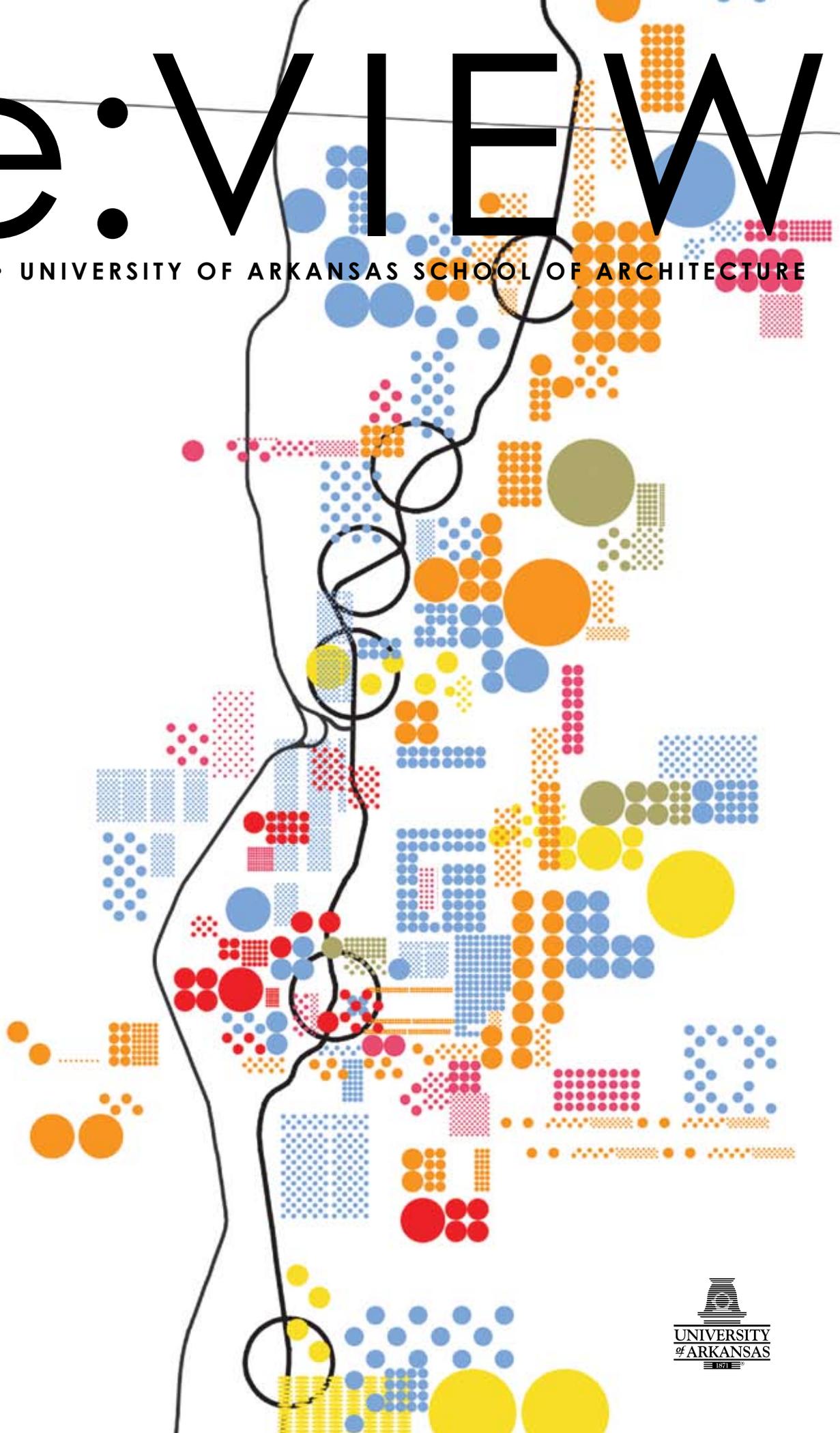
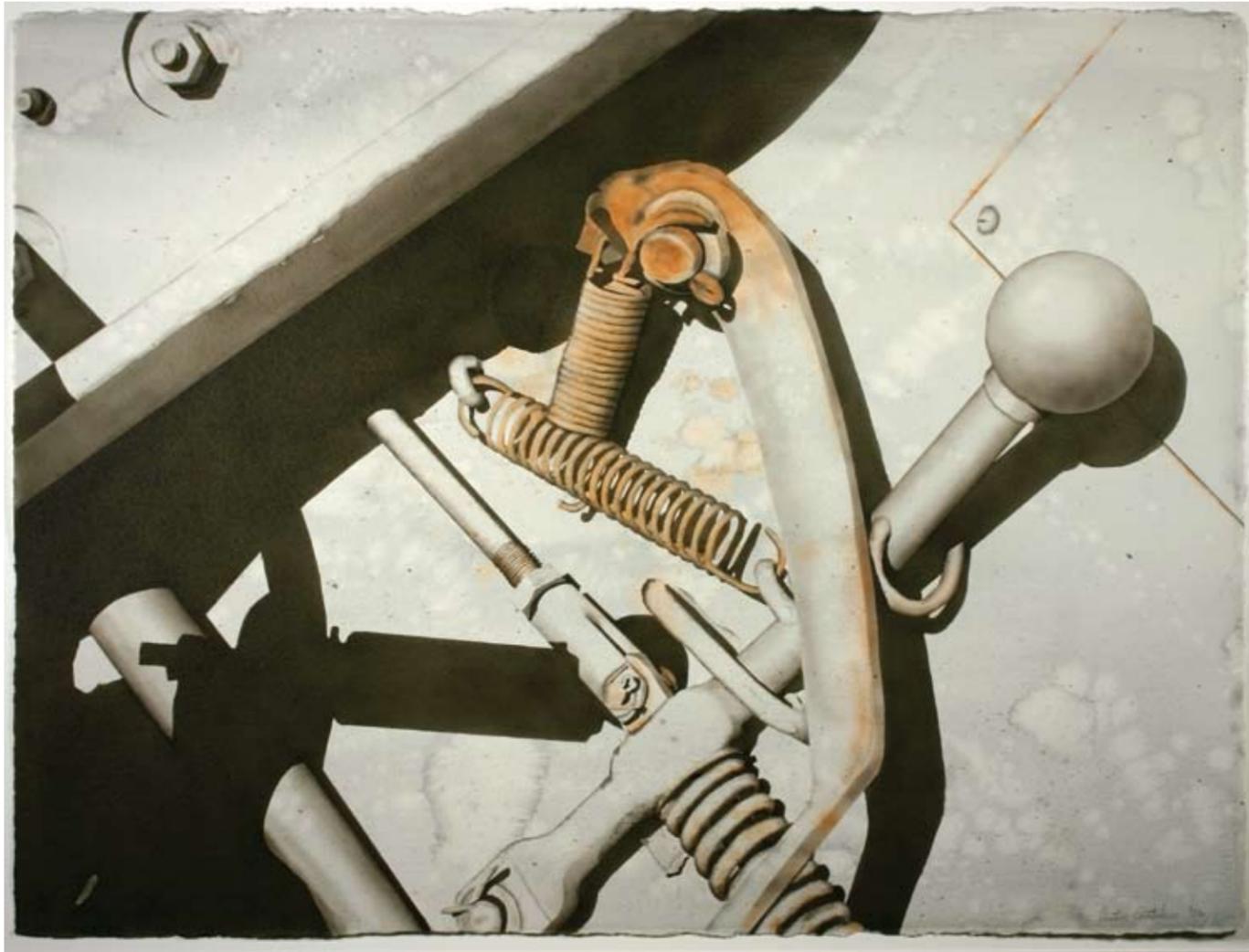


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FALL 2006 • UNIVERSITY OF ARKANSAS SCHOOL OF ARCHITECTURE

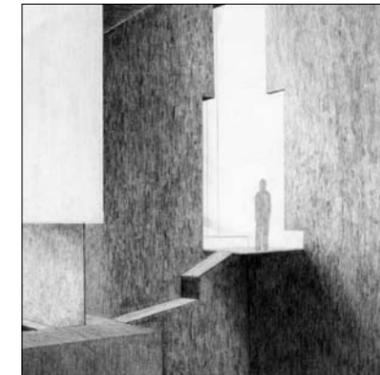




Students Austin Chatelain (above and right) and David McElyea (back cover) created these landscape studies based on independent study with Professor Laura Terry.



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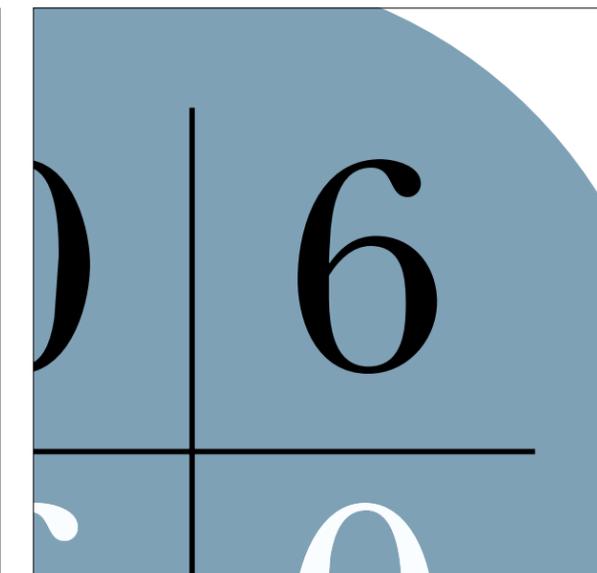
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On the cover:
Students Peter Bednar and Allison Vandever diagrammed land use in Northwest Arkansas (detail shown here) in a studio exploring mass-transit-oriented development for the area (see page 10.)



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Year '06, 60 Years

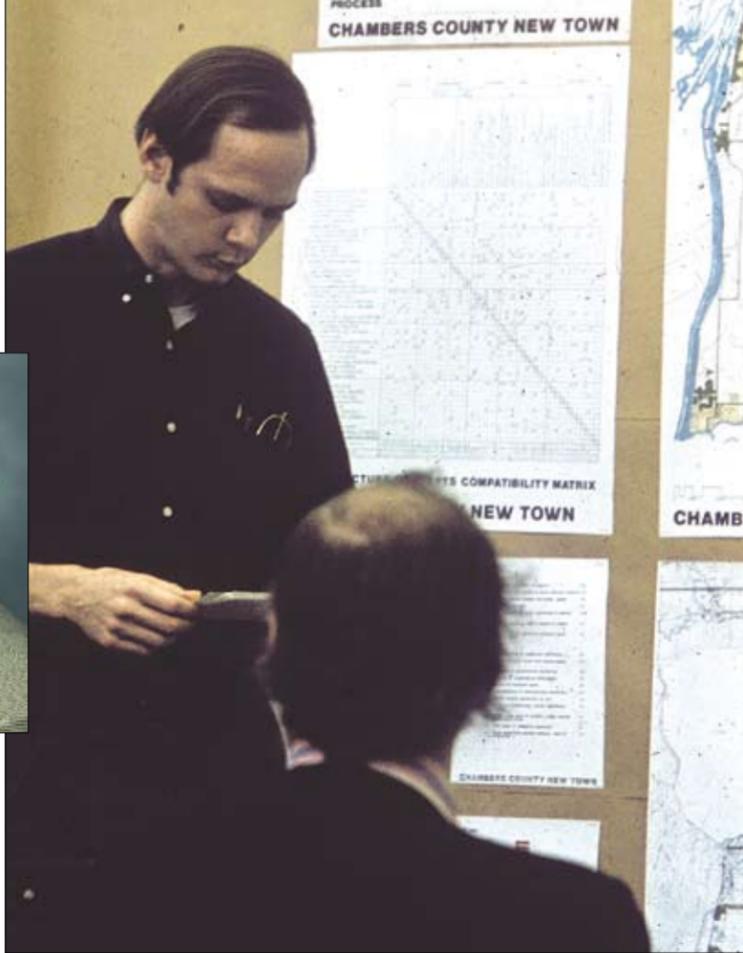
We celebrate with a graphic history, interviews, reunion photos and your memories . . .

This spring the School of Architecture and I turned 60 years old. The school celebrated its birthday with a reunion attended by over 350 alumni. The card I received from my daughters, Rebecca and Rachel, marked my birthday. The outside of the card read, "On your 60th birthday, this card brings you a special message from God." On the inside, the card read, "See you soon!" Though 60 obviously seems ancient to my daughters, it doesn't seem nearly as old to me, either in reference to myself or to the school. "The school has matured," is perhaps a better way to recognize its longevity (and mine?), but our focus in the school continues to be on its future, rather than on its past. Our faculty members and administrators work daily to inch closer to our dream of offering our students the finest design education in the country, and I must say that I am as proud of the quality of the education we currently offer as I have ever been. I hope we have, through our annual communications to you, convinced you that your pride in your degree is more than justified.

In 1946, the dean of engineering, George Stocker, asked John Williams to begin a program in architecture. John accepted that challenge. Sixty years later we have over 2,100 alumni all over the world. Along the way to number 60, we have developed accredited professional programs and BS degrees in both architecture and landscape architecture, have seen a faculty member win the Gold Medal of the AIA and have had two faculty members recognized as Distinguished Professors by the Association of Collegiate Schools of Architecture. We have developed the master plan for our woodland botanical garden in Hot Springs and have established a community design center that is the best in the nation. In addition, our faculty members have enhanced a long-standing school tradition by receiving regional, national and international recognition for their research, scholarship, creative activity and service. We have developed wonderful international study opportunities for our stu-



Jeff Shannon



Jeff Shannon as a student at Rice University in 1973.

dents, who continue to compete with the best in the nation for professional jobs or for positions in prestigious graduate programs. Our students and our faculty are, in my opinion, the best on campus, and our supporters stepped up "big time" in helping us more than double our goal for the recently concluded capital campaign.

In the near future we hope to develop a master's degree in architectural design centered in Mexico City, to fully renovate and add to Vol Walker Hall, and to implement a "parallel curriculum" in all programs that help our students develop life and success skills (more on this in a later communication).

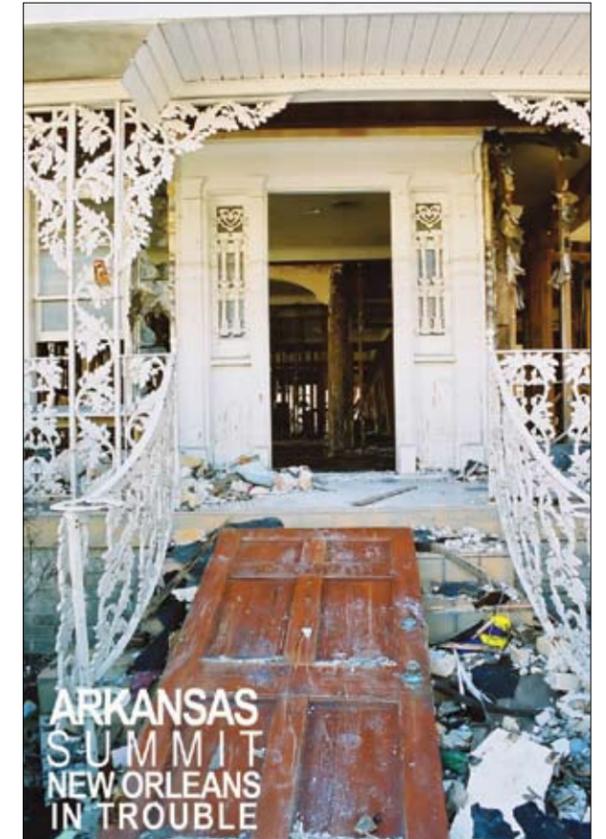
Those of you who were able to return to Fayetteville to help us celebrate our school's birthday know that we had both a great turnout and a great deal of fun. It was fantastic to be able to celebrate our first 60 years, and I am very excited about the possibilities for the next 60. Robert Frost once said, "When our memories outweigh our dreams, we have grown old." Our dreams for the School of Architecture will keep us, I trust, from ever growing old. You have helped us get off to a great start, and we look forward to your help as we begin to realize our dreams for the next 60 . . . but who's counting?

Hands-On Help for New Orleans

"What can we do to help New Orleans?" That question, posed by Dean of Architecture Jeff Shannon, drove discussion – and prompted action – at last December's Arkansas Summit in Vol Walker Hall. Organized by the student group Re_Vision and the architecture service organization Project Locus, the conference brought together approximately 50 designers, engineers, historians, sociologists and students from around the country to address the difficult questions of where and how to rebuild a great city.

Presentations ranged from a discussion of housing and land use – the Creole cottages, shotgun houses and courtyard gardens that give New Orleans its unique flavor – to political disinvestment in the city's levee system. Based on input from displaced residents gathered at an earlier conference in New Orleans, a number of projects were discussed that students and faculty could tackle, from a modest community message board to neighborhood centers with bioremediating gardens.

The conference wrapped up with a call to action. Participants formed a coalition and have launched several projects in the devastated city. Professors Greg Herman and Ethel Goodstein-Murphree will lead a



design/build studio and a seminar on the architectural history of New Orleans next spring, culminating in the installation of a student project in the city. "It will take decades to rebuild New Orleans, but the academic community is in a unique position to take some important first steps," said Dean Shannon.

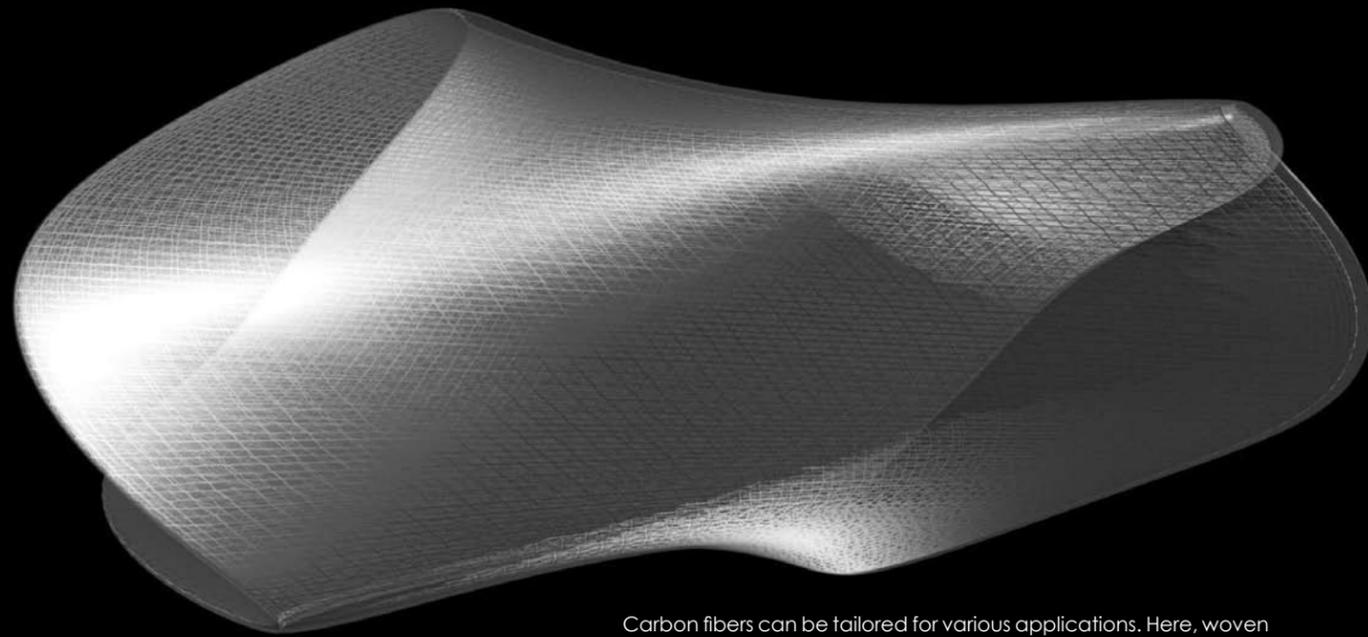
'Green' Golf Symposium

Golf is going green. The transformation of barren industrial waste sites into lush green courses and irrigation with recycled water were some of the latest trends discussed at the annual Garvan Woodland Gardens symposium on April 28. Sponsored by the department of landscape architecture, "The Nature of Golf" featured Larry Lundine, founder of the Brownfield Solutions Group in Overland Park, Kan. Lundine was drawn to brownfield reclamation after helping design a Bentonville, Ark., golf course that is irrigated with effluent water. He saw an idea with real potential, given that there are 700,000 registered brownfield sites in the U.S. with an estimated developed real estate value of \$3 trillion. Lundine also views his work as the ultimate form of recycling and a good way to preserve natural areas.



Honored by Golf Digest as one of the "Top 100 Public Access Courses," the Bay Harbor Golf Club was built on the former site of a cement factory.

"Let's make the best use of everything we have before we purchase new properties. From a market standpoint, brownfield properties make sense," he said.



Carbon fibers can be tailored for various applications. Here, woven fibers serve to reinforce while allowing for passage of light.

From Carbon Fibers to Crypts

Though any degree in the School of Architecture requires years of rigorous study and studio work, some exceptional students seek additional academic challenges. This year nine students participated in the School of Architecture Honors Program, established last year as part of the University's Honors College. In addition to taking between 18 and 38 hours of honors courses, all honors students pursue a research project during the final semester of their undergraduate program. Among the research highlights were the following projects:

"Nothing is sacred anymore," lamented Natalie Blair in her thesis, titled "Death as a Theme Park: Heritage Tourism and the American Cemetery." Her paper explored the programmatic challenges of "cities of the dead," which increasingly must embrace heritage tourism to survive in our commercialized society. Blair contrasted the ordered pomp of Arlington National Cemetery, still actively in use as the nation's foremost military cemetery, and the decaying grandeur of St. Louis Cemetery Number One, a mortuary landscape of above ground tombs located in the heart of New Orleans. Though the two burial sites offer markedly different rituals of burial and remembrance, both must preserve memory of the dead while welcoming the living. Professors Ethel Goodstein-Murphree, Kim Sexton, and Tom Paradise supervised Blair, who graduated with a bachelor of architecture degree and

Fibers to Crypts continued on next page



Periodic flooding necessitates burial in tombs and wall vaults in New Orleans' St. Louis Cemetery Number One.

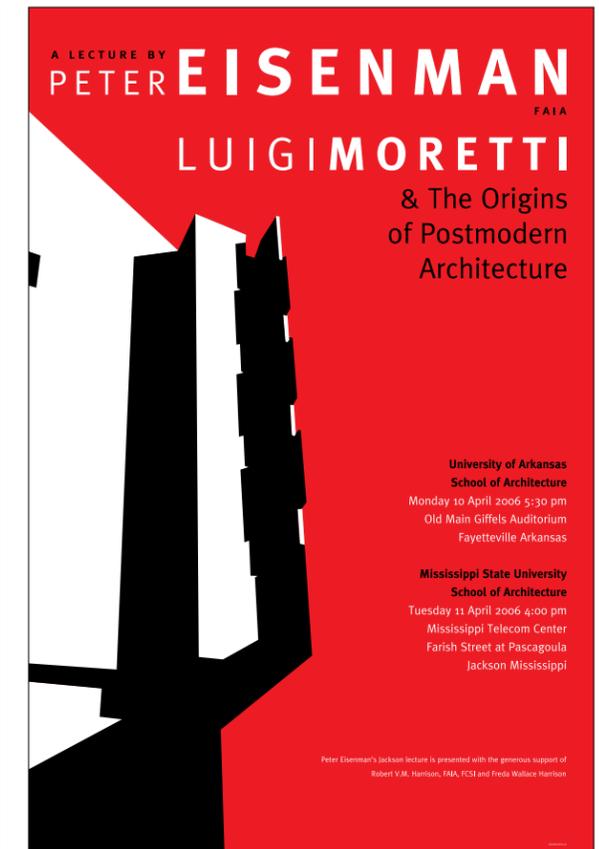


Restored homes in Little Rock's Central High Neighborhood historic district.

major concentration in the history of architecture and urbanism. She is seeking architectural work in Dubai.

Carbon fiber composites are currently used to craft Formula One racing cars, high tech sporting gear and what Dr. Ethel Goodstein-Murphree terms "painfully chic" furniture, but Ben Emanuelson sees applications beyond this niche market. In his paper "Investigation into the Potential Application of Carbon Fiber Composites upon Architecture, Design and Construction," Emanuelson laid out the advantages of this new technology, which is lighter and stronger than steel, can be mass produced in an infinite array of forms, and has dropped in cost from \$150 to \$5 per pound. "As architects, we are always trying to find new ways to approach space," Emanuelson said in his final presentation. "This technology really frees you up, allowing you to introduce greater spans to open up interiors." He researched several ways of building form with carbon fibers for his thesis, which was supervised by Professors Goodstein-Murphree and Tahar Messadi. Emanuelson graduated *cum laude* with a bachelor of architecture degree and is now working with Miller Boskus Lack Architects in Fayetteville.

How do you get home owners to buy into historic preservation? That question drove Blanche McKee's research, which began with an examination of the origins and effects of sprawl and then documented the financial advantages of historic preservation. Among the success stories cited by McKee were the decades-long transformation of Savannah, Ga., into a walkable garden city and the recent redevelopment of Ella Carnall Hall, the University of Arkansas' first women's dormitory, into a boutique hotel and informal faculty club. To document the experience of individual property owners, McKee interviewed property owners in the Central High School Neighborhood Historic District of Little Rock, a once prosperous middle-class neighborhood that entered a steep decline following the civil rights crisis in 1957. Current investment in the neighborhood supports McKee's thesis that historic preservation pays. Professor Fran Beatty supervised McKee's thesis, titled "Preservation for the Historically Impaired: Making Historic Preservation Palatable for the Average Property Owner." McKee graduated *cum laude* with a bachelor of landscape architecture degree. She is seeking a job in historic preservation.



Eisenman Lectures on Moretti

Architect and theorist Peter Eisenman has enjoyed a long career as international architectural provocateur and knows a thing or two about controversial buildings and spaces. As the John G. Williams Visiting Professor in 1997-98 he turned his studio into a testing ground for deconstructivist architecture. Last April he returned to Fayetteville to present "Luigi Moretti and the Origins of Postmodern Architecture." In the first of two lectures cosponsored with Mississippi State University School of Architecture, Eisenman linked Luigi Moretti, an Italian planner/architect who designed projects for Mussolini's fascist regime, to the dawn of postmodern architecture.



Peter Eisenmann

Design Center Leads Sustainable Planning in Region

HABITAT TRAILS

UACDC has designed the first sustainable neighborhood in Arkansas for the Benton County chapter of Habitat for Humanity. “Green” streets, storm water gardens and wetlands are among the new ideas planned for the Habitat Trails project, which won the 2006 Education Honors Award from the AIA, a national Honor Award in Analysis and Planning from the ASLA and a planning award in the 2006 EDRA/Places Awards for Place Design, Planning and Research.

Located in Rogers, the Habitat Trails development marks a first for the Benton County chapter of Habitat for Humanity. “This takes us to a whole new level,” said Debby Wieneke, executive director of the Benton County chapter of Habitat for Humanity. “Normally we have one simple home on one lot. Now, boom: we’re going to put 17 families on five acres with a wetlands area in one corner, a neighborhood park in the middle, and a vast variety of plants, trees and landscaping that we’ve never had an opportunity to do before.”

The project’s green rethink of suburbia stems from a multidisciplinary collaboration between UACDC, Marty Matlock of the Ecological Engineering Group in the UA Division of Agriculture’s department of biological and agricultural engineering, and Mark Boyer, associate professor of landscape architecture. Twelve engineering and architecture students also shaped the design.

The new thinking begins with “skinny streets” – 18-foot wide, rather than the standard 30 feet – that slow traffic through the neighborhood and decrease run off. Sidewalks and parking areas are paved with absorbent materials such as recycled crushed brick that allow for direct infiltration of storm water. Perhaps most radical of all, gutters and pipes that channel storm water to eyesore retention ponds are replaced by street side stormwater gardens and swales planted with soft rushes, St. John’s wort, sweet bay magnolias and other native plants. “It’s kind of like multitasking remediation,” said Mark Boyer. “These native plants work on the water and pollutants, provide aesthetic appeal and benefit birds and animals in the area.”

Even better, from the developer’s point of view, the subdivision’s green infrastructure reduces street costs by



All of the Habitat homes feature French doors that open to expansive porches, promoting community.



A park, gardens and wetlands replace gutters and pipes.



Students researched and wrote a book on American porch types. That book and a book on the Habitat project are available for sale at UACDC; call 479/575-5772.

more than a third. Habitat began work on neighborhood infrastructure last summer and expects to complete work on the first two homes this fall. Private market developers have inquired into using the green model, making Habitat for Humanity a trendsetter for this region.



UACDC staff and students envisioned a Carlson Terrace Floodplain and visitors center for the southwest edge of campus.

CAMPUS HYDROSCAPES

Year round, visitors flock to the UA campus’ “Athletic Valley,” but the welcome fails to impress. Ringed by practice fields and service facilities, parking lots and landmark housing that has fallen into decay, Razorback Road has a “back door” quality that is miles away from the gracious welcome projected by Old Main and the Great Lawn on the east side of campus. Most troublesome is the College Branch tributary that originates in this area. Because it is channeled beneath the football stadium, practice fields and adjacent parking lot before emerging by student housing, the stream is prone to erosion and pollution. Storms trigger dangerous flash floods that threaten nearby walks and bridges, including the Sixth Street bridge on highway 62B.

Last year UACDC developed an ambitious slate of proposals for the southwestern edge of campus. They began with the water. Suggestions ranged from gradually introducing small-scale incremental changes to wiping the slate clean and turning the area into a marsh. Transportation improvements include walking paths that link housing to other amenities and campus gateways at three key points. The gateway at Sixth Street and Razorback Road would unite a visitors’ center, intermodal transit facility for bicycle and bus, and parking garage under one roof.

Carlson Terrace, the married-student housing designed

by Edward Durrell Stone in 1958, presented the thorniest problem for students and staff. “This is a legacy work of architecture, and it houses the most diverse community on campus,” Steve Luoni said. UACDC recommended the addition of semi-private patios, terraces and porches that link to semi-public space for larger gatherings. Stone’s trademark masonry screens could be shifted and opened up to admit more light and views to interiors.

NUMBER 14 (YEP, WE’RE COUNTING . . .)

UACDC has won honors and a \$7,500 award from the National Council of Architectural Registration Boards (NCARB) for an entry titled “Thickening Professional Knowledge Base: Developing Planning Models and Solutions for Our State.” The NCARB jury praised UACDC for its multi-disciplinary responses to issues such as urban watersheds and retail development, noting, “the UACDC has become a regional planning activist and leader of environmental issues for the surrounding area.” UACDC has won 14 design and education awards under Steve Luoni’s leadership.

For the latest on UACDC research and recognition visit their web site at uacdc.uark.edu.

To learn more about UACDC’s interdisciplinary work on water initiatives, visit *Research Frontiers* online at researchfrontiers.uark.edu/8431.htm.



The Celebration Garden under construction.

Garden Woodland Gardens is Growing . . .

Brides will find a serene space for reflection (and photo ops) in a new garden that frames the Anthony Chapel. The Celebration Garden developed from collaboration between Shannon Wallace, a landscape architecture student and former intern, and Bob Byers, landscape architect and operations director at the Gardens.

“Our goal was to keep planting simple and sympathetic to the forest, so as not to detract from the chapel,” Byers said. Wallace outlined a simple space that would fulfill needs for small outdoor events and complement the chapel. Byers finessed the design, building on the concept with a simple palette of birches, American beech trees and dogwoods accentuated by hydrangeas, native azaleas and hollies, and junipers.

Original plans for a bridge with a traditional convex, full moon design changed to a lower profile structure that seamlessly blends with the surrounding landscape. Byers also designed a serpentine concrete wall veneered with fieldstone to screen views to the nearby parking lot. “The garden will be sheltered and private; the wall

introduces an element of mystery to the space,” Byers said. A waterfall built by the nationally recognized Japanese garden designer David Slawson will add a gentle play of water to the scene. Funded in part by a \$500,000 gift from Hot Springs philanthropists Bob and Sunny Evans, the Celebration Garden will be completed in late summer.

Work continues on another initiative funded by the Evanses, a one-acre children’s adventure garden. Work has wrapped up on a 450-foot-long entry bridge that twists into an s-curve rising to 20 feet at its highest point. Construction on a multi-story tree house, cave system and waterfall will begin in late summer. David Slawson will craft the stonework for the waterfall and caves and engineer a stream with ripples and pools that invite children to splash and play.

Also on the drawing board is a garden featuring the intoxicating scents of heirloom roses. Designed by television host, writer and professional garden designer P. Allen Smith, the rose garden is funded by the Stella Boyle Smith Trust.



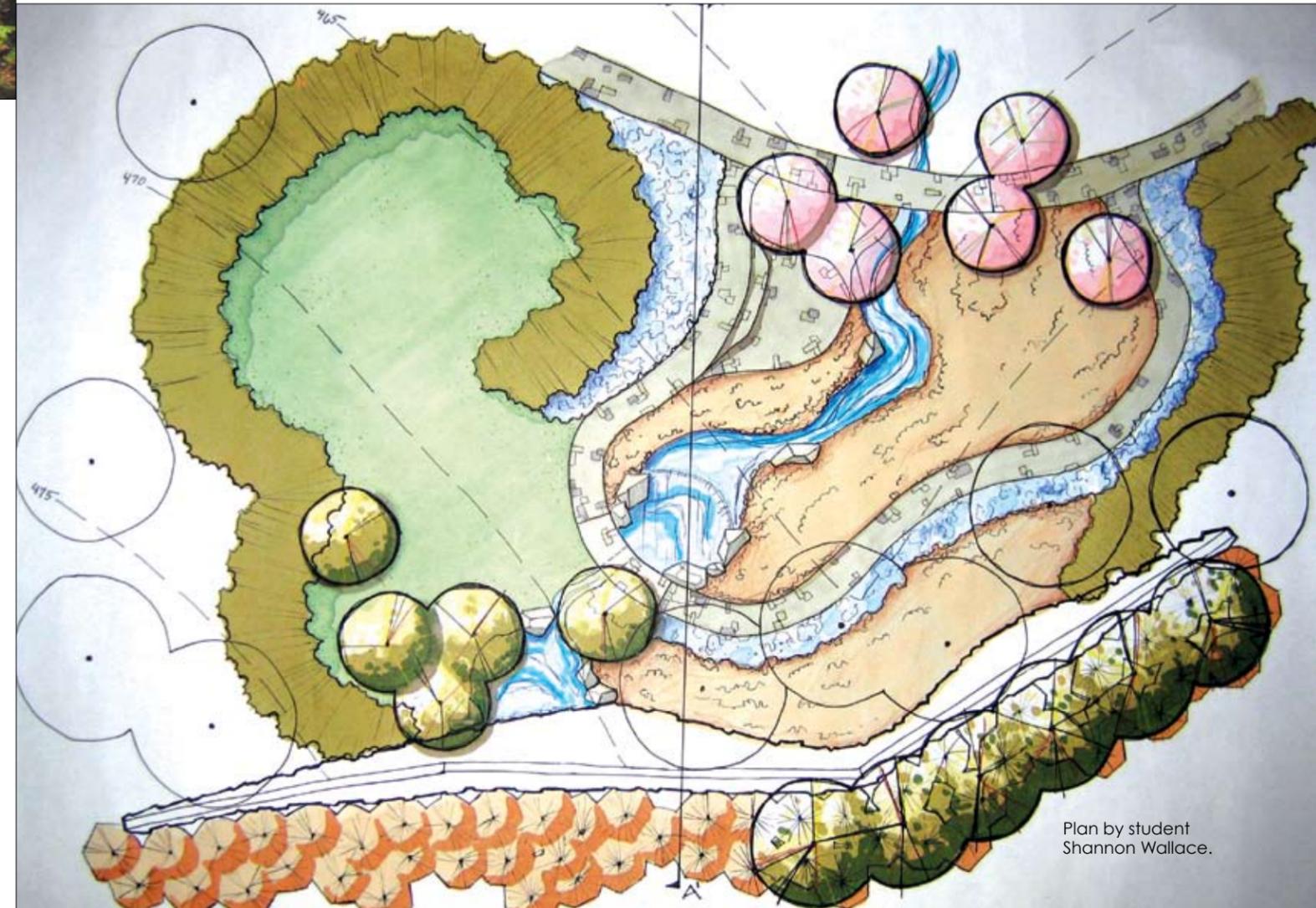
Hot Springs Sentinel-Record

Janet Carson shares tips on azaleas.

... and Airing Statewide

Arkansans can eat their Wheaties and pick up tips on shade gardening, organic pest control and other challenges thanks to a new television program, “Gardening from the Gardens,” that airs across the state during commercial breaks from NBC’s *Today Show*. Radio personality and *Arkansas Democrat-Gazette* columnist Janet Carson leads the sixty-second educational vignettes. A horticulture specialist for the University of Arkansas Cooperative Extension Service, Carson has created a statewide following among garden enthusiasts for her no-nonsense approach to lawn and garden maintenance.

“This program helps us bring useful information to some 1.2 million viewers, and promotes the Gardens across the state as a “must see,” said Marla Crider, marketing director at the Gardens. The program vignettes air on NBC affiliates between 7 and 9 a.m. on Mondays, Wednesdays, and Fridays on the first and third weeks of each month.



Plan by student Shannon Wallace.

Light Rail, Linked Cities

Fly into northwest Arkansas, and you will gaze upon acres of raw red earth bristling with bulldozers and bare frames of new subdivisions, office parks and strip malls. Cities in Northwest Arkansas may triple, possibly even quadruple their footprints by 2050. The question is, where will this growth occur – and how?



Eric Kahn

Last spring, three studios explored how a single technology – light rail – and related development could ease traffic gridlock, revitalize the urban core, and preserve the rolling green hills and crumbling barns that embody Arkansas' agricultural heritage.

"Eighty years ago, Northwest Arkansas was a classic transit-related development," said Steve Luoni, director of the UA Community Design Center. A remnant of this era, the Arkansas-Missouri railroad, presents an opportunity to link the four major cities in the region in a thirty-mile chain, with a loop to Northwest Arkansas Regional Airport added to facilitate travel. The location of two-thirds of the population and three of the top four employment centers within one mile of the rail system supports the case for light rail.

Eric Kahn, who held this year's E. Fay Jones Chair in Architecture, and Tahar Messadi led one studio. A cofounder and principal of the Los Angeles firm Central Office of Architecture, Kahn has developed an award-winning portfolio of built works, theoretical planning projects, writings, and exhibitions in addition to teaching at the Southern California Institute of Architecture (SCI-Arc). William Conway, a Minneapolis-based architect and

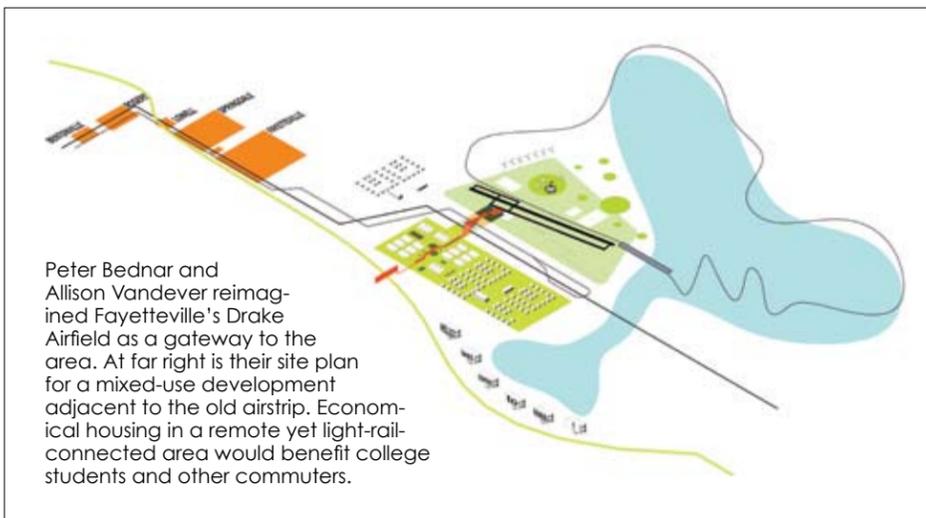


William Conway

planner well known for his efforts to redefine the public realm, partnered with Gregory Herman, while Luoni, Aaron Gabriel and Jeffrey Huber led the third studio.

The students did not develop designs for a light rail system per se; instead, the professors challenged them to imagine development schemes that would support light rail. "We wanted to engage students in a conceptual chess game using the world, and bring back a set of possibilities to the studio," Kahn said. The students traveled to Dallas and Los Angeles to study mass transit-related development, and then dug into research and visualization. They used analytical mapping, graphic analysis and modeling to synthesize proposals that would promote walkable, dense downtowns that support mass transit. At the final critique student teams presented regional development scenarios that ranged from a financial valley with Wal-Mart, Tyson Foods, and J.B. Hunt as anchors to a summer Olympic City that utilized University of Arkansas sports facilities and nearby rivers as venues.

To download UACDC's *Planning Primer: Transit-Oriented Development (TOD) Life Styles & Ecologies*, visit <http://uacdc.uark.edu>.



Peter Bednar and Allison Vandever reimagined Fayetteville's Drake Airfield as a gateway to the area. At far right is their site plan for a mixed-use development adjacent to the old airstrip. Economical housing in a remote yet light-rail-connected area would benefit college students and other commuters.



Fifth-year landscape architecture

In this capstone course, students select a “real world” project and work with an actual or hypothetical client. The studio gives them an opportunity to demonstrate their research, design, and communication skills, and offers a preview of work in a professional landscape architecture firm. Here is a glimpse at one project . . .

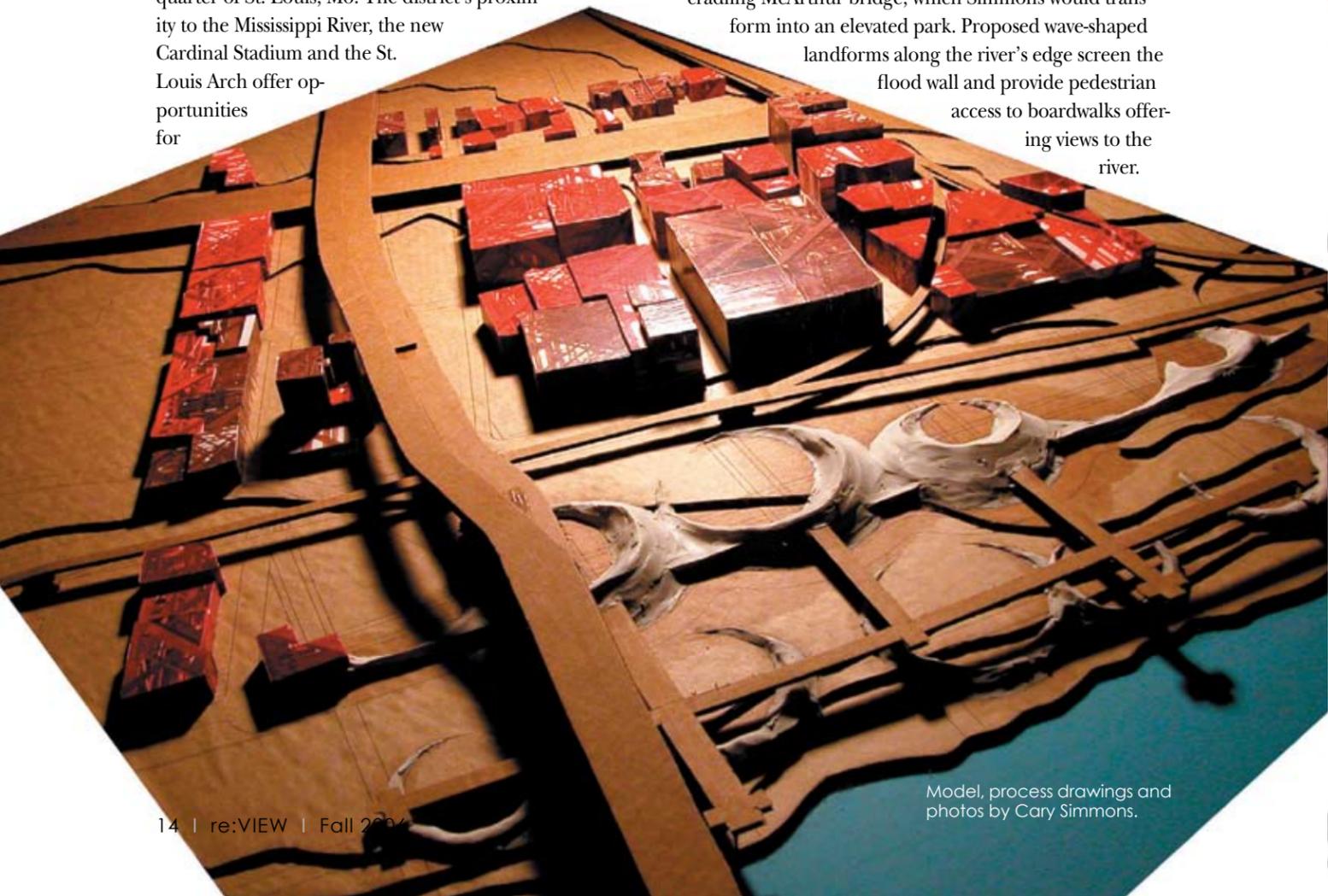
During three months of study abroad, Cary Simmons was struck by the contrast between the vital inner core of Berlin and other European cities and the decaying downtowns he had encountered at home. “America’s disinvestment in her central cities is a national problem, and sensitively addressing that problem has become my personal mission statement,” he wrote in a report that represents his first steps towards that goal.

Simmons’ senior project focused on redeveloping Chouteau’s Landing, a 58-acre abandoned industrial quarter of St. Louis, Mo. The district’s proximity to the Mississippi River, the new Cardinal Stadium and the St. Louis Arch offer opportunities for

redevelopment as a regional entertainment district. The rich character of the urban fabric – brick warehouses, an historic church, and a nine-story salt factory – also supports adaptive reuse. Problems include the Mississippi floodwall, which blocks access to the river, and an interstate highway and elevated rail bridges that bisect the site.

Redevelopment projects in Toronto, Rio de Janeiro, Lisbon and St. Louis informed Simmons’ approach. He researched economic incentives to support financing for a project of this scale, and read tracts ranging from Le Corbusier’s *Concerning Town Planning* (1948) to the latest publications by the Urban Land Institute.

Simmons’ master plan centers around a bowtie-shaped central plaza that opens views through the urban core to the arch and stadium and links with secondary pedestrian corridors. A greenway connects through the site by cradling McArthur bridge, which Simmons would transform into an elevated park. Proposed wave-shaped landforms along the river’s edge screen the flood wall and provide pedestrian access to boardwalks offering views to the river.



Model, process drawings and photos by Cary Simmons.



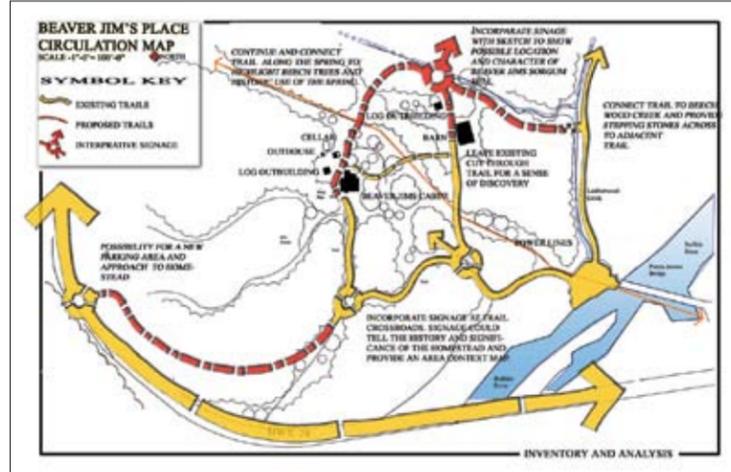
Historic Landscape Preservation Seminar

Sure, there were slide lectures, but students also examined antebellum gardens, crumbling farm structures, and an ancient trash heap in Janet Coleman's survey of the historic preservation movement. The course culminated in a 40-page report on "Beaver Jim" Villines' farmstead in Newton County, Ark. The log cabin was built circa 1840 and continuously occupied until the mid-1950s. The site is currently owned and managed by the National Park Service as part of the Buffalo National River.



Janet Coleman

"This is a really good example of middle-of-the-road log architecture built by a typical farm family," Coleman said, and could serve as an example of rural farm life for all visitors if restored. The farmstead also offers valuable lessons in how to read a landscape. "You can't always judge age by the size of trees, because some grow really fast!" she told her students. The beech and oak trees taking over the Villines property typically follow "first succession" pine and cedar, indicating that the farm has been uninhabited for some time. Various outbuildings, an old rock wall and remnants of vegetable and orna-



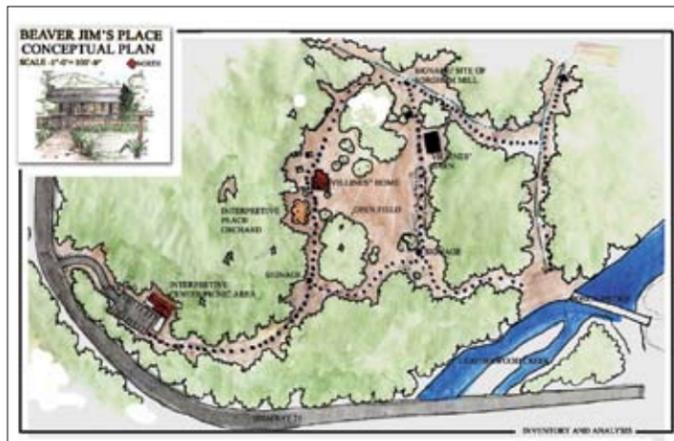
Circulation map by Drew Harriman, Christy James and Julie Russell

mental gardens provide further clues to the needs and interests of the farm's inhabitants.

Students recommended biannual controlled burns to restore views and the agricultural feel of the site. Other important treatment recommendations included the preservation and restoration of the buildings on site, burial of power lines, and restoration of ornamental plant beds and a portion of one of the peach orchards. Additional trails should be installed with interpretive signage and seating to enhance the educational value of the farmstead.

Suzie Rogers, a National Park Service historian, was impressed with the students' efforts. "They were a great bunch of kids, and we are definitely going to use their work," she said. "The drawings will be really helpful because we didn't have any images that laid out the overall landscape," she added. National Park Service crews began implementing some of the student recommendations for trails and structures this summer.

Janet Coleman received a bachelor of science in nursing and studied landscape architecture at the University of Arkansas before earning a master's degree in landscape architecture from the University of Georgia. She returned to the U of A last spring as the Garvan Chair Visiting Professor in the Department of Landscape Architecture.



Conceptual plan by Drew Harriman, Christy James and Julie Russell.



Approach to barn on Beaver Jim Villines' farmstead.

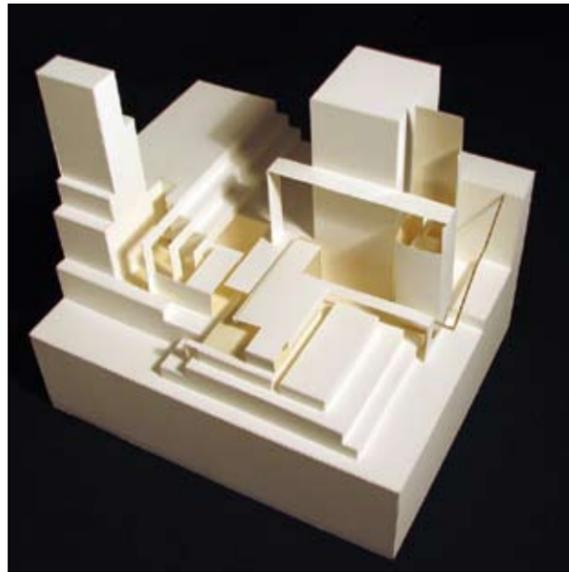
First Year Architecture Studio

“ . . . The building itself . . . has to stand as the origin of a new story. Although we cannot predict what the story will be, the completion of the building must mark a new beginning.”

- Hiroshi Naito

In this studio, first-year students were challenged to create meaningful spaces without a program, function, site or style to guide their design process. “The emphasis was a study of architectural space as a factual, three-dimensional, physical thing,” said faculty critic Pia Sarpaneva.

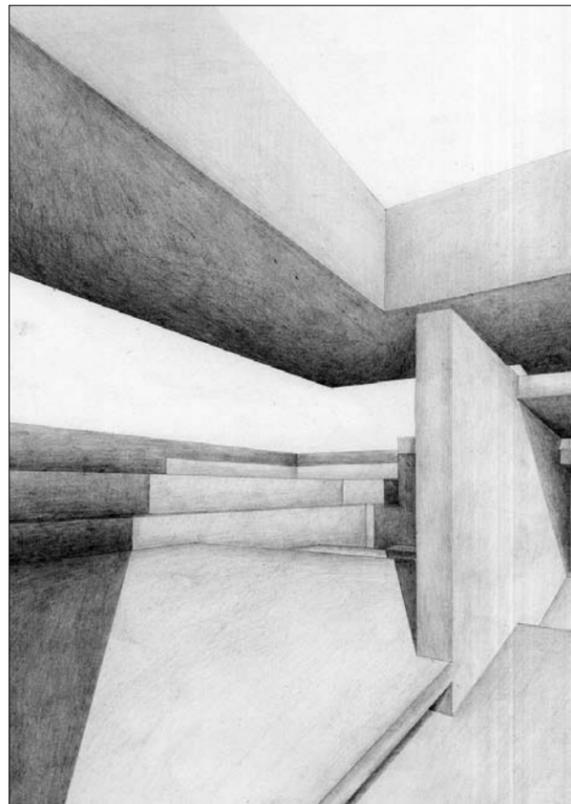
In the first exercise, students studied the perception of space and containment by constructing two identical cubic units that define open and closed spaces depending on the way they are positioned. They then explored movement through space with a series of five cubic units that evolved from open to closed, and a model that combined vertical and horizontal spaces in a larger scale construct.



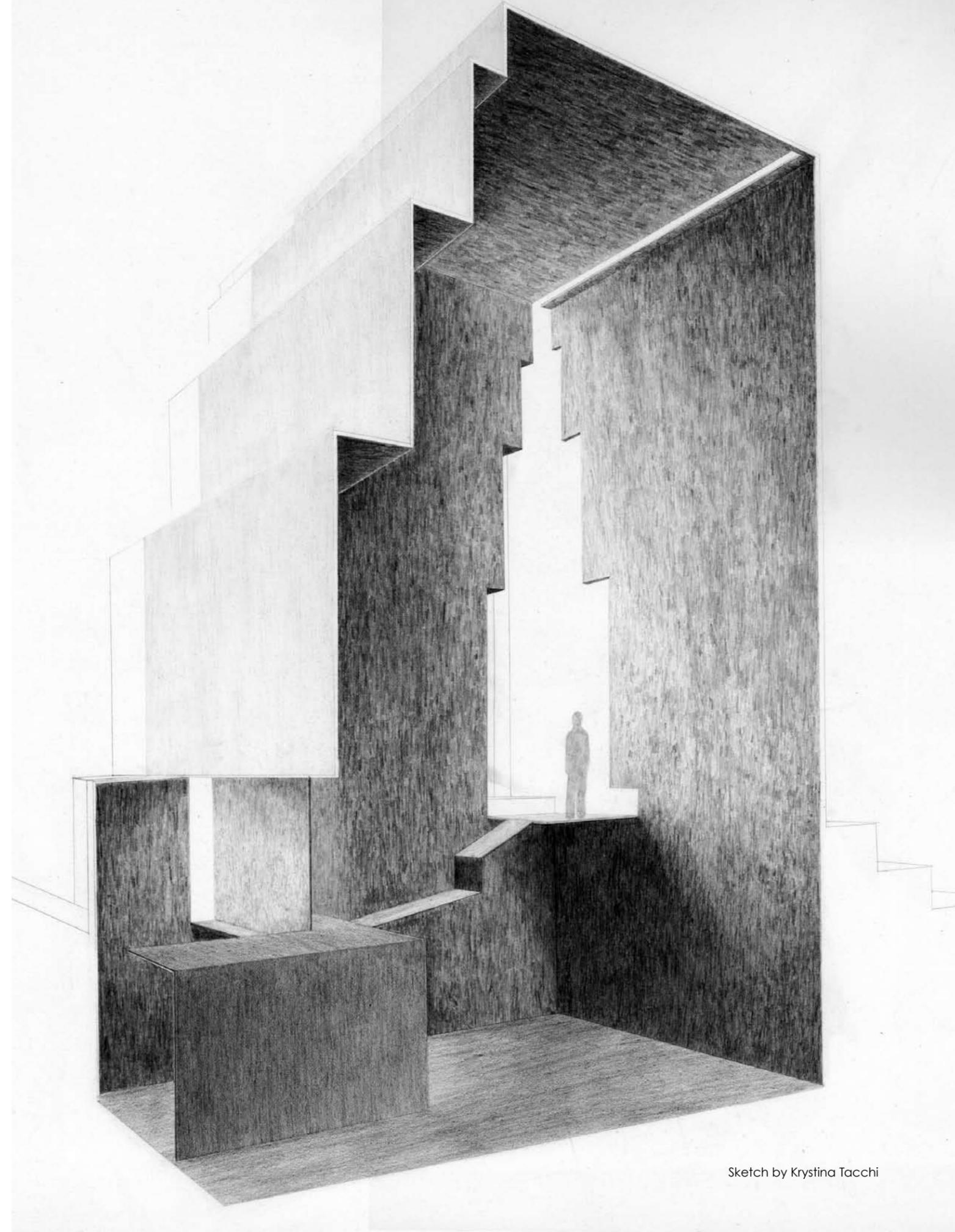
Model by Joel McCourt

In the final project, students used the formal language developed in earlier models to construct an abstract “spacescape” and “groundscape” that were interdependent with each other. The compositions included open public space and enclosed public spaces defined as sanctuaries of light, shadow, mass and void. The students pleated, folded, wrapped and stacked museum board or basswood to develop a vast array of forms that ranged from fractured ziggurat to hypostyle. “Pia told us that this is our own universe, and we can do with it what we want. I really took that to heart,” said student Nathan Perry.

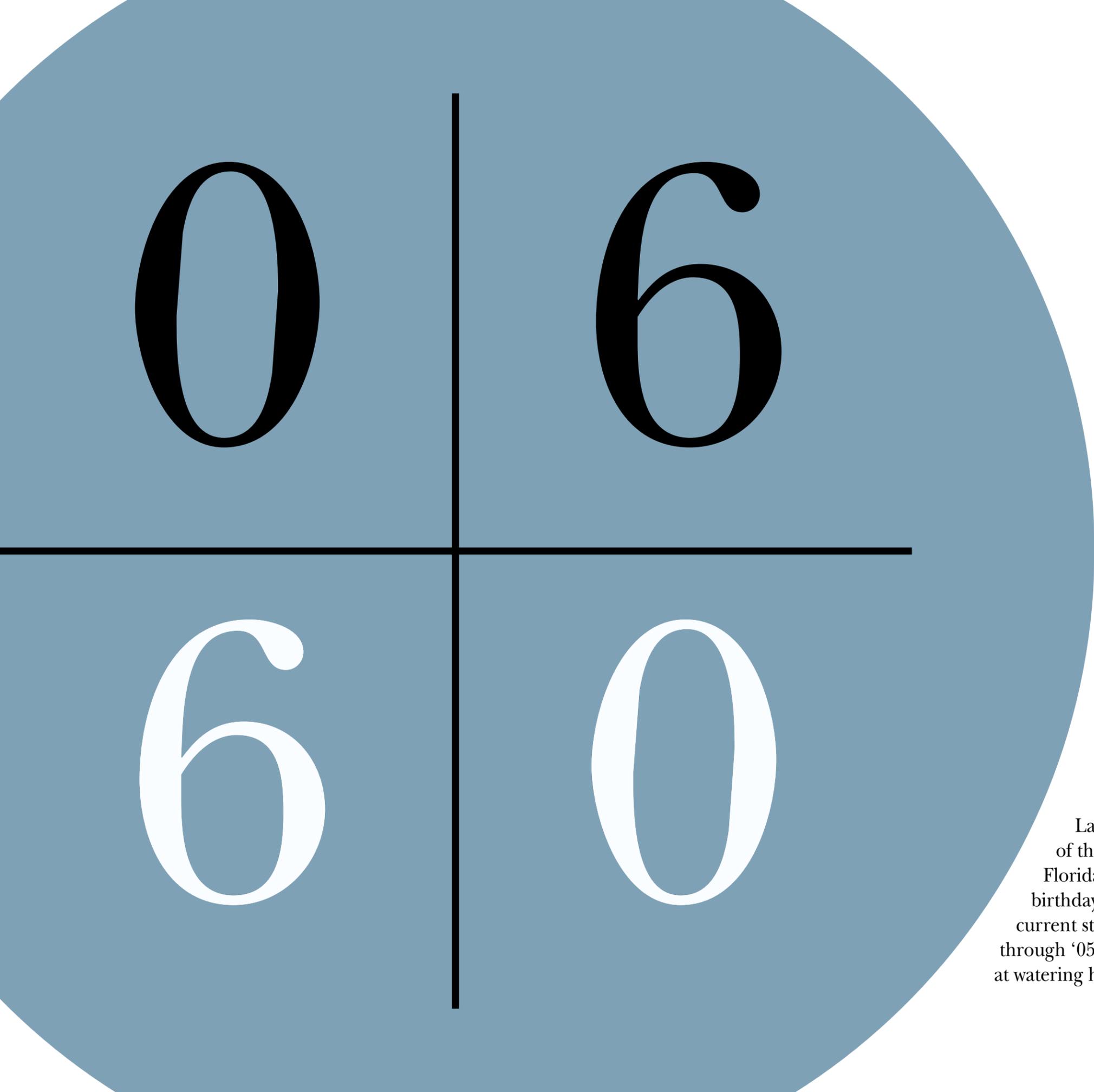
At the final review, students learned that economy was key: a few moves, well done, yielded the best designs. “In this project, students realized that editing is as important in architectural design as it is in writing,” Tim de Noble said.



Sketch by Nick Walker



Sketch by Krystina Tacchi



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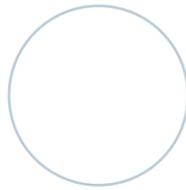
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YEAR '06
60 YEARS

Last spring 350 alumni quite literally from the four corners of the United States – from Maine to Wyoming, California to Florida – gathered on campus to celebrate the School's 60th birthday. Festivities began with a Friday night barbeque that united current students and faculty, professors emeriti, and alumni from '50 through '05 in a cheerful cacophony that later broke into class parties at watering holes throughout downtown Fayetteville.



"We are delighted to bring together generations of students," said Dean Jeff Shannon Saturday afternoon, when alumni gathered for cake, tours and lectures. One of the highlights of the afternoon was a presentation by the surviving members of the class of '50 – the School's first graduating class – in recognition of John G. Williams' efforts to establish the School of Architecture. "We honor John's struggles and determination of 60 years ago," said Ernie Jacks. The bronze plaque, graced with the likeness of a young Williams and the phrase "Illegitimi non carborundum" (loosely translated, "don't let the bastards get you down"), now suitably enshrined and spotlighted in the lobby of Vol Walker Hall, will surely amuse, inspire and perhaps baffle students for years to come. Other activities



included studio tours, a lecture on the School's early days by Williams, and presentations on international study and the School's botanical garden and community design center. Almost everybody took time to view the digital alumni design exhibition, now available online at architecture.uark.edu.



The weekend wrapped up with a reception at the Inn at Carnall Hall, where Bob Green (B.Arch. '56) provided stellar piano jazz, followed by a banquet within the art deco splendor of the UARK Bowl. Banquet highlights included Jeff Shannon's pop quiz for Chancellor John White, Chancellor White's address, the presentation of alumni

design awards (see p. 30) and the announcement of new John G. Williams and Ernie Jacks fellows. Shannon and White concluded the festivities by presenting the School's Distinguished Service Award to Don and Ellen Edmondson of Forrest City, Ark. Long-time friends and supporters of the School of Architecture, the Edmondsons have opened their Fay Jones-designed home for meetings and parties, supported Garvan Woodland Gardens, endowed the E. Fay Jones Chair in Architecture, and created an international travel scholarship for students in honor of Maurice Jennings (B.Arch. '73). Don Edmondson also chaired the School's campaign committee. "Don

and Ellen did not make a gift and step away. They have been generous with their time, resources and most importantly their love of architecture and landscape architecture," said Dean Shannon.



On the way to 60



John Williams

1946-47 With a post-war housing shortage fueling demand for designers, the U of A decides to offer two architecture courses within the College of Engineering. Professor John G. Williams taught 17 students, among them future faculty members Fay Jones and Ernie Jacks. Thanks to accidental inclusion in university catalog, a five-year curriculum is established for the architecture program.

1948 The architecture program transfers to the College of Arts and Sciences, developing a broad-based curriculum. Third-year student Fay Jones begins teaching second-year students.



The Fine Arts Center

1950 First five students graduate from program. Architecture and art students share a studio in the first arts center in the region, the new Fine Arts Center designed by Fayetteville native Edward Durell Stone. Furniture by Charles Eames, Hans Knoll, Eero Saarinen and Stone decorate the 114,915-square-foot complex.

Mobiles by Alexander Calder were commissioned as well.



Fay Jones (center) welcomes Frank Lloyd Wright (left) to Fayetteville.

1951 Students developed a design for an AIAS chapter house; the project was never built.

1958 The architecture program wins provisional accreditation. At urging of accreditation board, U of A president John Tyler Caldwell enhances support for the lecture series program. Frank Lloyd Wright lectures on campus; other notable visitors from this era include Richard Neutra, Bruce Goff, Eero Saarinen, Charles Eames and Buckminster Fuller.

WHAT WAS YOUR LONGEST NIGHT IN STUDIO?

Does all night count?
TOM ADAMS, B. ARCH. '66

47 hours.
DOUG RYE, B.Arch. '67

3 days.
ANDY KITSINGER, B.Arch. '87

Three days straight at West Avenue Annex third floor under J. Palmer Boggs, second year first semester.
JOHN ALLEGRETTI, B. ARCH. '70

The three nights I stayed up all night in first year second semester. My legs got very swollen on the third night and I would fall asleep if I sat down! I was a bit delirious.
HEATHER SALISBURY, B.Arch. '93

The longest was a full three-day stretch (72+ hours) in December 1979, working on a final design project.
DON BRIGGS, B. ARCH. '82



The night John Lennon died, December 8, 1980. We were in studio and the night seemed so surreal.
JIM KEY, B. ARCH. '84

All night. My sorority sisters explained to new pledges that I had a good reason to come in at breakfast often.
LESLIE BELDEN, B.Arch. '79

Many all nighters . . . ! The worst was a combination over several days. After finally completing whatever it was I was working on, I was exhausted and went for a bike ride. I remember stopping to say hello to someone and was so exhausted I found it difficult to speak and was actually mumbling – I went straight home to bed.
SCOTT CONNERLY, B. L.Arch. '87

... LONGEST NIGHT IN STUDIO?

There were so many, I can't remember. At the time I was in school, the building closed at 11 p.m. – we had to take our work home.

JOE E. SMITH, B.ARCH. '59

Fourth-year studio in the big room, stuck in there all night with crazy people.

RICKY RUSSELL, B.ARCH. '80

Listening to Fred Chilcote whistle the theme to the *Andy Griffith Show* and Ross Piazza sing James Taylor.

RODGERS CRITZ, B. ARCH. '80

WHAT WAS YOUR MOST MEMORABLE MOMENT IN A CRIT?

When we did a conceptual project based on a painting. The critics loved it and thought the drawings were so intelligent and theoretical. The drawings were actually just scrap paper I had used to protect the floor when I was spraypainting my model!

HEATHER SALISBURY, B.ARCH. '93



When Mort Karp threatened to fail everyone in 5th year.

RICKY RUSSELL, B.ARCH. '80

When Dick Kellog made me cry.

LESLIE BELDEN, B.ARCH. '79

Fay Jones told me "it was a design well done," during a third-year crit.

DON BRIGGS, B. ARCH. '82

Seeing a friend get up in front of his peers and invited architects only to realize he had misspelled his name on his presentation.

RODGERS CRITZ, B. ARCH. '80

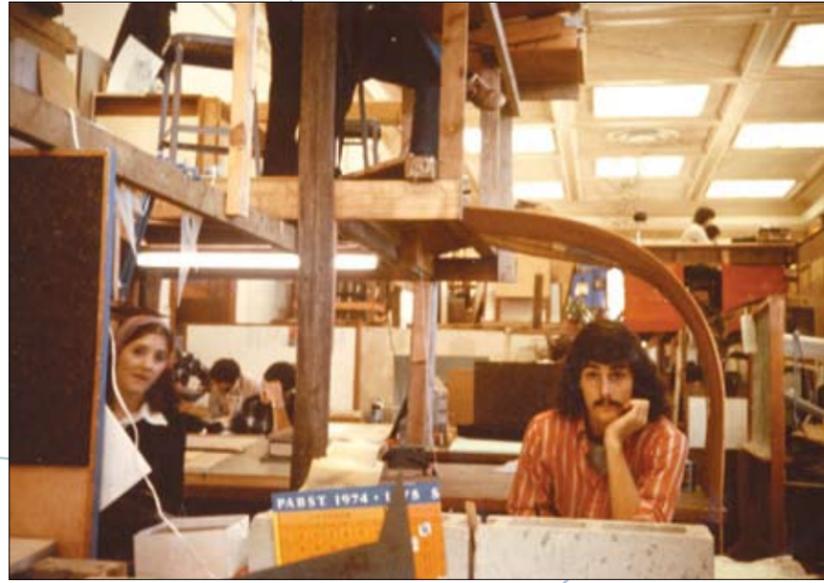
Listening to Mort Karp talk for 10 minutes and not understanding a word he said.

ANDY KITSINGER, B.ARCH. '87

1960 Architecture program is fully accredited.

1969 Increasingly cramped in the Fine Arts building and the West Avenue Annex, the department of architecture finds a new home in the spacious marble halls of Vol Walker Hall, former campus library.

1974 The program becomes a school. Fay Jones serves as the School of Architecture's first dean.



'70s-style design/build: the "Archi-Ghetto"

1974-75 Students use scrap lumber, plywood, and plastic to construct the multi-level "Archi-Ghetto."

1975 School establishes a professional program in landscape architecture led by Michael Blumenfield.

1982 Professor Mort Karp initiates the School's first international study opportunity – a student exchange program with Plymouth Polytechnic College in Plymouth, England.

1983 The landscape architecture department, under leadership of Diane McGuire, responds to proposal to help brick and timber heiress Verna Garvan develop her Hot Springs property into a botanical garden.

1984 Landscape architecture program gains full accreditation.

1985 Mrs. Verna C. Garvan bequeaths 210 wooded acres on Lake Hamilton to the UA School of Architecture. Landscape architecture faculty members document existing plantings and circulation within the garden.

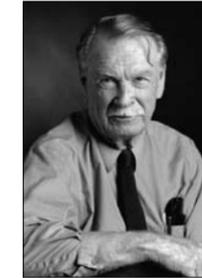


Verna Garvan

Ask Teach:

John G. Williams weighs in on boxing, modernism and early days at the School of Architecture

*Professor Emeritus John G. Williams claims he got his teaching job at the University of Arkansas because he had a place to live lined up – no small feat in post-World War II Fayetteville! Lucky for us that he found a fixer-upper on Maple Street: thanks to Williams' drive, energy, and ebullient good spirits, the program has grown from two architecture courses offered within the College of Engineering into a school offering the only accredited programs in architecture and landscape architecture in the state. Under his leadership, women were welcomed into the program, great talents such as Fay Jones and Ernie Jacks were nurtured (and hired), and architecture's twentieth-century stars were lured to Fayetteville for lectures and critiques. John Williams chronicled the history of the School and the development of architecture within Arkansas in his 1982 book *The Curious and the Beautiful*. Here, he remembers his Beaux Arts training and early days at the University of Arkansas:*



John Williams

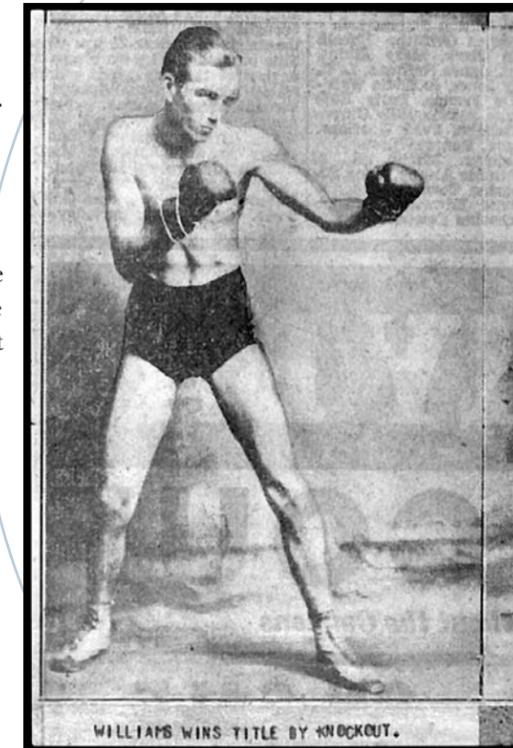
and fight, and then I'd go back to studio – and nobody would know, especially if I lost!

KC: Tell me about your architectural training at Oklahoma State University.

JGW: It was what we now call the eclectic approach. What we would do, we would look through the history books, which were beautifully illustrated, and we'd try to select which style or combination of traditional styles we would use. I knew that people were practicing modern architecture, and I wanted to know about that, but I'd always heard, if you want to be a good tap dancer, you should take ballet (I think that was sponsored by a ballet teacher!) So anyway, I thought, if I want to learn about proportions and proper form, I should learn classical architecture.

KC: You considered careers as a park ranger and aeronautics engineer before you settled on architecture. Where did boxing come in?

JGW: When you're growing up, if you're skinny you always get pushed around. So I decided I'd learn how to box. When I went to college, I joined the team; that way I got a N.Y.A. scholarship. Sometimes I would leave the studio and go over to the gym, change into my trunks and go in



KC: Who – or what – opened your eyes to modern architecture?

JGW: I went into the [OSU] library to see what new architecture magazines had come in. The librarian gave me the January 1938 issue of *Architectural Forum*, I sat down, and the magazine fell open to the photographs of Falling Water. I just – I'd never seen anything as beautiful as that. I knew about Wright, mostly from news articles – he was always into some kind of trouble. I took this magazine into a little room and closed the door and I sat there for hours. As I studied it, I didn't see anything in it that I'd been learning about. There weren't any Greek or Roman columns, there weren't any Gothic arches or vaults. There wasn't any reference to the past. I began to think, I want to learn to do buildings like Falling Water.

Williams continued on page 24

KC: Did your professors support your interest?

JGW: I went to one of my teachers, and asked what he thought about Frank Lloyd Wright's work, and he said, "modern architecture is okay I guess, for temporary buildings like county fairs. (laughs) This was in January 1938, okay?"

KC: How did you approach teaching architecture at the U of A?

JGW: There weren't many changes in approach to any education program during the war. Some of the architecture schools still taught traditional architecture. I was hired for two years so I thought, well, if students have to transfer after two years, I want them to have some experience in what they might be teaching in other schools. So our first projects were to do wash drawings of various classical orders. I didn't give it to them as a project, I gave it to them as a study in history.

I really wanted to teach modern architecture. I wanted them to approach architecture in a contemporary way; I didn't want them to have to copy styles.

KC: In the early days, architecture was pretty much an old boys club – I believe we had an architecture students' wives club. When did women begin entering the program?

JGW: There was a woman in the first class. She didn't finish – her first name was Ellen; I don't remember her last name. The first woman who finished was Catherina Kik Taylor in 1951. We had quite a few ladies coming from Dallas-Fort Worth area. And so I asked them one time, where they'd gone to school before they came here. Several of them mentioned a – I've forgotten the name, it was kind of like a girl's finishing school.

KC: Hockaday, I'll bet.

JGW: Yes! Hockaday. And I said to Emaly Shuman, "Emaly, why are there several women students coming from Hockaday?" And she said, "there's a lady down there who tells them, if they come to the University of Arkansas, there's an old man up there who will treat them real nicely!"

KC: I also wanted to ask you about landscape architecture. They're having their 30th birthday this year. Were you involved in getting that program started?

JGW: Well from the beginning, we always tried to bring in visitors not only in architecture but people in

related areas. I know that in the practice it's good to have a landscape architect nearby, just as it's good to have a structural person and a mechanical engineer and so on, so that all of the parts can work together from the very beginning. So, my idea was that I would bring in a landscape architect – his name was Steve Potter. A teacher named Mort Karp had an interest in landscape architecture and planning, and so Potter was assigned to his team. After Potter left, a fellow named Mike Rosenblum came in, and he and Mort really became a



Architecture faculty, 1960. (left to right, back row) Ernie Jacks, John Williams, Donald Strohmeier, Fay Jones, Cy Sutherland. (left to right, front row) Frank Pillerl, Keith McPheeters, Herb Fowler.

good team. And so it was decided, to try to make this a department. Of course what happens, is often people value their own area. It's important that the people designing buildings and the people designing sites for those buildings, that they work together. I think the closer they are the better off both might be.

KC: Okay, Fay Jones. Was there an "aha" moment when you realized you had a future gold medal winner in your studio?

JGW: He gets upset with me saying this, but it was true. When we first started, I wanted the students to be able to letter clearly. And so I gave out lettering cards, and the first night I illustrated the type of lettering that I wanted them to learn, which was as simple as possible and as standard as possible. I was impressed by his first lettering card! If I took all those cards, and put them together, I could point to his. Now then, I think he didn't like my saying that, because you see, to letter is a skill, not necessarily a creative skill. But there was enough creativity, even in his lettering, that you could tell that it was different. It was just beautifully done.

Williams continued on page 27

1989 Under the leadership of Dean Murray Smart, the School offers its first full semester program in Rome. Davide Vitali has taught U of A students since the Rome program began.



Davide Vitali with students.

1990 Professor Emeritus Fay Jones receives the AIA Gold Medal at a White House ceremony.

1990s on With support from state's architectural firms and friends of architecture, School continues to bring in leading practitioners and critics to inspire students, among them Peter Eisenman, Ian McHarg, Daniel Libeskind, Sam Mockbee, Toshiko Mori, Greil Marcus, Peter Walker, James Turrell and Julie Snow.



Peter Walker with student Emily Nottenkamper.

1991 The School's longest standing dean, Murray Smart, steps down after 25 years of service, but continues to teach.

1992 After 17 years of temporary homes around campus, landscape architecture moves to its current quarters on first floor of Memorial Hall, the former student union. The ballroom with adjoining terrace is remodeled into a spacious, light-filled studio and offices.



Planner Michael Pyatok (center right) visits UACDC.

1994 School establishes a summer studio in Mexico. Students work in Luis Barragán's Mexico City studio and tour the major architectural centers of Mexico.

1995 The University of Arkansas Community Design Center opens its doors. In addition to providing planning assistance to communities throughout Arkansas, UACDC gives students a firsthand understanding of real-world situations and conditions.

... MOST MEMORABLE MOMENT IN A CRIT?

Confronting a professor over a mailbox fixation.
JIM KEY, B. ARCH. '84

It was third year. A student with questionable talent was in the middle of his presentation. In walks John Williams with his hands clasped behind his back. After studying the student's boards very closely for several minutes he turned and said, 'You know, I like the white areas of your boards.' With that he turned and left the room. The student dropped out shortly thereafter.

TOM ADAMS, B. ARCH. '66

My best project – North Little Rock riverfront park design/development – I had done a good job and had several large plans and presentation drawings. Toward the end of my presentation John Crone stopped me – and with a smile of approval told me 'that was great and that was good enough.' I protested in a polite manner and asked to finish as I still has not presented some of the sheets ... but was denied the request to continue (only "A" in that class – it felt really good).
SCOTT CONNERLY, B. LARCH. '87

THE MOST AMAZING PLACE THAT I VISITED WAS ...

Rome.
STEVEN BLOOMDAHL, B.ARCH. '79

Rome (where else!)
HEATHER SALISBURY, B.ARCH. '93

Chicago, during fourth year. We toured many great buildings, visited several star architects' offices and experienced Wright's Oak Park.
DON BRIGGS, B. ARCH. '82

New York.
JIM KEY, B. ARCH. '84

Field trips to Dallas, Beaver Lake, and White Rock National Forest.
SCOTT CONNERLY, B. LARCH. '87

The Price Tower.
JOE E. SMITH, B.ARCH. '59

... MOST AMAZING PLACE ...

The airport runway in Little Rock when the plane we were on was detoured due to bad weather, and the tire blew out when we landed.

LESLIE BELDEN, B.Arch. '79



A Fay Jones house under construction, with Fay as our guide.

RODGERS CRITZ, B. Arch. '80

OTHER MEMORIES:

Some of my favorite times were when we climbed up on the roof (via the elevator shaft window). Mostly we hung banners for ArchiWeek. Once Rick and I threw a leftover pumpkin carving off – nice smash! Splat.

HEATHER SALISBURY, B.Arch. '93

In the fall of 1981 after Mort Karp's summer design studio grades were awarded; our class marched Mort out of the studio and took a series of class photos with him. We all wore Groucho Marx noses and moustaches.

DON BRIGGS, B. Arch. '82

John Williams is the best – of all the encounters I've had with professors ... I believe he offered the most genuine encouragement of all – what a special man.

SCOTT CONNERLY, B. LArch. '87

Following completion of a major studio crit, [we] retreated to a relieving night of margaritas at an off-campus apartment. As a special thank you to our hostess we took various elements of her wardrobe – often referred to as 'unmentionables' – and proudly displayed them, much to her surprise, by erecting a temporary clothes line from the fourth-year studio windows above the main entrance to Vol Walker.

KIP ELLIS, B.Arch. '89



Student Jason Prudden builds a wetlands observation deck.

1999 Led by Scott Wing and Eva Kulterman, students design and build a home for the Fayetteville chapter of Habitat for Humanity. Students (and faculty!) have sweated through twelve design/build projects since then, including three homes for low-income families, a wetlands observation deck and a 22-foot-high, fully accessible tree house at Camp Aldersgate, a Little Rock camp that serves children with disabilities.

School of Architecture faculty, garden patrons, and community leaders celebrate groundbreaking at Garvan Woodland Gardens



Bob Byers leads a tour of Garvan Woodland Gardens.

2001 Judy Brittenum and Mark Boyer initiate study abroad in landscape architecture department with a spring semester at Corsham Court, a country house in Wiltshire, England, with park designed by Capability Brown

In an initiative led by Dean Jeff Shannon, three formal educational exchange protocols between the U of A and Roma Tre are established. Signed in the aftermath and context of 9/11, the agreements mark a milestone in educational collaboration between American and Italian universities.

2002 Garvan Woodland Gardens opens to the public. Standout features include the Garden of the Pine Winds, developed by nationally recognized Japanese garden designer David Slawson, and the Verna Cook Garvan Pavilion designed by Fay Jones and Maurice Jennings. Over 50,000 visit in the first year; annual attendance climbs to 100,000 by 2005.



John Crone and students in Paris.

Landscape Architecture establishes a summer program that includes study in Rome, Paris, and a tour of southern Great Britain.

2005 The UA Capital Campaign ends; the School of Architecture more than doubles its fund-raising goal of \$10 million, raising \$20,232,734.14

2006 Over 350 alumni and friends help the School celebrate 60 years.

KC: Was there an early project of his that impressed you?

JGW: I gave them a project to design a kind of restaurant – we called it an eating place – down at Mount Gaylor, on [highway] 71. What you do, as a design teacher in architecture, you go along and sit with the students, and they explain what they're trying to do, and you make suggestions if that seems appropriate. And when I would sit with Fay, that's when I guess I realized that he had this exceptional talent. That project is in the *Curious and the Beautiful*.

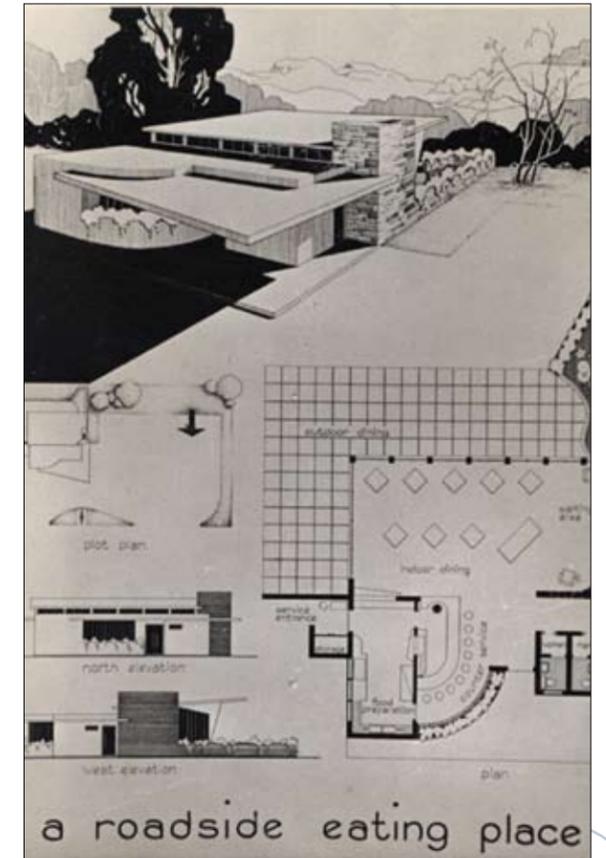
KC: I have seen it. Was there something about it that appealed to you in particular?

JGW: Well, there were several things. The way it took advantage of the site, opening to the view to the southeast. Also, it worked extremely well. You see, Fay's family had run a restaurant, and so he had that background. There weren't a lot of functional elements to the design, but all of it worked just beautifully.

I would like to say that it was also obvious that Ernie Jacks was a very talented student. The reason you don't hear as much about Ernie, is that he worked as an associate designer in wonderful offices. He worked on beautiful, wide-ranging projects with Edward Stone or with Craig Elwood. He also designed with Warren Seagraves some beautiful buildings here in Fayetteville – he did the electric building at the corner of Dickson and College.

KC: Your book notes an astonishing list of architects who came to Fayetteville - Frank Lloyd Wright, Richard Neutra, Bruce Goff, Eero Saarinen, Charles Eames, Buckminster Fuller and Edward Durell Stone, among others. How did you do it?

JGW: The accrediting board spoke to the [U of A] president and he agreed to give us more money for visiting lecturers. During those times, the department of architecture had more money for visiting lectures than anyone else on campus! We would invite these people in, major names in architecture and people in related fields, and we made a real effort for them to have a good time. Often when several of these people were visiting, we would have a special weekend when the student AIA chapter would host the Arkansas state chapter, and those were fantastic meetings. The state architects began to accept us more, and of course the people who came



Student project by Fay Jones

would say nice things about us. Edward Stone was one of our number one cheerleaders, and Neutra, and Fay Jones was getting his work published in national magazines. We began to get a good reputation.

KC: You certainly did your part in promoting the School.

JGW: When people would ask, "John, how does architecture rank at the University of Arkansas?" I would say, on a list of accredited schools, it's number three – of course, that was an alphabetical list! But you know, I believed it really. I thought sometimes we were better than number three. We were small. Each person knew what the other was teaching, and we were supportive of each other. I've learned in [biochemistry professor] Lothar Schaffer's class that it's called the cooperative phenomenon, in which all particles of a cell are working in a harmonious supporting way so that the cell can become a living cell. The cell becomes greater than the sum of its parts.

All photos from the School of Architecture's Murray Smart Media Center except for the following:
p. 20 Plaque presentation courtesy Anthony Reyes, Northwest Arkansas Times
p. 21 Fay Jones with Frank Lloyd Wright courtesy Fay Jones papers, Special Collections, University Libraries, University of Arkansas, Fayetteville
p. 22 Archi-Ghetto courtesy John G. Williams papers, Special Collections, University Libraries, University of Arkansas, Fayetteville
p. 25 Davide Vitoli courtesy Megann Hamlin; Peter Walker with student courtesy J. T. Wampler, Morning News of Northwest Arkansas
p. 27 Student work by Fay Jones, courtesy Fay Jones papers, Special Collections, University Libraries, University of Arkansas, Fayetteville
Thanks to John Hickey for reunion photos and help with scanning!

FRIENDS, FIRMS INCREASE STUDENT SUPPORT

Five years of field trips, books, balsa wood, a computer and the required semester abroad: no question, architecture education is costly. To ease the burden on students (and their



Ayo Yusuf

parents!) the School developed a scholarship program that has grown from \$3,000 awarded in 1991 to \$79,000 given to 43 students this year. Support from alumni and friends in the building industry help the School recruit and retain exceptional students from around the world, including Ayo Yusuf from Ogun State, Nigeria. "It was a big deal back home when I got accepted to the U of A, but I was very close to turning down the offer because I couldn't fathom how my parents would be able to afford close to \$20,000 a year for five years," Yusuf said at this year's scholarship luncheon. "My parents on the other hand saw a wonderful opportunity for me and were not about to let it pass me by. So they scraped together enough to get me through my first year, told me things were going to work out and sent me off. And so, five years later and with about a month left before I graduate, I definitely can say things did work out, thanks to your help." Yusuf will begin study at the Harvard Graduate School of Design next fall.

This year the School of Architecture expanded support for students with new scholarships funded by Boice Raidle Rhea Architects of Lowell, Ark., Allison Ar-

RECENT GIFTS

The School is thankful for the following gifts:

Anonymous, \$10,000 for Garvan Woodland Gardens

Anonymous, \$226,000 for support of the School of Architecture.

Anonymous, \$500,000 for Hixson Family Nature Preserve in Garvan Woodland Gardens

Melissa Cantacuzene, \$10,000 for Garvan Woodland Gardens

Emaly Shuman Green, \$100,000 for the Emaly Shuman Green Endowed Scholarship

Donald W. Reynolds Foundation, \$25,000 to increase Ralph O. Mott Scholarship

School of Architecture Dean's Circle, \$15,000 to establish the Dean's Circle Scholarship Fund

Elizabeth Pruett, \$10,000 for Garvan Woodland Gardens

And thanks to these firms for supporting academic initiatives:

Boice Raidle Rhea Architects, \$3,000 in support of student scholarships

Kevin Roche, John Dinkeloo and Associates, \$10,000 (plus ongoing contributions from family, friends and coworkers) to establish the William F. Pendergrass Memorial Lecture.

Kinslow, Keith and Todd Architects, \$9,000 to support fourth- and fifth-year student scholarships

For more information on how you can support the School of Architecture, please contact Charlotte Taylor at 479/575-7384 or chtaylo@uark.edu.

chitects of Little Rock, Ark. and Kinslow Keith & Todd Architects of Tulsa, Okla. The school's Dean's Circle also funded scholarships this year to aid in recruiting an academically strong, diverse student body.

Jones + Jennings presentation drawing of Richardson home, courtesy Fay Jones papers, Special Collections, University Libraries, University of Arkansas, Fayetteville.

EAST COAST ALUMNI PARTY IN OZARKS-STYLE HOME

Fontaine Richardson (B.S. Mathematics '63, M.S. Mathematics '64) and his wife Judy (B.S. Home Economics '64), Fayetteville natives who have settled in the Boston area, decided to import a bit of the Ozarks by hiring Fay Jones and Maurice Jennings to design their 7,800-square-foot-house in Carlisle, Mass. They graciously opened their home to some 30 Boston-area alumni and School faculty and staff on Oct. 20, 2005. After a tour to take in the indoor spa, 6,000-pound stone fireplace lintels and the Arkansas stone terrace overlooking the Concord River and Great Meadows Wildlife Preserve, the group gathered for School updates by architecture department head Tim de Noble and director of development Charlotte Taylor. Other faculty and staff members who attended were Kendall Curlee, Gregory Herman, Karen Stair and Laura Terry. Fontaine Richardson shared some of the history of his home and encouraged alumni to support their alma mater – and hire the School's graduates. "When the rubber meets the road, the people who get the job done are Arkansas' graduates," he said.

REMEMBER ROME?

Perhaps it's time to revisit your favorite sites. We are planning an eight-day joint trip with alumni from Auburn University's School of Architecture for March 18 - 25, 2007. Faculty from both schools will lead tours of special interest to designers. An optional excursion to Florence also is planned. For more information, please contact Karen Stair at 479/575-2702 or kstair@uark.edu.





Commons building, Camp Aldersgate

2006 ALUMNI DESIGN AWARDS

Wesley Walls (B.Arch. '92) with the Wilcox Group of Little Rock, Ark., carried off top honors for the Commons building at Little Rock's Camp Aldersgate, which he designed in collaboration with David Perry and Wayne Hardy of Roark, Perkins, Perry, Yelvington Architects. The jury praised the project, Arkansas' first LEED Gold certified building, for its "thoughtful integration of site, materials and scale," noting, "rarely does one get it all 'right,' and this one does!"

Other honorees included the following:

Honor Awards

Erie Street Plaza, Milwaukee (competition proposal, interview finalist). **Aaron Young** (B.Arch. '95), Rogers Marvel Architects, New York

Human Rights Campaign Headquarters, Washington, D.C. **Nestor Santa-Cruz**, IIDA (B.Arch. '82), Skidmore, Owings and Merrill LLP, Washington, D.C. *Santa-Cruz currently is a partner at SKB Architecture and Design in Washington, D.C.*

Merit Awards

Wonders' Art of the Motorcycle Exhibition, Memphis, Tenn. **Mark Weaver**, AIA (B.Arch. '82), Hnedak Bobo Group, Memphis, Tenn.

Pritzker Family Children's Zoo at Lincoln Park Zoo, Chicago. **Mark A Robertson**, ASLA (B.LArch. '88), MESA Landscape Architects, Little Rock

CLASS NOTES

'50s

In addition to running his own architectural firm, **Vernan Reed** (B.Arch. '58) has established Wineflower Vineyard; both are located in Liberty, Mo. Reed produces a red wine using the Cynthiana grape and a white Vignoles, and hopes to make them commercially available in the near future.

'70s

Arkansas Business named **Steve Kinzler** (B.Arch. '73) Arkansas Business Executive of the Year. Kinzler is a cofounder of Wilcox Group Architects of Little Rock.

Steven Hurd (B.Arch. '85) has developed architectural building blocks for the next generation of designers. The 120-piece castle and 145-piece cathedral sets, both finely crafted from imported hardwood, will be sold in toy stores and online. Floor plan and assembly instructions included! For more information contact Steve at arquiteque@conwaycorp.net.



As a project designer with GreenWorks PC, **Brian Wethington** (B.LArch. '94) collaborated with Atelier Dreiseitl in the design, documentation and construction observation of Tanner Springs Park, a wetlands park in Portland, Ore. featured in the April 2006 issue of *Landscape Architecture* magazine. Wethington is now a principal and owner of Viridian Environmental Design, LLC, also in Portland.

Greg Roberts (B.Arch. '71), principal and senior specifications writer with Watkins Hamilton Ross Architects of Houston, has been made a Fellow of the Construction Specifications Institute (CSI). Roberts was selected for his efforts to educate others about the value of environmental stewardship, for his dedicated promotion of CSI to students, and for his service to the institute as a "master of collaboration," resulting in increased recognition for CSI within Houston's construction community.

'80s

A private home and 18,000-square-foot cowboy ranch designed by Briggs Architecture + Design, a Missouri firm led by **Donald Briggs** (B.Arch. '82) are featured in the book *Leading Residential Architects* (Sandow Media Corporation, 2006).

Barry W. Kew (B.LArch. '85), currently an assistant professor of landscape architecture at the University of Kentucky, was one of six faculty members from the entire university to receive the Great Teacher Award.

Mark Maurer (B.LArch. '89), Roadside and Site Development Manager for the Washington State Department of Transportation, is working on an estimated billion-dollar, ten-year project to replace a floating bridge that links Seattle and Bellevue and enhance an adjacent six-mile urban corridor that cuts through neighborhoods, the Washington Arboretum, wetlands and the University of Washington campus. Maurer is working with consultants, citizens and institution representatives to develop architectural guidelines for the project. For more information visit www.wsdot.wa.gov/projects/SR520Bridge.

Mark Robertson, ASLA, B.LArch. '88, president of MESA Landscape Architects of Little Rock, was appointed to a state legislative task force on sustainable building and elected to the 2006 Southeast Regional Council for the US Green Building Council. His \$20 million Big Cat Falls project for the Philadelphia Zoo opened in May 2006 (for more information visit <http://www.philadelphiazoo.org>). Robertson is beginning work on a new Asian Sloth Bear exhibit at the Dallas Zoo.

Class Notes continued on next page

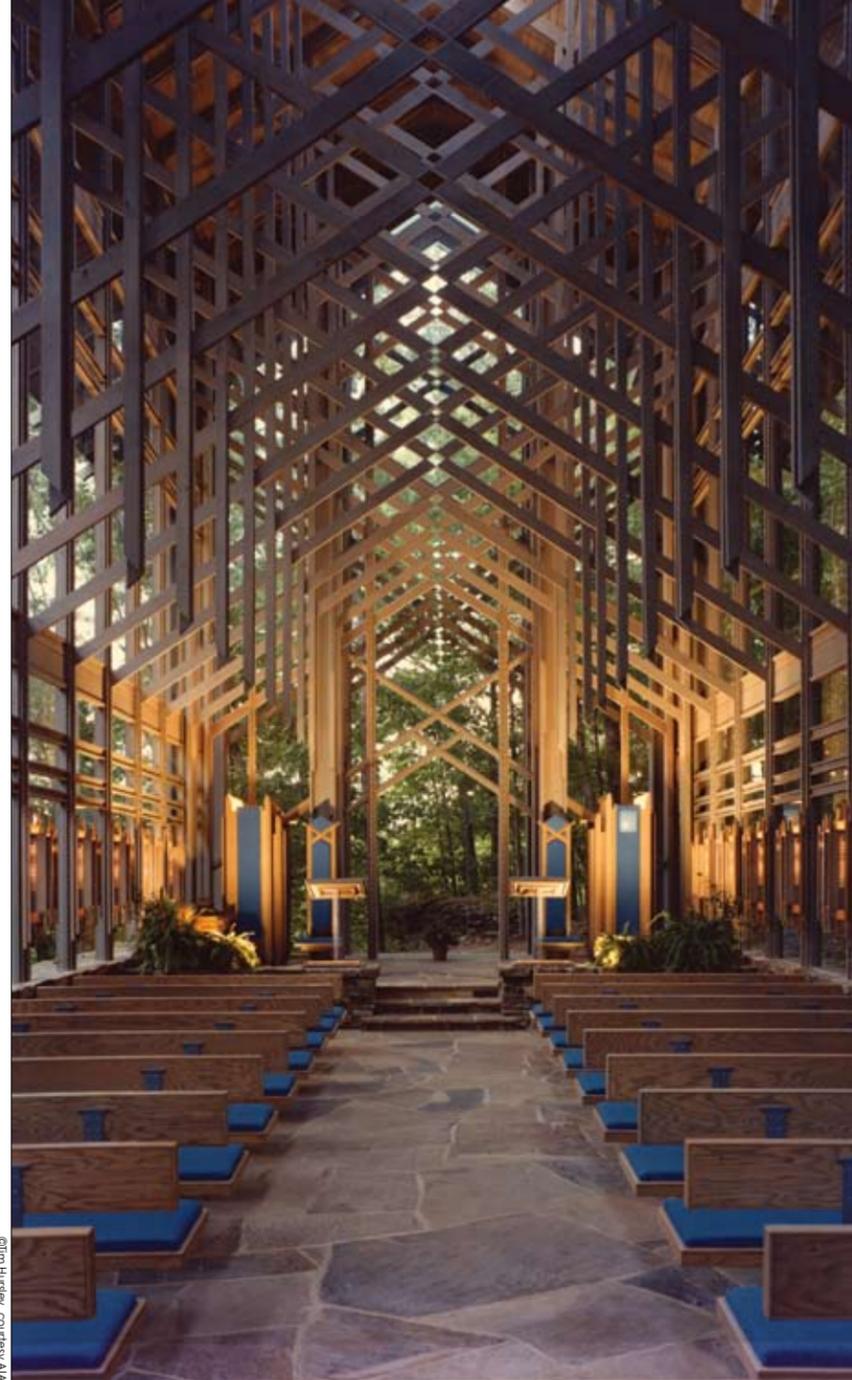
Thorncrowne Chapel Joins Architectural Icons

Time stops when you step into Thorncrowne Chapel, the airy glass jewel outside Eureka Springs designed by the late Fay Jones, former dean and professor emeritus of the University of Arkansas School of Architecture. The American Institute of Architects recognized the timeless quality of Jones' masterwork with the 2006 Twenty-five Year Award, given to architectural design that has stood the test of time.

With this award Jones' Thorncrowne Chapel joins a distinguished group of architectural landmarks. Other recipients of the AIA Twenty-five Year Award include Philip Johnson's "Glass House" in New Canaan, Conn.; Louis Kahn's Kimbell Art Museum in Fort Worth, Texas; Eero Saarinen's Gateway Arch in St. Louis; and the Solomon R. Guggenheim Museum in New York, designed by Jones' mentor, Frank Lloyd Wright.

Thorncrowne Chapel was Jones' first chapel commission and propelled him to international stature. The chapel received a national AIA honor award in 1981 and ranks fourth on the AIA's list of top 10 buildings in the 20th century.

"I know Fay would be so pleased to be included on a list with all of his architectural heroes," Gus Jones said, adding that they had visited most of the buildings on the list.



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Challenging the California Landscape

Parks are sexy: **Lee Anne Kirby** (B.LArch. '81) takes on more prosaic places, transforming parking lots and office plazas into green spaces where people may live, work and play. Her career has taken her from her native Boone County, Ark., where her family first homesteaded in the 1830s, to Southern California, where she enjoys ocean views from her sixth-floor office. Since 2003 she has been Vice President of Landscape Architecture at The Irvine Company, a real estate investment company best known for the sustainable communities it has planned and created on the Irvine Ranch in Orange County, Calif. Her work in corporate development follows ten years of independent practice and a nine-year tenure with the SWA Group (co-founded by Hideo Sasaki and Peter Walker).

Kirby credits her years with SWA in shaping her approach to landscape design.

"They defined landscape architecture as anything outside of the building," Kirby said. "Site planning is an important part of the process. To be involved very early on in the design process helps create the bones for the landscape."

Even though many of her SWA colleagues are graduates of Harvard's Graduate School of Design, Kirby says she was able to hold her own thanks in part to her strong



Lee Ann Kirby

undergraduate education at the University of Arkansas. At the time she was in the program in the late 70s and early 80s, all students studied architecture and landscape architecture together in their first year, which Kirby feels was good preparation for professional practice. "I think that crossover was important, because many landscape architects spend their

career working on consultant teams with architects," she said. Rene Diaz' architectural history courses gave her a good foundation for working through design ideas with architects and clients, and courses with Richard Sheridan helped to expand her world beyond the state line. Another influential professor was Mort Karp, who she described as "eternally present for me," his statement "you don't know what you don't know" challenging her to this day. Kirby also feels that Fay Jones deserves credit for emphasizing hand drawing, which served her well

Kirby continued on page 34

The Market Place - Irvine



'90s

Bruce Brunner (B.Arch. '94) completed a Masters of Construction Management at Washington University in St. Louis, and has joined Washington University Construction Management Program as an adjunct faculty member.

La Maison des Tartes, the chic café and restaurant owned and operated by **David Lewis** (B.LArch. '91) and **Vince Pianalto**, has become a favorite venue for landscape architecture parties. The restaurant, located in Fayetteville's Mill District, was featured in an April *New York Times* travel article.

Ted Jones (B.Arch. '90) has designed the greenest school in America. Fundraising is under way for the Charlottesville Waldorf School, which hopes to construct the first elementary school building in the country with a platinum LEED certification from the U.S. Green Building Council. Jones' design uses straw bale panels and a heat-absorbing rammed-earth wall to warm classrooms in the winter, as well as a roof garden to insulate the school and absorb storm water runoff. The project was published in the May 2006 issue of *Dwell* magazine.

Class Notes continued on next page

Kirby continued from page 33

during her years with The SWA Group. “In some offices they used tree stamps. At SWA, we drew every piece of landscape, because if you’re drawing it, you’re thinking about it.”

After graduating as the only woman in her class of eighteen, Kirby worked in Dallas, joining The SWA Group and transferring to the firm’s Laguna Beach office in 1986. Due to recession in the early 90s, SWA became the “incredible shrinking firm,” with the Laguna Beach office contracting from 68 designers to eight as the real estate market faltered. When she got a phone call to design a project for The Irvine Company in 1993, Kirby went to Kinko’s, printed cards and started her own office.

As head of her own small firm, Kirby focused on landscape architecture for office, hotel, apartment and retail projects within the context of community planning. A favorite project from that time is the 100-acre shopping center known as The Market Place – Irvine for which Kirby’s firm won the 2001 Honor Award from the Southern California chapter of the ASLA. Kirby worked with Legorreta Arquitectos of Mexico City and LPA of Irvine to develop a landscape design that, she says, “stands up to the big box and the auto.” Proportion and repetition are key conceptual elements: an allée of 45-foot-tall *Washingtonia robusta* (Mexican Fan Palms) and two massive groves of *Phoenix dactylifera* (Date Palms) answer the monumental scale of the retail development, while color fields of Bougainvillea ‘La Jolla’ complement the richly saturated terra cottas, golds, and purples of Legorreta’s stucco design. Super-sized planters, fountains, and palms define pedestrian areas and draw shoppers and workers from a nearby office park to destination plazas within the groves.

Plantings and hardscape throughout respond to the rich heritage of the area. For example, a snake motif inspired by Cahuilla Indian basket-weaving winds around a tiled fountain and onto adjacent pavers, culminating in the snake’s head and flickering tongue. Unlike the war zone parking lots of many big box retailers, the Market Place has become a community gathering place. “People are not there to shop necessarily, they are there to enjoy the space, though they often end up buying,” Kirby says. “Retail landscape projects like the Market Place support



The Market Place - Irvine

the success of businesses that are there.”

In 2003, Kirby accepted an offer to work for The Irvine Company, one of her primary clients. In her new role, Kirby consults with clients and manages landscape architecture for projects; currently she is directing the design of a plaza that connects twin high rises in an area slated to become the commercial center of Irvine. Kirby concedes that it has been an adjustment going from a design studio into a corporate environment. “It’s very collaborative here. We’re working together to make projects happen on schedule and on budget. That’s very important!” she says. But working for a company that brings design and business savvy to the table has its rewards. “There are a lot of things that designers do and they are so ‘out there’ that a retailer would have trouble relating to it,” Kirby said. She relishes developing projects that balance landscape with practical concerns such as signage and efficient access. “I know how to dance that dance with a client,” she said. Kirby’s bold, elegant landscape moves back up her claim.



Katie Terry Zweig (B.Larch. '00) worked with EDSA in Fort Lauderdale, Fla. for two years before earning a BFA degree in painting from Massachusetts College of Art. She is currently offering art classes in her Fayetteville art studio (www.zweighaus.com).

'00s

Candi Lynn Adams (B.Arch. '04) has joined the Wilcox Group of Little Rock. She also serves as associate director of the Arkansas chapter of the AIA.

Following two years as an intern with Polk Stanley in Little Rock, **Murrye Bernard** (B.Arch. '04) has begun a new job as the marketing manager/proposal writer with the Polshek Partnership in New York. Bernard is the 2006 editor for *AssociateNews*, the national, monthly newsletter of the AIA’s National Associates Committee, which represents Associate members (unlicensed professionals).

Dusty Graham (B.Arch. '04) has joined Tucker Sadler Architects as a junior designer/intern architect in the Rogers office of the San Diego-based architectural firm. Graham completed internships with Hnedak Bobo Group of Memphis and PB2 Architects in Rogers before taking his new position.

Jim Matchett (B.Arch. '06) is designing projects in the retail and entertainment division of Butler, Rosenbury and Partners, a Springfield, Mo. firm.

Sarah Menyhart (B.Arch. '04) has joined the Little Rock office of Polk Stanley Rowland Curzon Porter Architects, Ltd. Menyhart has served the firm as an intern architect at the Fayetteville location since August 2005. She earned her Masters in Urban Design from Washington University in St. Louis in 2005.

Cary Simmons (B.LArch. '06) has accepted a job with the Alexandria, Va. office of EDAAW, Inc., a landscape architecture and planning firm based in San Francisco.

Lisa Skiles (B.Arch. '05) is an architectural intern in the Fayetteville firm of Rob Sharp (B.Arch. '90). She is currently part of the team working on the mixed-use nine-story Underwood Plaza project on Dickson Street.

Gretta Tritch (B.Arch. '05) has been helping to catalog material in the Fay Jones papers in the University of Arkansas Special Collections. She presented a paper on “The Architecture of Identity: The Role of Fay Jones in Establishing the School of Architecture at the University of Arkansas” at the April 26-29 meeting of the Society of Architectural Historians in Savannah, Ga. She will begin graduate studies in architectural history at Penn State this fall.

IN MEMORY

William Frank Pendergrass passed away on April 29, 2006. Born and raised in Little Rock, Pendergrass earned his B.Arch degree from the U of A in 1969. He then joined the architectural firm of Kevin Roche, John Dinkeloo and Associates in Hamden, Conn., where he developed extensive museum, office and corporate campus project management experience over 30 years. He was a senior associate responsible for supervising all of the architecture projects at the Metropolitan Museum of Art in New York, N.Y. Other projects included the Borland International Headquarters in Scotts Valley, Calif.; Abby Aldrich Rockefeller Folk Art Center and the DeWitt Wallace Decorative Arts Gallery, both in Williamsburg, Va.; Agere Lehigh Valley campus in Allentown, Pa.; and several private residences in Florida, California and New Jersey. Kevin Roche, John Dinkeloo and Associates have made a generous gift to establish a lecture in Pendergrass’ honor. To contribute to the fund, please contact Charlotte Taylor at 479/575-7384 or chtaylo@uark.edu.

OF NOTE

At the September 2005 CELA national conference in Athens, Ga., **Fran Beatty** presented a paper titled “French Connection: The Influence of the 19th-Century Parisian Boulevard on the American City.”

In addition to participating in UACDC’s award-winning Habitat Trails project (see p. 6), **Mark Boyer** presented an invited lecture on bioswales to the Arkansas Urban Forestry Council last April. Boyer and his students designed and helped install Fayetteville’s first bioswale this summer, and Boyer will install the first green roof on campus this fall. As part of his ongoing research in alternative storm water management, Boyer will take a sabbatical leave this fall to research green roof technologies in Germany, Sweden and the United States. Boyer also presented “Landscape Architecture Retention: Are We Losing Ground Due to Attrition?” at the June 2006 CSLA/CELA conference in Vancouver, British Columbia.

As the elected vice president of communication for the ASLA, **Judy Brittenum** provides editorial direction for *Landscape Architecture* magazine and the organization’s national Web site. Brittenum presented “A Time for National Place: America’s First Set-Aside Landscape” at the 2005 CELA conference in Athens; the paper was published in the conference proceedings. Brittenum also contributed an entry on General Earl Thornton Ricks of Hot Springs, Ark. to the *Encyclopedia of Arkansas*, available online at www.encyclopediaofarkansas.net.

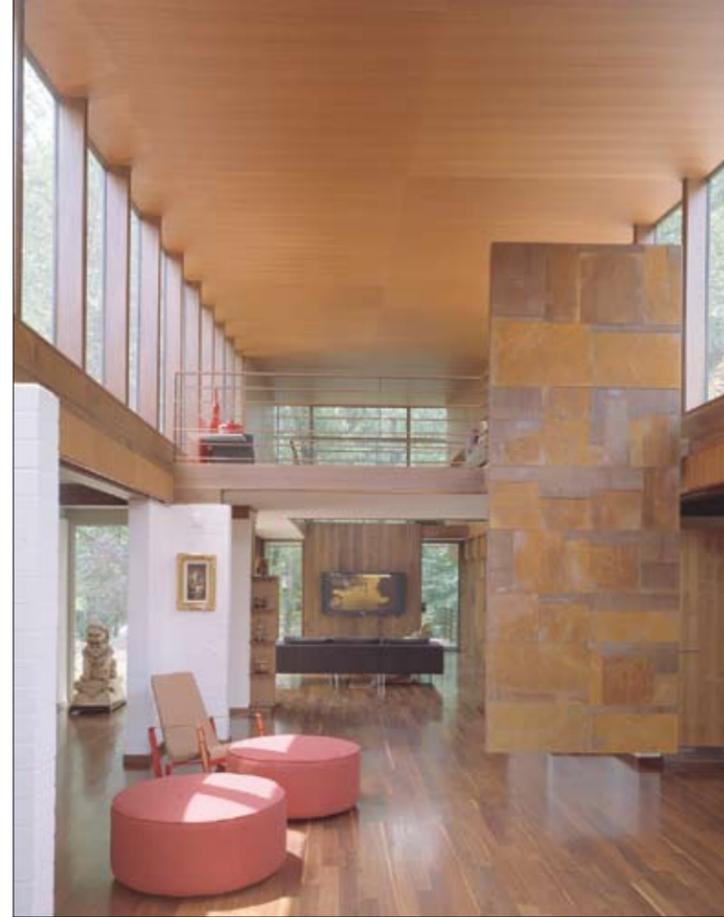
Tim de Noble won a Historic Preservation Alliance Award for contemporary architecture in a historic setting for the Deen-Garrison residence in Fayetteville’s Wilson Park neighborhood. De Noble and **Kim Sexton** have won curriculum development grants for interdisciplinary honors colloquia. De Noble will be part of a team teaching a year-long course in the UA Honors College. Students will learn how to use three-dimensional mapping software in the first semester, and then will apply that knowledge in the second semester to virtually reconstruct the Roman coastal city of Ostia, Italy. Sexton and history professor

Linda Coon will trace the evolution of early Christian and medieval history through study of architectural, textual and ritual sources in the interdisciplinary honors colloquium “Sacred Bodies, Sacred Spaces,” to be offered in fall ’07.

In April **Aaron Gabriel** and **Jeffrey Huber** attended the American Ecological Engineering Society conference in Berkeley, Calif., where they chaired a session titled “Ecological Approaches to Urban Development” and participated in a poster session. Gabriel presented “Campus Hydroscares: Watershed as a Planning Platform for Campus Improvements in the University of Arkansas Athletic Valley,” while Huber discussed the Habitat Trails project. Gabriel’s award-winning project for SRO housing in New York City was published in *Design Like You Give a Damn* (Metropolis Books, 2006).

Ethel Goodstein-Murphree published “What’s a nice architectural historian like you doing in a truck stop like this?” in *The Reach of Research, Proceedings Architectural Research Centers Consortium Spring Research Conference* (Jackson, Mississippi State University, 2005). She presented several papers, including “The Sacred Space on the Side of the Road” at the October 2005 meeting of the southeast chapter of the Society of Architectural Historians in Fort Worth, Texas; “The Chapels of E. Fay Jones: Sacred Spaces . . . or Popular Places?” at the October 2005 conference of the Southeast College Art Conference in Little Rock, Ark.; “When Arkansas Was Modern: The Legacy of Edward Durell Stone and the University of Arkansas School of Architecture” at the April 2006 meeting of the Society of Architectural Historians in Savannah, Ga.; and “Would Jesus Drive a Peterbilt? Contemporary Christianity and the Truck Stop Chapel” at the June 2006 conference of the Vernacular Architecture Forum in New York. Goodstein-Murphree also serves on the newly reformed City of Fayetteville Historic District Commission.

Greg Herman was inducted into the University of Arkansas Teaching Academy in November 2005, joining a select group of 70 outstanding teachers on campus. In April he presented “Market Modular:



The Gulf States Regional division of the AIA recognized two projects by **Marlon Blackwell**. Arkansas House, a northwest Arkansas home rebuilt from the ashes of an electrical fire, won an Honor Award in renovation/restoration, and the Srygley Office Building in Johnson, Ark., won an Honor Citation. Both projects also won honor awards from the Arkansas Chapter of the AIA.

Design/Civic Opportunities and Modular Construction” and served as moderator for the Urban Studies section at the annual meeting of the Western Social Science Association in Phoenix. He will present a case study of the modular house produced by the U of A 2003 design/build workshop in Bryan Bell’s upcoming book, *Good Deeds, Good Design (Volume Two): Expanding Architecture*.

Steve Luoni served as a resource team member for the 2006 meeting of the Mayor’s Institute on City Design in Berkeley, Calif. Luoni also was part of a regional delegation that visited Washington, D.C., last spring to meet with congressional, senate, and Federal Transit Administration staff regarding light rail in northwest Arkansas.

Karen Rollet-Crocker retired last spring after 21 years of teaching landscape architecture. In addition to inspiring students, Rollet-Crocker helped found the Fayetteville Natural Heritage Association and has been active in developing two Bentonville organizations, the Peel Mansion Museum and Garden, and the Compton Gardens. She plans to continue her work to preserve and enhance the natural environment of northwest Arkansas.

Jeff Shannon contributed an entry on Thorncrowne Chapel to the *Encyclopedia of Arkansas*.

Melinda Smith, the School’s director of advising since 2000, won the 2005-2006 Outstanding Professional Advising Award, a university-wide honor. Students noted her caring attitude, her ability to remember them and the details of their unique situations, and her willingness to listen and provide support for a high quality education.

At the October 2005 annual meeting of the Southeast Society of Architectural Historians in Fort Worth, **Kim Sexton** presented a paper titled “From Sloth to Leisure: Framing Recreation in Late Medieval Urban Space.” She presented “Mental Space and Renaissance Venice” at the Renaissance Society of America conference in San Francisco in March 2006. At the international

Faculty-Staff News continued on next page

Sewanee Medieval Colloquium at the University of the South in Sewanee, Tenn., in April 2006, Sexton gave a paper extracted from her book manuscript titled "Legitimization and the Loggia: Origins of a Social Practice." Her review of *Architecture and the Politics of Gender in Early Modern Europe* appeared in the spring 2006 issue of *Sixteenth Century Journal*.

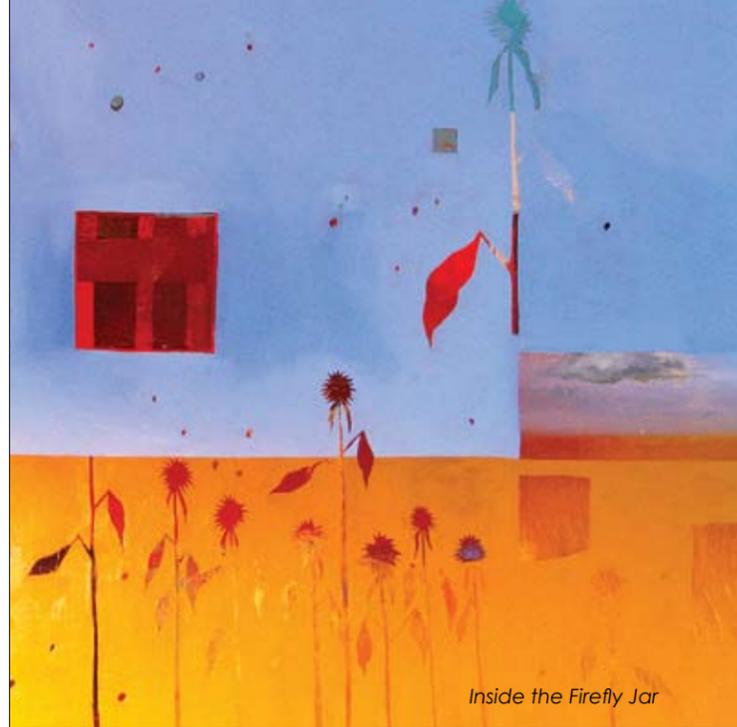
Following a charrette and symposium held in Cervara di Roma in summer 2005, **Davide Vitali** edited a report titled *Toward a Study Center*. Fran Beatty, Mark Boyer, Judy Brittenum, John Crone and Laurie Fields participated in the symposium and contributed essays to the report.

NEW FACULTY AND STAFF

Jeffrey Huber joined the UACDC as a project designer last fall. His work focuses on the integration of ecological technologies in landscape and architectural design. "Hydro-Plain," his graduate thesis exploring sustainable hydrological design for South Dade County's water supply, was published in the 2005 book *Sustainable Construction: Green Building Design and Delivery*. Huber holds a B.S. in Architectural Design and an M.Arch. with high honors from the University of Florida. He has previously worked with Zyscovich Inc. of Miami and Howard Davis Associates Architects P.A. in St. Augustine, Fla.

John Hickey is the new Audio Visual Aids supervisor in the C. Murray Smart Media Center. He earned a B.F.A. in printmaking from the University of Oklahoma and teaching certification in art from the University of Central Oklahoma. Hickey has extensive experience in photography, graphic design and production design, and has contributed many of the photographs in *Re:View* and other School publications.

Lia Negreiros Huddleston joined the staff as departmental secretary last spring. Huddleston holds a B.A. in journalism from the Federal University of Piaui in Teresina, Brazil, and an M.A. in communication



Inside the Firefly Jar

Two of **Laura Terry's** paintings were accepted into the National Juried Alumni Show at the Savannah College of Art and Design; *Victory Garden* was awarded the purchase prize and is included in the permanent collection of the college. Her painting *Field of a Thousand Spirits* was selected for a national juried exhibition titled *Re-Flowering the Garden: Women and Nature* organized by the Smithtown Township Arts Council in St. James, N.Y. The spring 2006 issue of the *Overland Review* published by the UA Center for Arkansas and Regional Studies focused exclusively on Terry's writing and artwork. In May, the Julie Wait Gallery in Rogers, Ark., mounted a solo exhibition of her work. Terry is profiled as a "Nice Modernist" in the September 2006 issue of *Dwell* magazine.

from the University of Arkansas. She has worked as a journalist in Brazil and is active in the International Students Organization.

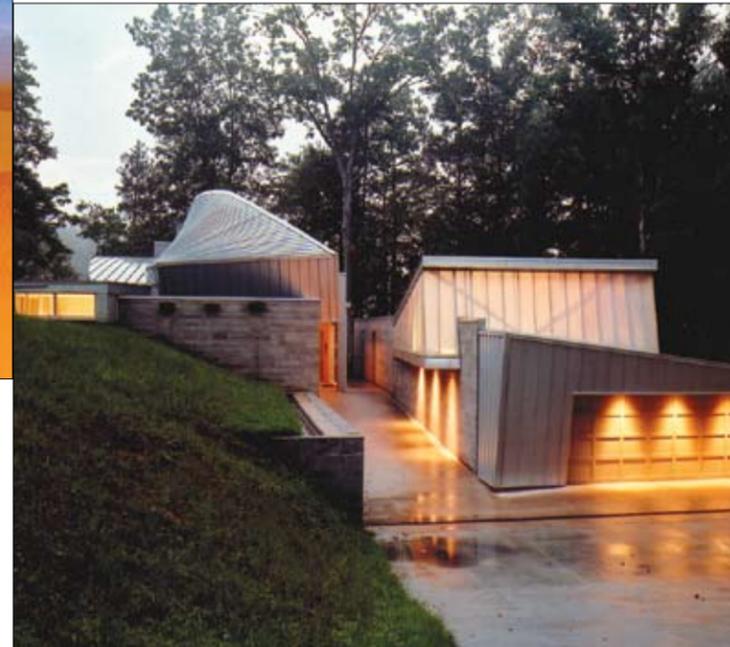
VISITING FACULTY

Pia Sarpaneva began her career with one of Finland's leading design offices, Helin & Siitonen, where her main focus was housing design. Her work with the office resulted in 15 prizes in architectural competitions. She taught at Helsinki University of Technology, Virginia Tech, where she received two teaching awards, and Washington University before coming to the U of A in 2006. Sarpaneva has co-chaired seven architectural symposia and served on the editorial board of *ARK* (the Finnish *Architectural*

Review) from 1996-2000. Most recently she helped select the 2005 Forum Prize, awarded to the best building or interior design from a field that includes all five Nordic countries. She teaches first and second year design studios.

Selma Catovic Hughes has worked with Hamilton Snowber Architects in Washington, D.C., and has taught at the University of Colorado in Denver. Currently she is working on a travel grant to document reconstruction in post-war Sarajevo and practicing architecture with her husband, Michael Hughes. She received a B.Arch. degree from the University of New Mexico and an M.Arch. from the University of Colorado, where she was designated the outstanding graduate of the class of 2005.

A ten-year project to design and build a home for a retired couple in Eastanollee, Ga. that successfully developed innovative ideas within a limited budget convinced **Michael Hughes** of the importance of grounding design education in hands-on experience. Hughes will join the faculty this fall, teaching the second-year architecture studio. He earned a B.S. in Architecture from the University of Virginia and an M.Arch. from Princeton University and has refined his vision of design/build pedagogy while teaching at Cornell University, the University of New Mexico, the Catholic University of America, Louisiana State University and the University of Colorado at Denver. The Joy House Project exemplifies his efforts to unite craft with issues of civic, ethical and social responsibility. The 12-week project involved 12 graduate students from CU-Denver in the design and construction of a new courtyard, play areas, and social spaces at a shelter for victims of domestic violence in downtown Denver. The project won the Colorado AIA Young Architects Design Award in 2004 and the ACSA Collaborative Practice Award in 2006. Hughes worked with Richard Meier and Frank Gehry before starting his own design practice.



Above, The Home, Eastanollee, Ga. Below, Moreland, Baton Rouge, La.



Catovic Hughes Design



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