior high and high school students interested in the design professions. Her work was displayed in the exhibition "Material Spaces" at sUGAR (University of Arkansas Student Gallery) in Fayetteville in spring 2017. She is a member of the Service Learning Committee and the Social Innovation Hub Steering Committee at the university. Turner's professional practice is Sitio Architecture + Design. Two projects under construction are Eagle Point Residence and Blue Water Ridge Residence, both on Beaver Lake.

Paco Meijas Villatoro was invited to speak at the conference "Cities, Communities and Homes: Is the Urban Future Livable?" held at the University of Derby in England in June 2017. He was a speaker and workshop professor at Unpacking Dhaka, the inaugural International Congress on Ultradense Urbanism at BRAC University in Bangladesh in June 2017. He also served as speaker and workshop professor for Criteria: A Conference in Critical Design during Beirut Design Week in Lebanon in May 2017 and as a speaker at the ACSA annual meeting in Detroit in March 2017. He won the Association of Collegiate School of Architecture and American Institute of Architects Housing Design Education award for the teaching semester "Third Place Ecologies: Pocket Housing Fabrics for Aging in Community."

Jennifer Webb was appointed the inaugural Dean's Fellow in Graduate Studies Initiatives for the Fay Jones School, a two-year leadership position that began in July 2016. She developed the proposal for a Master of Design Studies with concentrations in Resiliency Design and Retail and Hospitality Design. Webb served as chairwoman for the Chancellor's Committee on Research and Discovery. The committee's report was one of seven used to develop the Chancellor's Eight Guiding Principles for the campus. Webb presented "UnPack It: Investigating Research Toolkits" at the Environmental Design Research Association annual conference in Raleigh, North Carolina, in 2016. The article "Workplace Trends: Exclusion or Inclusion?" was published in the newsletter of the Design for All Institute in New Delhi, India. Webb was an invited reviewer for the *Journal of Interior Design*, the IDEC regional and national conferences and the EDRA conference. She serves as Director for Scholarship and as a board member of IDEC.

LECTURE NOTES—

For more than two years, Cynthia E. Smith traveled across the United States.

Text **Shawnya Meyers**

She searched for innovators who were using design to address the complex issues facing Americans in the wake of the global recession and the U.S. foreclosure crisis.

Smith, curator of socially responsible design at Cooper Hewitt, Smithsonian Design Museum in New York, compiled her findings into the exhibition “By the People: Designing a Better America,” which is the third installation in Cooper Hewitt’s series on socially responsible design.

Smith fell into industrial design work after a chance tour at an internationally recognized firm helped her realize she could combine her many passions into a single career. While working as an industrial designer, she looked for ways to make a difference in the world. Smith got involved in her lower Manhattan community, even running for local office.

She sees herself as a design advocate, demonstrating how design can play an important role in addressing the world’s most critical issues. The first two exhibitions Smith curated for Cooper Hewitt featured designs from across the globe. The third, “By the People,” focuses primarily on the United States.

“I switched my gaze from looking outward internationally to begin to explore what was happening in the United States,” Smith said.

She began in 2012, when Kemper Art Museum at Washington University in St. Louis displayed a touring version of the first two exhibitions. Lecturing around the country on socially responsible design, Smith would extend her stay to meet with designers, architects and community members to learn how they were responding locally to decades of divestment, social and spatial segregation, and mounting climate challenges.

“When I travel and meet with people, I am often introduced to new and interesting initiatives that I might never become aware of without this type of field research,” Smith said.

A working thesis – examining the intersection of poverty, prosperity, innovation and design – helped focus her inquiry. Smith said working under a strict time constraint also kept her on task. However, she still pushed her research deadline, booking additional trips after hearing about work in Appalachia. Higher Ground, one project she flew out to see, and an important example of creative civic dialogue, made the final cut.

Smith organized “By the People” to fill a 6,000-square-foot gallery space of Cooper Hewitt. She included 60 projects in the full exhibition

there – narrowed down from nearly 300. Figuring out which pieces should be included and how they should be arranged was a lengthy process. She worked with each of the 60 designers represented to see how best to display each project.

When the exhibition went on the road, Smith worked with Fay Jones School faculty and staff to whittle it down even further to just under 40 projects. It’s a difficult process, as Smith doesn’t have favorite pieces

to guide her. Smith wrote a book to accompany the exhibition, and she said each piece became her favorite as she worked on it.

“I had a hard time when I had to close the page and send off the text to the editor; I would mourn it,” she said. “Then I’d open up the next one and become inspired all over again by the incredible community design work.”

Smith knows the value of bringing the exhibition to others, explaining that her goal is always to create dialogue that inspires action.

“That was really the guiding direction for my research, knowing that other parts of the country could learn from some of the innovative

solutions that were included in the exhibition.”

She said bringing the exhibition to a university gallery is special because the next generation is coming through the hallways, and seeing the exhibition can motivate them to engage with their own communities. Smith also hopes the inspiration extends outside the university.

“My hope is that people beyond the university will come in and be inspired and understand that they too are citizen designers – that they can use design to improve their own neighborhoods, their own communities, their own cities,” Smith said.

The exhibition was on display in Vol Walker Hall, the first stop on its traveling tour, the entire fall 2017 semester. Smith gave a gallery talk and lecture about the work on Nov. 13. She said bringing an exhibition of this caliber to a university is a complex operation, but one that pays off.

“I’m just thrilled that you have the leadership at the U of A to undertake such an endeavor,” she said. “I think it says a lot about the forward, innovative thinking that the university must value.”

“By the People” continues its tour – stopping first at the Miami Dade College Museum of Art and Design in April 2018 and then the David J. Sencer CDC Museum in Atlanta in October 2018. In the meantime, Smith said she is keeping an open mind, planning her next project for Cooper Hewitt.



The Raleigh Denim Workshop is operated by Victor Lytvinenko and Sarah Yarborough in Raleigh, North Carolina (2007-present). (Photo by Rob Howard)

CALENDAR—

EXHIBITS

Contact exhibits@uark.edu for information on the schedule and location of rotating exhibits of student, faculty and guest work.

SPRING EXHIBITS

January 16 - February 17
“Drawings and Prints by Laura M. Terry”

April 2 - May 22
“Manual of Section – Lewis Tsurumaki Lewis”

May 25 - June 16
AIA Design Award Boards

2018 DATES

February 16
John G. Williams Fellowship Dinner
William J. Clinton Presidential Library and Museum, Little Rock
contact: Mary Purvis
479.575.7384
mpurvis@uark.edu

February 25-26
Professional Advisory Board Reception & Meeting
Vol Walker Hall, Fayetteville
contact: Ryan Peters
479.575.7427
rgpeters@uark.edu

February 27
Career Fair
Vol Walker Hall, Fayetteville

April 13
Honors Recognition Reception & Ceremony
Vol Walker Hall, Fayetteville
contact: Melinda Smith
479.575.2763
melindas@uark.edu

May 13-14
Dean’s Circle Reception & Meeting
ACE Glass Construction Corporation, Little Rock
contact: Ryan Peters
479.575.7427
rgpeters@uark.edu

June 21-23
AIA Conference on Architecture
Javits Center, New York City
(Alumni & friends reception: June 21)
contact: AIA National
800.343.4146

conferenceonarchitecture.com
contact: Mary Purvis
479.575.7384
mpurvis@uark.edu

September 15
Verna C. Garvan Society Dinner
Garvan Woodland Gardens, Hot Springs
contact: Mary Purvis
479.575.7384, mpurvis@uark.edu

FALL LECTURE RECAP

September 11
Anssi Lassila
OOPEAA Office for Peripheral Architecture,
Seinäjoki and Helsinki, Finland

September 18
Eric Mumford
Sam Fox School of Design and Visual Arts,
Washington University in St. Louis, St. Louis,
Missouri

September 25
Fernando Menis
Fernando Menis Architects, Tenerife, Spain

October 2
Gabriela Etchegaray
Ambrosi Etchegaray, Mexico City, Mexico

October 9
Tama Duffy Day
Gensler, Washington, D.C.

October 23
Marina Tabassum
Marina Tabassum Architects, Dhaka,
Bangladesh

October 27
Marsha Maytum
Leddy Maytum Stacy Architects, San
Francisco, California

October 30
Margie Ruddick
Anyone Corporation, New York, New York

November 13
Cynthia E. Smith
Cooper Hewitt, Smithsonian Design
Museum, New York, New York



Anssi Lassila
Periscope Tower in Seinäjoki, Finland. (Photo by Anssi Lassila)



Fernando Menis
CCK Jordanki in Torún, Poland. (Photo by Jakub Certowicz)



Tama Duffy Day
Cook County Health and Hospitals System, Central
Campus Health Center, in Chicago. (Rendering courtesy
of Gensler)



Marsha Maytum
Sweetwater Spectrum Community in Sonoma, California.
(Photo by Marion Brennar)



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

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ReView

Editor:

Michelle Parks

mparks17@uark.edu
Phone: 479.575.4704
fayjones.uark.edu

Designer:

Cassidy Flanagin

cflanagi@uark.edu

Contributing Writers:

Shelby Evans

pages 6, 38, 58-67,
spe001@uark.edu

Bettina Lehovec

pages 10, 12, 20, 24, 34, 36, 56,
68-73, blehovec@uark.edu

Peter MacKeith

page 4, mackeith@uark.edu

Shawnya Meyers

pages 19, 52, 58-67, 74,
slmeyers@uark.edu

Michelle Parks

pages 8, 11, 17, 28-31, 32, 40, 49,
mparks17@uark.edu

Mary Purvis

page 50, mpurvis@uark.edu

McKenna Rhadigan

pages 13, 16, 18,
mkrhadig@uark.edu

Haley Ruiz

page 15, heruiz@uark.edu

Shelby Wood

page 14, sdw019@uark.edu

Photographers:

Sam Annable

page 65

**Brackett-Krennerich
Architects**

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Marion Brennar

inside back cover

Jakub Certowicz

inside back cover

Bob Coleman Photography

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Russell Cothren

pages 4, 17, 45, 47, 48, inside cover

Sherre Freeman

pages 24-25, 27

Ryan Gobuty

page 64

Beth Hall Photography

page 19

Greg Herman

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Rob Howard

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Timothy Hursley

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Melissa L. Jones

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Aaron Kimberlin

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Anssi Lassila

inside back cover

Ken McCown

page 11

Sarah McElroy

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Thomas Merritt

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Kelsey Mork

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Adam Murphy Photography

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Ken West Photography

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