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re:VIEW

2009 • FAY JONES SCHOOL OF ARCHITECTURE • UNIVERSITY OF ARKANSAS



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Exhibits

Rotating exhibits of student, faculty and visiting lecturers' work will take place throughout the year in Vol Walker Hall. Contact Chuck Rotolo at 479-575-4903 or Pia Sarpaneva at 479-575-6498 for more information.

Save the Date

September 18-21
ASLA Annual Meeting
Chicago, Ill.
Contact: ASLA
202-898-2444
www.asla.org

October 15
Award Recognition Dinner
Contact: Karen Stair
479-575-2702
kstair@uark.edu

October 15-16
Advisory Board Meeting
Contact: Karen Stair
479-575-2702
kstair@uark.edu

October 22-24
AIA State Convention
Hot Springs, Ark.
Contact: AIA Arkansas
501-661-1111
aiaar@sbcglobal.net

November 6-7
Dean's Circle Meeting
Contact: Karen Stair
479-575-2702
kstair@uark.edu

Fall Lectures:

September 21
Deborah Berke
Deborah Berke & Partners LLP, New York, N.Y.

October 12
Robert Mark
Princeton University, Princeton, N.J.

November 9
Eric Groff
Oehme, van Sweden and Associates, Washington, D.C.

DATE TO BE ANNOUNCED
Juhani Pallasmaa
Juhani Pallasmaa Architects, Helsinki, Finland

All lectures take place at 5:30 p.m. in Shollmier Hall.

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



Gardens in New York (top) and East Hampton designed by Eric Groff. Photos by Richard Felber courtesy Oehme, van Sweden and Associates, Inc.



Photo by Stephen Borengasser.

Our students gain real-world experience while serving the community. Design-build projects recently completed include an outdoor learning center and a bi-level fishing pier and boat dock, both located in Fayetteville, and the reconstruction of Miss Gloria's Kitchen, a New Orleans restaurant shuttered since Hurricane Katrina. Although studies and studio projects make for long days, many of our students also make time to pitch in, help out and clean up.

Clockwise from top: Kayla Freeman was one of several landscape architecture students who celebrated Earth Day by cleaning up a campus creek; Chris Graham assists CEI surveying crew in determining placement of piers for the new fishing pier/boat dock at Lake Fayetteville; the new outdoor learning center at Washington School; Robert Ward demolishes rotted materials in preparation for new construction at Miss Gloria's Kitchen in New Orleans, La.





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New Name, Big Party

We celebrate our new name with event coverage, a graphic history and your Fay stories...

On the cover: Students Janiva Henry, Cydney Jagers, Raquel Mayorga and Roberto Rocco designed and built this model for a studio exploring prototypes for small learning communities at Fayetteville High School (see pp. 12-13).
Photo by John Hickey



Dean Shannon welcomes the crowd at the formal dedication of the school's new name.

On April 4th, 2009, we proudly became the Fay Jones School of Architecture, thanks to the generosity of Don and Ellen Edmondson. This new name carries a responsibility with it; an obligation we especially feel now to offer a design education that lives up to the stature of Fay Jones.

Last year in my letter I told you that “the new strategic plan will motivate and guide the transformation of our teaching facilities...the new or renovated facilities...will accommodate and inspire our future teaching.” This letter will provide a little more detail about these critical and interconnected efforts of strategic planning and the Vol Walker Hall building campaign.

STRATEGIC PLAN

A new strategic plan for the school, due for completion this winter, forecasts substantial programmatic changes in the near future. Primary among them is the goal of becoming a multidisciplinary college of design emphasizing an education featuring more substantive collaboration between the various participants in the design and construction process.

If I had to identify a single statement inspiring this planning it would be “design matters!” By that we mean that designers make very valuable contributions to soci-

ety, to natural and civic environments, to the economy and culture. Taken to heart, this statement would fuel an atmosphere of energy, enthusiasm and optimism in the school. Our students, faculty and alumni should feel confident that their contributions to the world have great value.

In addition to this “mantra,” the following primary values and beliefs are also informing our strategic planning:

1. Students must be prepared for multidisciplinary, collaborative and integrated practice;
2. Sustainability is a fundamental concern and should provide a critical framework for design thinking;
3. Preparation for global practice is a necessity;
4. Students must be taught critical design thinking and conceptual agility; and
5. Students should be prepared to be leaders.

VOL WALKER HALL RENOVATION AND ADDITION

To realize our vision for the future we need room to grow and a facility that better accommodates our needs. Most critically, without renovation of Vol Walker Hall, the Department of Architecture is in jeopardy of losing accreditation from the National Architectural Accrediting Board. The primary concern of the accrediting board was the lack of compliance with ADA requirements. We love Vol Walker but it needs our thoughtful restoration. For a complete rundown of the issues that plague Vol Walker see pp. 30-33.

The most exciting aspect of our present circumstances is the symbiotic and reciprocal implications of three intersecting factors: the development of the school’s new strategic plan, the projected renovation and addition to Vol Walker, and the naming of the school after Fay Jones. Quite literally, our building plans can give form and expression to our new strategic direction and provide an inspiring spatial environment appropriate for a school named after one of the top ten architects of the 20th century.

Please call me (479-575-2702) or e-mail me (jshannon@uark.edu) for additional information or to give your feedback on the strategic plan. I would love your input. And of course, any financial support you can give to the school or to the building campaign would be very much appreciated.



Books in Print

Outstanding designers, scholars and filmmakers from around the world – as well as some native talent right here in Arkansas – will be showcased in a new joint publication venture between the Fay Jones School of Architecture and the University of Arkansas Press.

The collaboration has been in development for about three years. “Larry Malley and I originally started with the idea of getting some books about architecture published, and then we decided to formalize the arrangement,” said Dean Jeff Shannon.

Larry Malley, who heads the University of Arkansas Press, said: “The new relationship between the Fay Jones School of Architecture and the University of Arkansas Press is an example of the best and most important work of a modern university, bringing together scholarship, teaching and publication.”

Dean Shannon believes the new venture is a natural fit for the school: “The new imprint provides a potential venue for our faculty and also presents another forum where the school may gain national recognition and visibility,” he said.

Two separate series are planned. The first is a series of specially designed and manufactured books that result from high profile lectures at the University of Arkansas.

Forthcoming titles in this series include a book by Peter Eisenman that elaborates on the lectures he presented in 2007 and a book by Glenn Murcutt based on his lecture last April (see p. 21).

The second series will present titles exploring a broad array of subjects that interest the publisher and scholars. *Just Below the Line: Disability, Housing, and Equity in the South* is slated for publication in January 2010. Coauthored by Korydon Smith, associate professor of architecture; Jennifer Webb, associate professor of interior design; and Brent Williams, associate professor of rehabilitation, the book examines the implications of aging baby boomers on housing, particularly in the southern United States where disability and poverty are most prevalent. Because it holds some of the highest rates of disability, poverty, and ageing in the country, Arkansas will be used as a case study throughout the book. Other publications in this series include Larry Foley and Dale Carpenter’s documentary *Sacred Spaces: the Architecture of Fay Jones*, which will come out next spring, and a collection of essays on Fay Jones’ work based in part on themes explored at the symposium that launched the school’s naming celebration (see p. 20).

Architecture Program, School Nationally Ranked



The architecture program within the Fay Jones School of Architecture ranked 20th in the nation in the 10th Annual Survey of America's Best Architecture and Design Schools, a study conducted by the Design Futures Council and published in the November/December 2008 issue of *Design Intelligence*. The University of Arkansas' architecture program ranked 20th among the top 20 undergraduate architecture programs, sharing this honor with Cooper Union, Oklahoma State University and Rensselaer Polytechnic Institute.

The Jones School of Architecture also was included with a rank of "notable distinction" in a new, comprehensive list of America's World-Class Schools of Architecture compiled by James P. Cramer, editor of *Design Intelligence*. Cramer's report listed programs that have distinguished themselves over time on the basis of rankings by professional firms, architecture deans and chairs and student evaluations, among other criteria.

This marks the first time that Arkansas' architecture program has been included on the top 20 list, although past issues of *Design Intelligence* have noted the number of national awards won by the school's faculty.

"It's nice to be recognized as one of the best architecture programs in the country," said Dean Jeff Shannon. "I'm glad that our faculty, students and staff are getting national recognition for their work." Shannon pointed to the University of Arkansas Community Design Center as one of several factors burnishing the school's national reputation. "The UACDC has won more than 40 regional, national and international design and education awards since Steve Luoni came on board in 2003, making it the best community design center in the nation," he said.



The survey queried design professionals across the United States about the programs they considered best in preparing students for professional success. They were also asked to cite programs they considered best in educating and training for specific skills. The survey tapped more than 200 of the leading firms in the United States and had a response rate of more than 85 percent of the largest architecture and design firms in the nation. The survey also included high-caliber small- and medium-sized firms; deans and chairs from more than 100 academic programs, and more than 900 architecture students who completed surveys about their design education experience.

Dean Shannon believes that the department and school have long merited inclusion in the survey, but was probably overlooked up to now because the survey tends to

favor schools with large alumni bases in urban areas.

National honors recently won by School of Architecture alumni support the program's long-term success in preparing students for professional practice. Roger Boothe (B.Arch. '71) was honored with the 2009 AIA Thomas Jefferson Award, which recognizes excellence in architectural advocacy, and Jack See (B.Arch. '58) and Greg Roberts (B.Arch. '71), along with Professor Marlon Blackwell, were inducted as Fellows of the AIA. Jim Looney (B.Arch. '78) was honored with *Hospitality Design Magazine's* Platinum Circle Award, which celebrates leaders in the field of hospitality design.



The school's students benefit from time honored and cutting edge design instruction, making our graduates especially marketable. Above left, student work by Ayodele Yusuf; above right, Professor Laura Terry gives pointers to Kelly Jackson; left, students receive hand's-on instruction in computational design at the second annual TRANSFORM Architecture workshop; background, student work by Cameron Lassiter.

Photo by William Burks



Above: student work by Jody Verser; right Lucky McMahon presents her work.

Virtual Crit

Instead of critics and professors schmoozing and students frantically pinning up work and adjusting models, this crit began quietly in a darkened classroom equipped with two computers, a big blue screen, a lamp and a television monitor.

Welcome to the virtual crit.

Lynn Fitzpatrick, clinical assistant professor of architecture, and Brad Workman (B.Arch. '78), the 21st Chair in Integrated Practice, orchestrated the event. Critics Rodger Poole, Scott Wilson and Woody Jones were able to share their expertise from the comfort of their own Charlotte, N.C., conference room thanks to a video conferencing setup that links the multiple branches of their firm Gresham, Smith and Partners.

Why bother with virtual? GS&P's 18 offices located throughout the United States and China exemplify the need for video communication between colleagues and clients in today's global economy. "It's good for our students to become comfortable with this technology, and it could be a useful way to connect more students and faculty with our programs in Mexico City and Rome," Brad Workman said.

Lucky McMahon, a first-year student from Mountain Home, was first up. Initially a bit uncomfortable with shifting from the computer with her work to the computer with her critics, she was also bothered by the low light. "You can't see the immediate reactions quite as well – you have to rely more on words," she said. "Overall I found it very personal, even with the screens between the critics and me. They were very helpful."

The critics, for their part, had to contend with viewing



Photo by John Hickey

work in sequence. Once past these barriers, though, the familiar call and response rhythms of the crit commenced, with critics offering praise, comments, and questions for McMahon and the other participants, second-year student Josh Stewart and fifth-year student Jody Verser.

At the end of the session, Workman suggested the possibility of using a camera to take distant critics on a virtual tour of the students' models.

"We would probably need to take Dramamine before doing that!" quipped Rodger Poole. He reiterated the importance of video conferencing in their firm: "You learn how to use these new techniques, and to make sure that what you're saying is coming across, because you don't always have the benefit of face-to-face dialog."

Workman offered up a final argument for the virtual crit as a sustainable supplement to traditional visits involving plane trips, car travel and hotel stays: "The carbon footprint of the virtual crit is negligible."

When asked about cost, Workman noted that low-end person-to-person video conferencing can be done with Skype at minimal expense. Alternatively, an investment in desktop video conferencing software would support various video and data presentation tools, multi-point conferencing and better quality video, sound and reliability. Workman estimates that this technology would cost about \$10,000 to start.

RECENT GIFTS

The school is grateful for the following gifts:

Anonymous donor, \$10,082 to Garvan Woodland Gardens

Richard W. Averill Foundation, \$33,000 pledge payment to Garvan Woodland Gardens for the master plan study

Dick Booth, \$10,000 to Garvan Woodland Gardens Capital Campaign

Concrete Services of Northwest Arkansas, Inc., \$44,164 to conduct research on the sustainability of concrete in environmental design

Deltic Timber Corporation, \$10,000 for Garvan Woodland Gardens holiday lights display

Frederick M. Dierks, \$32,500 to Garvan Woodland Gardens for golf cart shed

Robert P. Evans, \$51,065 pledge payment to Garvan Woodland Gardens for the Evans Children's Adventure Garden

Garland Anthony Trust, \$80,000 pledge payment to Garvan Woodland Gardens for the Anthony Chapel

Martha A. Hixson-Tillman, \$102,011 pledge payment to Garvan Woodland Gardens for the Anthony Chapel

Marvin G. Moore Limited Partnership, \$18,112 for the University of Arkansas Community Design Center

Nabholz Charitable Foundation, \$20,000 for the Nabholz Visiting Professional Series

The Olds Foundation, \$75,000 to Garvan Woodland Gardens for the Evans Children's Adventure Garden

Floyd Parker, \$11,500 for Garvan Woodland Gardens educational programs

Jim and Sharon Parker, \$40,000 to create an annual lecture in honor of former faculty member Martha Dellinger

Stuart Eugene Perry, \$30,296 pledge payment to Garvan Woodland Gardens for Wildflower Meadow

Carol P. Pratt, \$14,040 pledge payment to Garvan Woodland Gardens for Anthony Chapel

Phoebe Putney Memorial Hospital, \$10,066 to fund research on neonatal intensive care units to promote family-centered care

Ross Foundation, \$20,950 pledge payment to Garvan Woodland Gardens for the Evans Children's Adventure Garden

St. Joseph's Mercy Health Center, \$10,000 corporate membership to Garvan Woodland Gardens

Joy Hanna Sugg, \$16,049 to Garvan Woodland Gardens



The Ross Foundation has funded the first of three tree houses planned for the Evans Children's Adventure Garden. The tree houses will focus on various aspects of forest ecology (see p.9). Drawing by Brent Vinson (B.L.A. '93) and student intern Billy Cochran.

Evans Children's Garden Dedicated

The new Evans Children's Adventure Garden was dedicated with great fanfare (and mercifully, fans thoughtfully provided by garden staff) on a sultry, 90-degree plus day last June. More than 150 friends of Garvan Gardens gathered to celebrate the new garden and thank Bob and Sunny Evans of Hot Springs, whose \$600,000 gift funded design and construction of the first phase of the garden.

"Bob and Sunny Evans have broadened the appeal of the Gardens by addressing the needs of children – because sometimes kids aren't terribly excited by a chapel, beautiful as it is," said Chancellor G. David Gearhart. "We are blessed to have Bob and Sunny as supporters and good friends of the university."

The Evanses, who have contributed \$1.6 million to Garvan Woodland Gardens since 2004, are delighted with the garden. "It's all top drawer like everything they do here," Sunny Evans told the crowd. "You can just imagine the kids crawling all over the rocks experiencing nature, learning but having fun doing it. This garden is for the children and grandchildren and all of the generations of children to come!"

After the Evanses cut the ribbon with the assistance of local children (including Executive Director Bob Bledsoe's granddaughter Taylor Ann), kids and adults scrambled up and down the series of stone ledges that shape the 1.5-acre garden. The ADA-accessible cave tucked behind a 12-foot waterfall was especially popular as it gave welcome respite from the sun. David Slawson, a nationally recognized Japanese garden designer, spent weeks on site guiding the placement of the ancient boulders. More than 3,200 tons, or 6.4 million pounds, of stone were used in constructing the project, most of it transported from quarries in Arkansas.



Bob and Sunny Evans got a little help in cutting the ribbon from Taylor Ann Bledsoe and Ian Hollis while Bob Bledsoe (at podium) and G. David Gearhart watch the proceedings.

Another standout feature is a bridge anchored by a five-foot-wide, 12-inch thick, 17.5-foot-long rock slab. Interns Dustin Langford, Benjamin Stinnett, Billy Cochran and Jackson Cellers, all students in the school's landscape architecture department, as well as Joe O'Neill, a student from the university's horticulture department, helped to weave the bridge railing. A wading pool, a narrow passage between two rocks extravagantly striated with white quartz, and an ogee arch shaped from rock and scaled to the height of a small child, are just some of the features that will encourage children to look, touch and explore. A graceful curvilinear bridge wraps around the site, allowing parents to observe children at play.

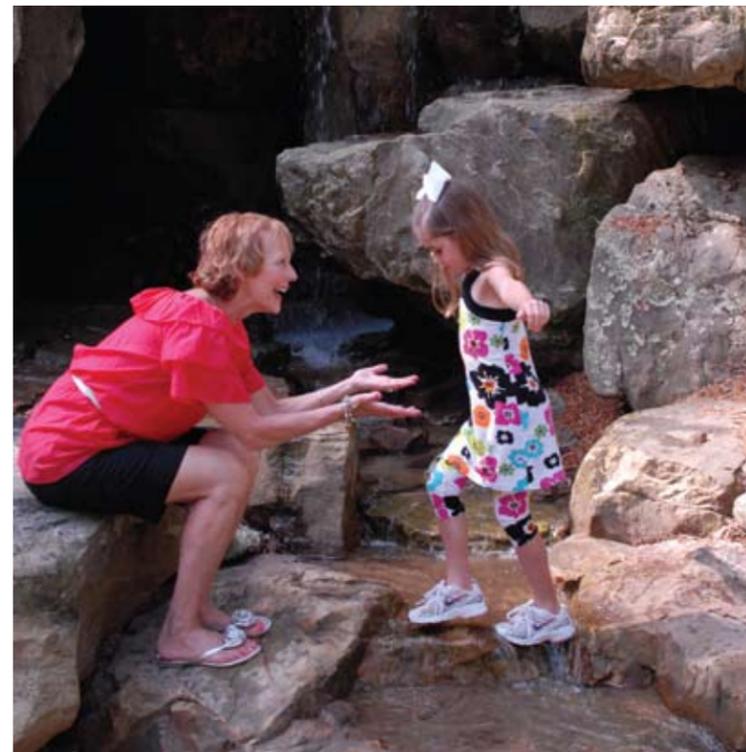
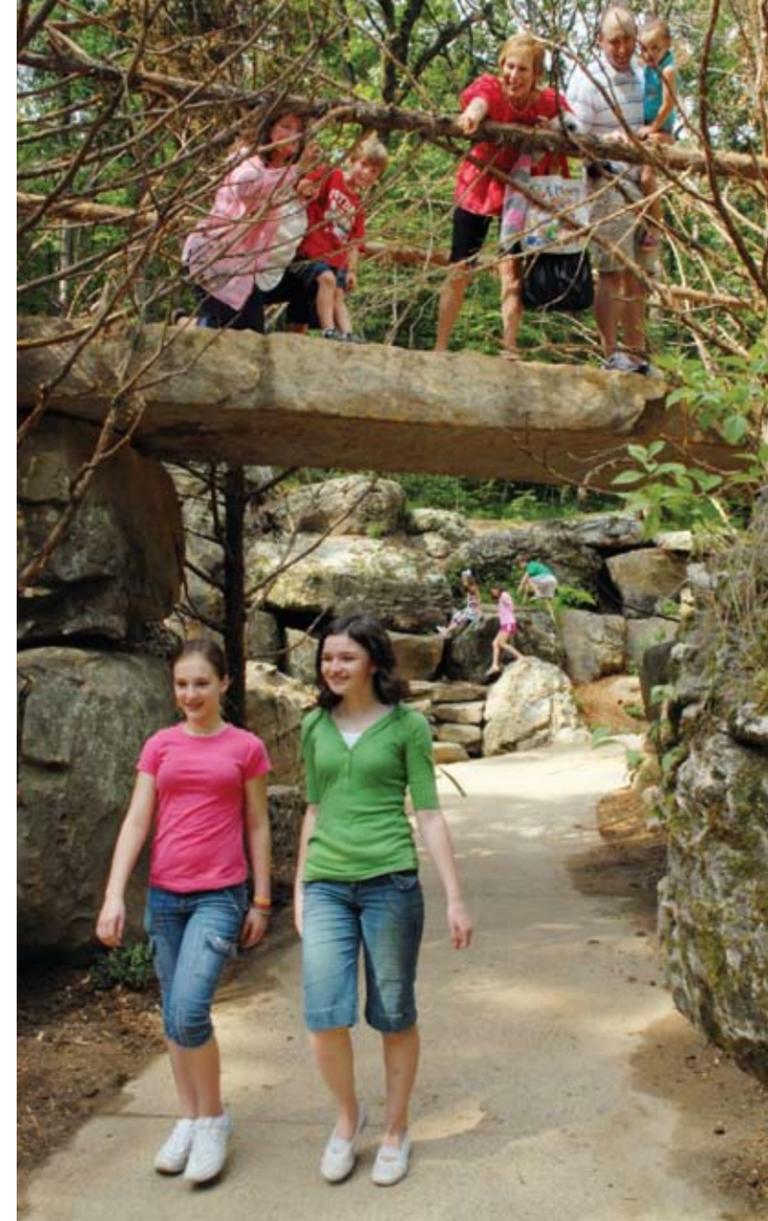
The Benham Group of Lowell, Ark., drafted the

conceptual design for the children's garden under the direction of Brent Vinson, formerly a landscape architect with the company and a '93 graduate of the School of Architecture. "I'm very excited to see what's been done and what will be built in the future," Vinson said at the luncheon following the dedication. "This is a playground without signs and instructions for children who may not have the opportunity to roam freely in the woods or go crowdad hunting in the neighborhood creek."

Garvan Woodland Gardens is currently raising funds for the final phase of the children's garden, which will include three large tree houses, each offering a different lesson about nature, and five smaller, pod-type structures that will serve as overlooks and connectors to the primary tree houses. The price tag for the final phase is estimated at \$800,000.

Several organizations and private donors have committed approximately \$175,000 to the project, including a \$104,750 grant from the Ross Foundation to construct one of the interpretive tree houses.

After the adults had repaired to the air-conditioned chill of the welcome center for lunch, children continued to explore the rock ledges, the first afternoon of many to come when the Evans Children's Adventure Garden was filled with the high excited chatter of children at play.



Kerry Owen (left) plays with her granddaughter Emma Poland in the new Evans Children's Adventure Garden; student interns from the landscape architecture department wove the bridge railing (top); Bruce Pontious, associate vice chancellor for development, enjoys the waterfall (above). Photos by Susie Harris.



A garden bridge and arboretum would span Interstate 630, linking the SOMA (South Main) neighborhood to McArthur Park.

Reconnecting McArthur Park

Once a thriving city park ringed by more than 80 homes, Little Rock's McArthur Park was severed from surrounding neighborhoods when two interstate highways were built in the 1960s. Community Design Center staff and students partnered with landscape architect Tom Oslund and architect William Conway, both based in Minneapolis, Minn., and former visiting professors at the school, to breathe new life into the moribund park district.

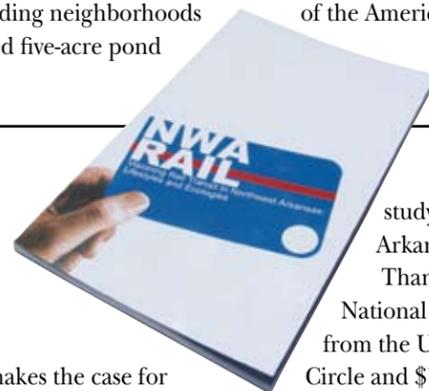
"It's a suturing project," said Steve Luoni, director of the design center. "To revitalize these dysfunctional neighborhoods, the whole McArthur Park district should be re-examined as one connected terrain." Strategies for reconnecting the park with surrounding neighborhoods included emphasis on a reconfigured five-acre pond

as an anchor for the park district and clarification of the park's edges with playgrounds, picnic areas and allées of trees. The design center's plan also accommodates expansion of the arts center and outdoor sculpture garden and new housing at the edge of the park. Most daring is a proposed 50-foot-wide, 1,250-foot-long garden bridge and arboretum that would span Interstate 630, linking the SOMA (South Main) neighborhood to McArthur Park. Design center staff also suggested extending the streetcar line from downtown to Main Street to resuscitate the neglected commercial district on the western edge of the park.

The project received a 2009 Merit Award from the Minnesota chapter of the American Society of Landscape Architects and a 2009 Citation in Urban Design from the Boston Society of Architects/New York Chapter of the American Institute of Architects.

Visioning Rail Transit Now Available

The Community Design Center makes the case for light rail – primarily in pictures – in a new book, *Visioning Rail Transit in Northwest Arkansas: Lifestyles and Ecologies*. A kind of graphic novel for grown ups, *Visioning Rail Transit* uses diagrams, maps and before-and-after images to explore how light rail and related development could ease traffic congestion, revitalize the downtown core and preserve the rolling green hills and crumbling barns that embody Arkansas' agricultural past. The 163-page, full-color book culminates a three-year research effort to



study the feasibility of light rail in northwest Arkansas.

Thanks in part to a \$25,000 grant from the National Endowment of the Arts, a \$4,500 grant from the University of Arkansas Women's Giving Circle and \$16,000 in discretionary funding from the provost's office, 2,000 copies of the book will be distributed for free to stakeholders, which Steve Luoni defines as "everybody in northwest Arkansas – from commuters who travel back and forth between cities every day to urban planners, business leaders and government officials."

To obtain a copy of the book or to engage Steve Luoni to speak on the subject of light rail, please contact Linda Komlos at 479-575-5772.

The School As City

A proposed new master plan for the \$100 million-plus Fayetteville High School provided a rich opportunity for fourth-year students to explore new trends in educational design at a site next door to the University of Arkansas campus. The Community Design Center studio, led by Steve Luoni, explored big picture planning for the 40-acre campus, while a studio led by Larry Scarpa and Jeffrey Huber focused on more detailed architectural solutions (see pp. 12-13).

Most schools are shuttered and dark on evenings and weekends and locked down during school hours due to security concerns. In the Community Design Center studio four students were charged with developing a campus that could support new kinds of learning experiences while also offering parks, recreational facilities, gallery and performance spaces to the general public.

"We see the school as a city with multiple learning communities and constituencies," said Steve Luoni. To that end students developed plans that support hands-on learning, peer collaboration and cross programming between social, performance and learning functions. Corridors and interior plazas were treated as the school's streets, while courtyards extend classrooms outdoors, enlivening learning with natural light and views. "Green" parking lots that treat stormwater runoff and other sustainable systems would teach students to be environmental stewards. "Every element of the school and campus design becomes an opportunity to facilitate learning," Luoni said.

The students proposed varying strategies – courtyard, town square and a mat building – but all of the schemes



Shayan Dehbozorgi's plan featured a dramatic hilltop courtyard with a conical cafeteria designed to become a civic landmark.

exploited the potential to create a landmark by siting the school facility on the site's highest elevation. The students favored leaving Stone Street, an active city street that bisects the site, open but proposed traffic calming measures and garden elements to transform it into a civic space shared by cars, cyclists and pedestrians.

Visiting critic Roy Decker with Duvall Decker Architects of Jackson, Miss., was impressed by the student projects. "Seeing buildings as community and economic development engines in our cities is essential," he said at the conclusion of the final review. "The master planning and architectural efforts were terrific, and raised a lot of good questions and issues."

Models and images from both studios were exhibited last summer at the Fayetteville Public Library.

Awards Won

Community Design Center faculty and staff continue to win national acclaim for their teaching and for design work for cities and organizations throughout Arkansas. Award-winning projects in 2009 include:

- MacArthur Park District Master Plan, Little Rock, Ark.: 2009 Merit Award from the Minnesota Chapter of the American Society of Landscape Architects; 2009 Citation in Urban Design from the Boston Society of Architects.

- Porchscapes, a neighborhood designed for the Washington Co. chapter of Habitat for Humanity, Fayetteville, Ark.: 2009 American Institute of Architects Honor Award for Regional and Urban Design; 2009 Progressive Architecture Award, sponsored by *Architect* magazine; 2008-09 ACSA/AIA Housing Design Education Award sponsored by the Association of Collegiate Schools of Architecture and the American Institute of Architects.

For more information on both projects, visit uacdc.uark.edu.

Scarpa/Huber Studio

In this studio, designed to complement the Community Design Center's master planning exercise for Fayetteville High School (see p. 11), students developed prototypes for an 80,000-square-foot, 500-student learning community for the visual and performing arts. The course was led by Larry Scarpa, cofounder of the Los Angeles-based firm Pugh + Scarpa and the 2009 Fay Jones Visiting Professor. Jeffrey Huber, an adjunct professor and project designer for the Community Design Center, assisted in leading the studio.

Though the current high school master plan calls for a facility for 3,000 students, the Scarpa/Huber studio diverged from this model. "Current education research indicates that smaller learning communities are better suited to address the needs of the 21st century curriculum. Our approach was to have the students develop this idea of schools-within-a school for the campus," said Jeffrey Huber.

The students were challenged to develop a "21st century learning environment" with flexible spaces, unobtrusive security, sustainable design and linkage with the surrounding campus and community. They traveled to Los Angeles to visit a collection of innovative high school designs such as Diamond Ranch High School designed by Morphosis and High School No. 9 for the

Visual and Performing Arts by Coop Himmelb(l)au. Drawing on the precedent studies in L.A. and elsewhere, they subsequently diagrammed social systems, classroom arrangement, circulation systems, construction methods and sustainable systems. The resulting "learning matrix" informed the development of a wide range of designs.

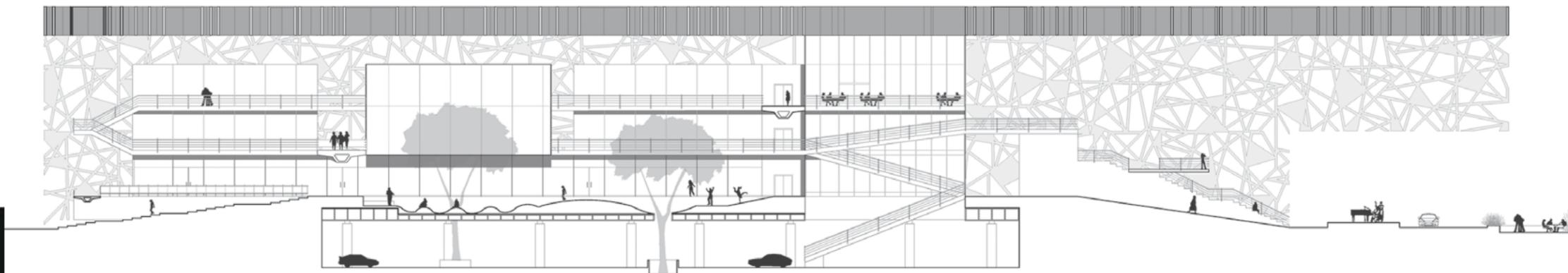
One group of students proposed a 200-yard-long bar that would link the existing building with sports facilities, the exterior morphing into bleachers for the football stadium; another explored materiality in a concrete bar punctuated by five lantern towers and a gallery/stage that would create a dynamic public interface with Martin Luther King Jr. Boulevard and offer views of the Ozark plateau. A third group designed a dramatic exterior envelope that would cast dappled light on a series of pavilions and courtyards below.

"We left the door wide open on the final project, and the students grasped the concept very well. I thought all of the projects were really strong," Larry Scarpa said. "Jeff was really good at motivating the students and giving them tangible direction, which contributed to the success of the studio."

The students were enthusiastic about the course. "Larry Scarpa gave us a framework and from there you could shoot for whatever you wanted," said Tatu Gatere, a fourth-year student from Nairobi, Kenya. "He leaves you enthusiastic about architecture. I'm still thinking about the project and what I'd like to change or add."



Student work (clockwise from above): Stair perspective by Rachel Cruce, Anna Decker, Nicolo Troianiello and Taylor Wood; section by Janiva Henry, Cydney Jagers, Raquel Mayorga and Roberto Rocco; model by Tatu Gatere, Michael Pope, Stephen Reyenga, Caitlin Stevens and Valerio Socciarelli.





stitched together plans and sections into flat Prismacolor panels that ranged in effect from delicate Japanese screen paintings to Russian Constructivist abstractions. The students concluded the exercise by writing stories about the panels; one student, Jon David Jones, even composed and performed a song to accompany his evocation of the entry to Bell Engineering. “We want them to move from the most practical to the most abstract way of thinking,” Brittenum said. “Then they are prepared to apply abstract ideas to design and develop the practical application.”

The students developed a series of spatial study models using both architectural and landscape elements in preparation for a final landscape model that addressed issues such as light, circulation and public versus private spaces. Throughout the semester, students conducted independent research projects in

which they compared key theoretical texts with films (Jane Jacobs’ *Death and Life of Great American Cities* paired with the 1961 film *West Side Story*, for example).

A four-day field trip to Kansas City gave students a chance to study how George Kessler’s 1892 plan continues to shape the city. The students stayed near Country Club Plaza, the first outdoor shopping district in the United States, and visited sites such as the Nelson-Atkins Museum of Art, where Dan Kiley designed the Henry Moore Sculpture Garden, and nearby Powell Gardens, which features work by Fay Jones. The students also toured Bowman, Bowman and Novick and POPULUS (formerly HOK Sport).

The students wrapped up the semester by presenting case studies on iconic historic and contemporary designs by landscape architects such as Theodore Osmondson, Lawrence Halprin and Thomas Church.



Drawing and abstraction of Zeta Tau Alpha house by Marcus Ferreira; spatial study models by Nick Cerra.

First Year, Second Semester Landscape Architecture Studio

This studio builds on the basics – how to see, how to draw – covered in the first semester with an exploration of archetypal landscape spaces and the manipulation of volumes and space in the environment. Students began the semester by presenting significant spaces from their past. “The idea is to get students to realize that personal experience is valuable, and how their environmental past might affect what they do and feel today as landscape architects,” said Judy Brittenum, who co-taught the course with Travis Brooks.

Following study of the spaces that are primary in the landscape, the students documented landscape features on campus with measured drawings. They subsequently

Furniture and Lighting Design Studio



Tim Latourette (left) assists student Steven Setzer.

In this course students translate designs on paper into useful, everyday objects built to scale. “Even with simple designs it can be very challenging to resolve all of the problems that come up,” said Tim Latourette. “They have to consider how it functions, the mechanical and structural aspects of the piece, what kind of load it can support – and it needs to look good, too.”

An accomplished artist, contractor and cabinetmaker, Latourette leads furniture design courses in addition to serving as director of the school’s woodshop. He typically begins each semester with a joinery exercise. Students are asked to assemble an abstract piece that demonstrates four different joints that range from a simple dowel joint to mortise and tenon or sliding dovetail, with one of the joints expressing movement of some kind. “This project gets them up and running,” Latourette said. “Design is not critical here – although sometimes they’re beautiful, just great.”

In the second project students are tasked with developing a lighting fixture that incorporates movement and curvilinear elements. Students have experimented with lamination, steam, vacuum bagging and cooping to achieve curved forms. Recent pieces ranged from Erin Gardner’s articulated light assemblage to Andy Van Mater’s canvas-covered, boat-shaped pendant fixture.

This spring the students spent six weeks developing their final project – a table, cabinet or display piece in the style of a designer they admired. Given the freedom to explore what they liked, the students

channeled the sleek curves of Herman Miller, the spare aesthetic of mid-century Danish design and the expressed joinery of arts and crafts design. The challenge of this project, Latourette noted, was to build only as strong as the piece needs to be. “They often overbuild, and that makes it look too heavy,” he said. Latourette also encourages the students to refine the design as they build, rather than on paper. It’s rare for a piece to be completely resolved in the course; the emphasis is on producing prototypes. For example, fifth-year student Chris Sheppard spent weeks painstakingly gluing pine slabs, in the last week assembling them into a simple table graced by the expression of continuous grain in the table’s apron. The apron was designed to hinge open, but problems arose due to the weight of the material. Students often follow up on the furniture design studio with an independent study course where they can completely resolve functional and structural issues.



Rocker by Clint Bailey; table by Ryan Wojcicki; lamp and cabinet by William Burks



Affordable/Ecological Housing Studio

In this third-year landscape architecture studio, students focused on developing low-cost, ecologically sensitive housing for abandoned pastureland in South Fayetteville. Adjunct professor Alan Ostner (B.L.A. '94) brings real-world experience to the balancing act inherent in sustainable development: He has served on the Fayetteville Planning Commission, worked for a developer and currently heads the Fayetteville office of Howell & Vancuren, a landscape architecture firm based in Tulsa. He also serves on the board of the newly minted nonprofit organization Fayetteville Partners for Better Housing, part of the Fayetteville Public Housing Authority.

The students began the semester with a two-week hometown analysis designed to help them look at the familiar in a more detached way. "The idea was to have them move from what they know from experience to what they know from evidence. That opens up new ways of thinking, new ways to intervene in areas that need help," Alan Ostner said. The second project focused on sustainable redevelopment of the Township and Gregg area of Fayetteville.

In the third and final project, the students were tasked with developing sustainable, low-cost housing for the South Fayetteville site. They were required to put a minimum of 10 units per acre and a maximum of 30 units per acre on the 7.69 acres, using a variety of housing types, while preserving an intermittent stream and riparian zone that encompasses some 16 percent of the site. Incorporation of a community garden or individual cottage gardens and indigenous plants and wildlife rounded out the program.

Student designs capitalized on the site's proximity to Walker Park, the Mill District and downtown Fayetteville with permeably paved multiuse trails that would link into the Frisco/Scull Creek trail system. The students proposed tight streets with on-street parking and raised crosswalks to calm traffic, while bioswales and wetlands

would absorb and treat stormwater on site. All of the students took care to preserve the grove of mature cedars, oaks and pines and augmented them with black-haws, sycamores, American plum trees and other indigenous plants that would support wildlife. The students also suggested amenities such as wetland boardwalks, lamps powered by sewer gas and a bat house that would control the mosquito population.

The students presented their final projects to board members of Fayetteville Partners for Better Housing, which plans to buy the site. "We saw several things that helped us understand the property better," said board member Rob Sharp (B.Arch. '91). "All of the board members there were impressed by the students' efforts to protect the natural environment, preserve the tree cover and provide habitat for local wildlife."



Street section by Geoff Goss; plan by Derek Linn.



Plan by Trey McCarley





Photo by Brooke McNeely, Northwest Arkansas Times

New Name, Big Party

Last spring, following months of preparation to cover details ranging from ticket design to commando-style installation of a banner, more than 430 fans of Fay Jones from coast to coast and as far away as London, England, gathered on campus to celebrate our new name: Fay Jones School of Architecture.



Rachel Smith (B.Arch. '07), center, catches up with former professors Kim Sexton and Kory Smith at the barbecue. Top: Off-duty firefighters rappel off of the roof of Vol Walker Hall to install the celebratory banner.

At the symposium on Jones' work that launched a full weekend of events, Dean Jeff Shannon quipped "Welcome to Fay-ville" to the 600-plus in attendance. His joke was not far off the mark as the campus and downtown Fayetteville filled with Fay's colleagues, clients and students and the school's current faculty, students and staff. People who never met Fay but admire his work came from Texas, Colorado and Illinois to learn more about him, and people of all ages lined up to visit with Fay's beloved wife Gus and daughter Cami. Don and Ellen Edmondson, former clients of Jones whose \$10 million planned gift made the naming possible, modestly sat back and enjoyed the hubbub.

HERE ARE SOME OF THE HIGHLIGHTS:

Symposium: Light Seeking Shade: The Architecture of Fay Jones

Robert Ivy, editor-in-chief of *Architectural Record* and author of the 1992 monograph on Fay Jones, and Robert McCarter, the Ruth & Norman Moore Professor of Architecture at Washington University and noted scholar on Jones' mentor, Frank Lloyd Wright, explored the sources

for Jones' work and the work itself. The two scholars agreed to disagree on the central issue: McCarter posited that "a few were able to shine within the shadow [of Wright] – Fay Jones was one who shined brightest," while Ivy concluded that Jones did emerge from the long shadow of his mentor to produce truly original work, though he was less certain of Jones' design legacy. "Cooper Chapel is beyond Wright, a new world; this is something else," Ivy said. "What will happen to 'Organicism' in the 21st century, though, I have no idea."

Roy Reed, professor emeritus of journalism who logged more than 300 hours of interviews with Jones, was on hand to share his sense of Fay as a man, from the daredevil young aviator who flew beneath San Francisco's San Mateo Bridge with inches to spare to an 83-year-old who could mentally walk you room-by-room through a project built 40 years ago.

Lecture by Glenn Murcutt

2002 Pritzker Architecture Prize Laureate Glenn Murcutt received a standing ovation from a packed Union ballroom even before he spoke, and graciously accepted the 2009 AIA Gold Medal from Professor Marlon Blackwell. He then took listeners on a whirlwind, two-hour tour of his projects, sharing extensive hand-drawn documentation of the passive environmental strategies he's employed for 40 years – long before "green" became the new buzzword.

Murcutt began by talking at length about the importance of drawing to explore and think things through. "I'm



Don Edmondson shares his memories of Fay Jones.

delighted to see that the School of Architecture emphasizes drawings," he said, and called on students to "create an architecture of response rather than an architecture of imposition." At the end of the evening Murcutt was treated to something entirely new: a fire-engine red, hard plastic hog hat and 600-plus voices and hands raised in a hog call led by Tim de Noble, head of the architecture department. "Is this some kind of a religious order?" he queried, slightly alarmed, as the ballroom reverberated with the third "Woo pig sooie!"

Yes, Mr. Murcutt, it is.

Dedication and Documentary Premier

Shaded by one of the FAY baseball caps on a bright, breezy day, Jeff Shannon proudly introduced himself as dean of the Fay Jones School of Architecture and welcomed state and university dignitaries, the Jones family, the Edmondsons and more than 400 Fay fans. Proclamations were read, a letter from Bill Clinton was shared, Jones' collection was declared officially open, photographs of Jones and the Edmondsons were unveiled, and a historical marker noting Jones' contributions as a world famous architect was revealed: a flood of whereases, fond memories and carefully crafted speeches. The afternoon, however, belonged to donor Don Edmondson, who took the opportunity to tell the crowd why he and his wife chose to make a gift to honor another person.

"We want Fay to be remembered forever, up here at the university and everywhere," he said. "In the '70s, '80s, even the '90s I put up some of the worst architecture ever – cookie-cutter architecture – and I'm sorry to say they're still there," he joked (Edmondson is retired from a successful career directing franchise businesses, including Kentucky Fried Chicken, Holiday Inn and Taco Bell). "This is pay-back. In truth," he added more seriously, "we did it because of our love and admiration for Fay and Gus Jones."



Gus Jones, flanked by (left to right) Judy Stone, Carolyn Allen and Charlotte Taylor, reacts to the unveiling of a photograph of Fay Jones.



Ellen and Don Edmondson examine her new brooch, which uses the E motif that Fay Jones developed for their Forrest City home.

The crowd then enjoyed the premier of *Sacred Spaces: The Architecture of Fay Jones*, a documentary by journalism professors Larry Foley and Dale Carpenter. A moving summary of Jones' life and career, with extensive interviews with Jones, his family and his colleagues, this film will be made available at a later date from the new Fay Jones School of Architecture imprint at the University of Arkansas Press.

Celebration Banquet

The deco swank of the UARK Bowl, located across the street from the UARK Courts and movie theater where Fay Jones lived and worked as a student, set the stage for the celebration banquet. Professor emeritus Murray Smart shared his memories of Fay and led a toast honoring the faculty who helped shape the school and a toast to the school's future success (our thanks to Joseph Post for donating delicious wines from Post Familie Vineyards!). Alumni Design honorees for 2008 and 2009 were announced (see p. 34), new John Williams and Ernie Jacks fellows were inducted, and Ernie Jacks was honored as the eighth recipient of the school's highest honor, the Distinguished Service Award. The evening concluded with gifts: Don and Ellen Edmondson received jewelry custom-designed by Bill Underwood with the E motif that Fay Jones developed for their home, and everyone received a

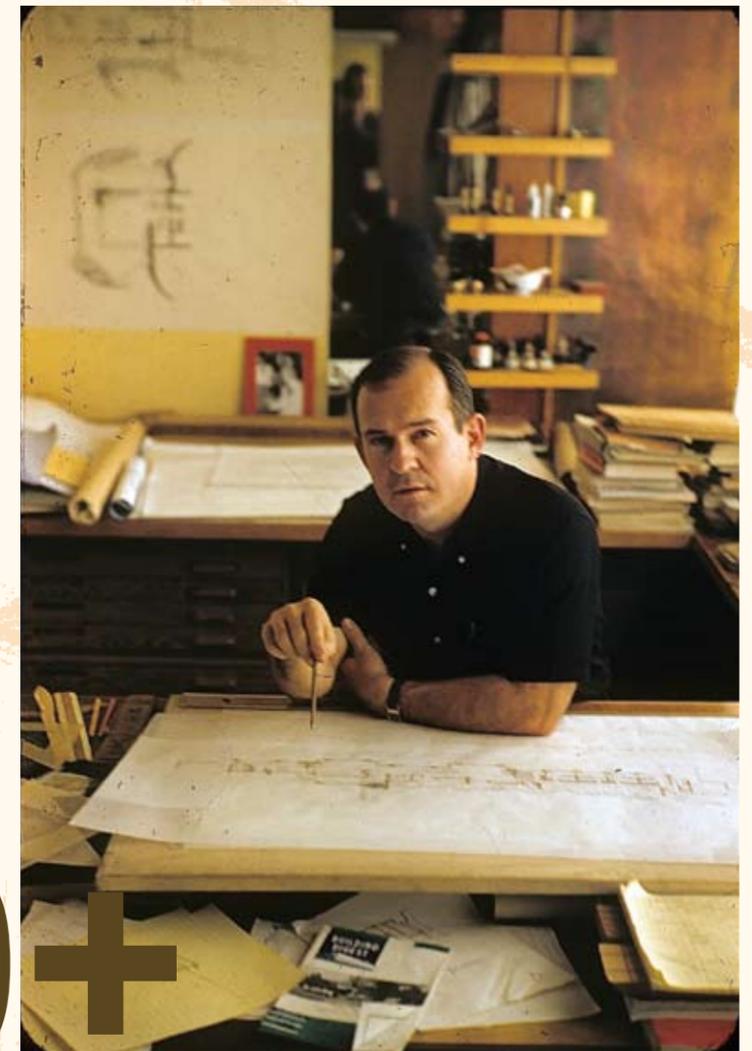
set of commemorative postcards celebrating Fay's career as a designer and teacher.

Bus Tour of Fay's Projects

Take a group of 100-plus designers and architecture enthusiasts on a tour and watch them check the details on kitchen cabinetry, bathroom appointments, and the way light changes from project to project. "Best daylighting in a copy room that I've ever seen," said Richard Renfro (B.Arch. '79), now a lighting designer based in New York City, as he toured the DePalma Clinic. Fay Jones' former partners Maurice Jennings (B.Arch. '75) and David McKee (B.Arch. '82), and Jennings' son Walter (B.Arch. '01), led the tours, sharing the back stories on four projects: the Buckley residence (1967), now the home of Sandy Edwards; the DePalma Clinic (1963), now an office for accountant Daniel McCormick (who received a round of applause for opening up his office for a tour two weeks before the April 15 deadline for filing taxes); the Underwood Building (1965), which housed Fay's office and is now the home for Maurice Jennings' firm, and the Glenn W. Clark residence (1964), currently owned by Debbie Lechtenberger. No doubt some members of the tour left with a major case of house lust; Lechtenberger's house was for sale.



Maurice Jennings leads a tour of the DePalma Clinic designed by Fay Jones.



50+ Years

Building a Career and a School

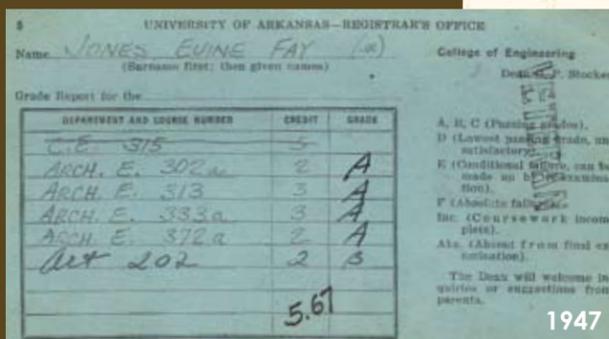
Photos from the naming event are available online. You may review and purchase prints at <http://www.pictage.com/633135> through the month of September.



CLASSMATE:

Our 1947 architecture class took all of our structural engineering courses in “engine” school as ‘Teach’ Williams felt we should be strong in that area. We carried our slide rules dangling from our belts with our initials hand lettered in German gothic on them. We celebrated St. Pat’s day with all the engineering students and became qualified in structural engineering. Fay Jones and I would occasionally sit together in the “steel design” class taught by Prof. R.C. Wray. One eventful week we were given the problem to design a steel warren truss railroad bridge that involved calculating the loadings of a moving eight-wheeled steam locomotive at certain points on the bridge. This involved lots of slide rule work along with stress diagrams for each point of load on the bridge. After much gnashing of teeth we completed the problem. Looking at each other we said “do you think we’ll ever get a real railroad client to commission us for such a bridge?” We never did and were glad of it.

– Bob Laser, B.Arch. ’50



Cheerleading, ca. 1940: Fay Jones enrolled in the civil engineering program at the University of Arkansas in 1938; at that time the university didn’t offer architecture courses. In his spare time he helped call the Hogs.

Fay in uniform, 1942: This photo of Jones, taken after he’d earned his wings in flight training in Alameda, Calif., was sent to his bride Mary Elizabeth “Gus” back home in Little Rock. Gus Jones recalled that “Fay used to say that everybody was mad as hell after Pearl Harbor – he wanted to fly.” Not yet 21 and the last living child of his parents, Jones had to have his mother come with him to grant permission to enlist.

Report card, 1947: After the war, Jones enrolled in the first architecture courses offered at the University of Arkansas. With a wife and two daughters to support, he worked in the kitchen at the Kappa Sig

house during the day and took tickets at the UARK theater at night, so he had to drop the civil engineering course. Gus Jones remembers: “He wasn’t happy about that B; he’d always been the one whose work was put up. That was in Neppie Connor’s art class, and in her mind an A was perfect.”



TAG, YOU'RE IT!—Leonard Clark, Sigma Chi back, is shown above as he snagged a 15-yard pass in the first quarter of the opening intramural touch football game between Sigma Chi and Kappa Sigma at Razorback Field Tuesday afternoon. Shown tagging Clark is Fay Jones, Kappa Sigma back. Sigma Chi won, 6-0. (Staff Photo by McCord)

Playing football, 1947: Jones did find time to have fun. Here he tags Leonard Clark in a touch football game between the Sigma Chi and Kappa Sigma fraternities. Sigma Chi won, 6-0.

Student work, ca. 1949-50: John Williams, founder of the university’s architecture program, recognized Jones’ talent right away: “I was impressed by his first lettering card. ... There was enough creativity, even in his lettering, that you could tell that it was different,” he said in 2006.

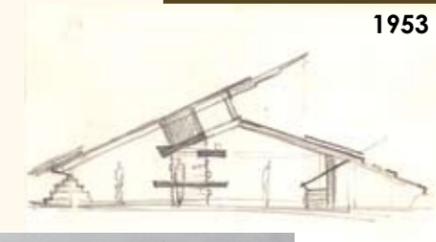


Hantz house, ca. 1951: Jones and Ernie Jacks designed this house for philosophy professor Harold Hantz and his wife Katy. “Dr. Hantz was evicted from his military barracks housing and he had to build a house for \$8,500,” Jacks recalls. “I think it ran \$9,500 but it was still a bargain.”

AIA photo, 1949: Jones is seated front and center in this photo of the student chapter of the AIA; other members of the university’s first graduating class of architecture students are seated to the right: Ernie Jacks, Joe Wilkinson and Bob Laser; Woody Knight is at far left of the second row. “We were all good friends,” recalls Ernie Jacks. “We’d wind up in Fay’s apartment or mine, at midnight after a charrette, staying up all night to get ice cream and doughnuts.”

Sketch from Taliesin, 1953: Jones realized a dream with his first visit to Taliesin, Frank Lloyd Wright’s studio in Spring Green, Wis. Over the first few days Jones helped prepare breakfast for 35, chopped weeds out of the carrot patch and peeled potatoes for dinner. Gus Jones recalls that KP duties ceased after Wright saw Jones’ drawings: “Fay ended up working right beside Wright’s desk,” she said. While at Taliesin, Jones accepted John Williams’ offer to teach architecture at the University of Arkansas.

Jones family at home, ca. 1956: Jones’ first independent commission was his own



home, completed for \$15,000 in 1956. Here he relaxes on the terrace with daughters Cami (far left) and Janis, while Gus (in dark dress) visits with a friend. “Many of Fay’s students worked on the house and helped us move in,” Gus Jones said. “Fay designed a lot of built-ins because we didn’t have much furniture at the time.”

Fay in his office in Fine Arts Center, ca. 1960: Jones at work in his office in the Fine Arts Center, ca. 1960. He loved to draw and created hand renderings throughout his career. Gus Jones recalled that “when pressed to adopt the computer, Fay said, ‘There’s an awful lot of power in a 2B pencil.’”



CLIENTS:

My husband and I have enjoyed living in our home designed and built by Fay in 1961. We discovered Fay when he was featured in the 1959 issue of *House Beautiful* on Frank Lloyd Wright. He designed and came to Muskogee once a week for nine months until it was finished. ... It is the same beautiful home it was from the beginning – and I would not change a bit of it.

– Mrs. Richard N. Adkins

After Ellen and I married, we went to Fay. Ellen liked stucco and tile – I was almost afraid to ask him to do anything like that, but he was real excited about trying something new. I told him: “Fay, anything you want to do, if you don’t do it, it’s your fault.” It took him by surprise. I wanted him to design everything in the house that he wanted to do, from the mailbox to the lanterns, the letterhead and note cards, even the dinnerware. “In other words,” I told Fay, “It’s all on me.” And Fay told me, “That’s the most pressure I’ve ever had in my life!” The house works perfectly for us, always has. This is our 29th year, and we still see things in it that we hadn’t noticed before.

– Don Edmondson

Photo by William E. Davis

STUDENTS:

I came back from Vietnam – I served in the Navy – and there were no jobs. I went around knocking on doors, leaving resumes – nothing. So I went up to the second floor studio where Fay was talking with a student. We stepped outside and I said, “Fay, I need a job.” He didn’t bat an eye. He told me to come to his office at nine the next morning. That’s the kind of guy he was, and that’s why I’m here tonight.

– T.O. Burson, B.Arch. ’69 (as told to K. Curlee at Celebration Banquet).

I had the privilege to have Fay Jones for one of my design studios. Since I was late submitting my drawing for review and critique by Fay, he told me to simply slip it under his office door when I was finished. When I was satisfied with the finished product, I rolled up the 24 x 36 drawing, put a rubber band around it, and slipped it under the door as instructed. The next day, Fay looked a bit disconcerted and told me that the drawing was alright, but that the rubber band that I had placed to hold the rolled drawing together didn’t reflect any design features and details that my design contained. Instead he suggested that I should contour a piece of tape that reflected a representative detail contained in my floor plan. Just that short conversation with him taught me volumes on the importance of carrying a theme or a thought or a detail throughout a project. I always looked up to him not only as a great artist/architect, but as a man of vision and integrity.

– Jim Mangold, B.Arch. ’81



1958

Fay and John Williams teaching, ca. 1958:

Jones and John Williams lead a critique in the Fine Arts Center. That’s Tommy Polk (B.Arch. ’63) in the foreground. Ernie Jacks remembers that “this was an exciting time in architecture; everybody was very enthusiastic – evangelical almost – about promoting these new ideas. We considered ourselves modern architects. Not modern with a capital ‘m,’ but modern being up-to-date use of new technology where we could, honesty in use of materials, functionalism in terms of planning and design.”

Fay with Frank Lloyd Wright, 1958: Jones and his mentor, Frank Lloyd Wright (left) view student work at the Fine Arts Center. Wright lectured at the University of Arkansas just one year before his death in 1959.

Accepting award, 1961: Jones received his first two national honor awards from the American Institute of Architects in 1961, for the Adrian Fletcher residence in Fayetteville, Ark., and the first Sam Walton residence in Bentonville, Ark. He and Gus accepted the awards at the AIA convention in Philadelphia. He was named a full professor of architecture later that year.



Photo by Jules Schlick

1961

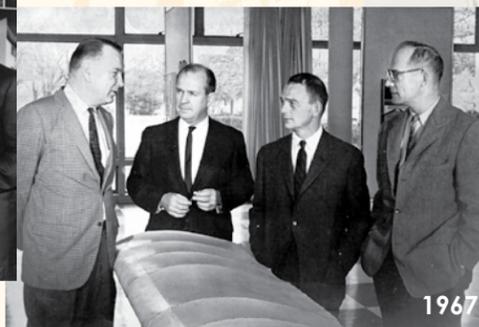


1958

Early architecture faculty, 1967: John Williams (far left) assembled an outstanding group of professors to help him secure accreditation for the architecture program, including (l to r) Fay Jones, Ernie Jacks, and Herb Fowler. This photo was taken at an exhibition of student work in the Fine Arts Center.

“Stoneflower,” Eden Isle, Ark., 1965: In this vacation home, Jones experimented with paired wood columns and cross-bracing to achieve the vertical form, techniques that foreshadowed his masterwork, Thorncrown Chapel.

1965



1967



1973

Fay Jones with associates, 1973: Jones preferred to keep his firm small. He generally employed four to five associates, most of them former students. Maurice Jennings (left) became his partner in 1986.

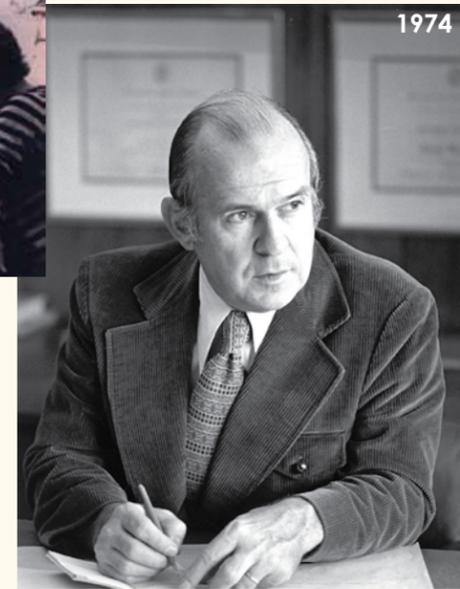
Fay as dean, ca. 1974: The architecture department became the School of Architecture in 1974. Gus Jones remembers: “Fay was the school’s first dean, but he didn’t like being an administrator. He said there was too much paper, and it was too small – 8½ by 11 or 8½ by 14!” Jones returned to teaching after two years.

Thorncrown on Architectural Record,

1981: Gus Jones remembers that on her first visit to the Eureka Springs site for Thorncrown, “Fay told me, ‘This site is such a spiritual place on its own. The most important thing is that I don’t mess this up!’” The project brought international acclaim to Jones, beginning with this March 1981 cover story in *Architectural Record*.



1981



1974

Roy and Norma Reed residence, Hogue, Ark., 1983: A local barn inspired Jones’ design for the home of journalist Roy Reed and his wife Norma; it won a national AIA Honor Award in 1983.



1983

Photo by Greg Hurstley

Fay taught not only design but “working drawings” and architecture history during my stay in Fayetteville. But the story closest to my heart is that while I was still in school, he designed my in-laws’ home in Hot Springs – Lane Lodge. Earl Lane (my father-in-law) formed his own construction company, hired a good carpenter as a foreman to run the job and bought all the materials himself. The construction was begun in 1965 and Earl finally called it finished in 1969. It was/is a perfect house, ... stone, wood and glass, with flagstone floors, redwood beams and trim, and details to make your eyes water. We stayed in our guest room at least 100 nights, and I found new and intriguing details and solutions to design situations every time we visited. To top it off, during the recent weekend ceremonies to change the name of the school, I visited briefly with Gus (Mrs. Jones) and she not only remembered me from so many years ago, she told a wonderful story about Lane Lodge. She had grown up in Hot Springs and would accompany Fay during the construction of Earl’s house. During one trip, Earl explained that the guest bedroom was the “Jones Bedroom.” Gus told Earl that it was nice of him to have a room for them when they came down. But, Earl sheepishly explained that the “Jones” folks he referred to were his daughter and son-in-law.

– Paul L. Jones, B.A. ’64, B.Arch. ’66

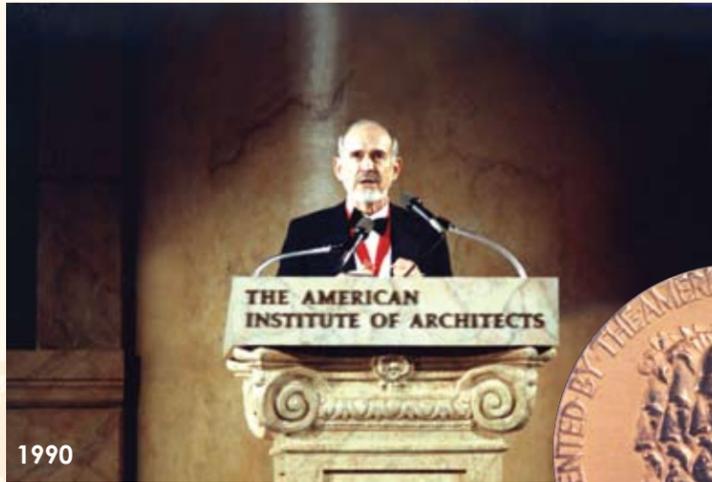
In May 1983 I went to work for Jim Daniels Construction on the Alice Walton House. This was a Fay Jones simplified version of [the home] Alice (daughter of Sam Walton) was raised in. I would work with them on that house all that summer and weekends and Christmas break and the following spring break. It was a 4,000-square-foot house that was built like a cabinet. Only the sliding door sashes were not custom built.

– James “Scott” Barrett, B.Arch. ’87

FAN:

I never studied under Fay Jones nor did I ever meet him, but I was married at Thomcrowne Chapel and must admit that the space made our wedding very special and memorable. We didn't use any decorations of any kind since it was in October and the trees around the chapel were in full autumn glory! It was as if we were surrounded by a forest aflame and it was just us that existed in the world. It was a truly beautiful event made possible by the space that Fay Jones created.

— Sheri Lynn Tuck, academic counselor, Fay Jones School of Architecture

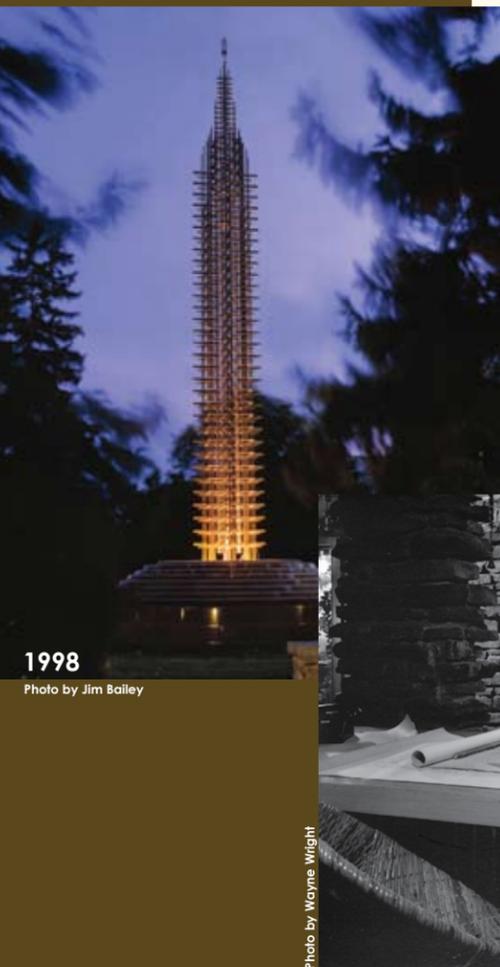


1990

AIA Gold Medal, 1990: 1990 was a banner year for Jones. He was awarded the 48th AIA Gold Medal in a ceremony at the White House, received an AIA Honor Award for Pinecote Pavilion in Picayune, Miss., and was awarded an Honorary Doctorate in Arts and Humane Letters from the University of Arkansas.

Fulbright Fountain, 1998: Jones viewed the 41-foot-tall Fulbright Peace Fountain, completed in 1998 and one of his last projects, as the “exclamation point” of his career.

2004: Fay Jones died at home on Aug. 30, 2004, following a long illness. Though he is no longer with us, his work remains to inspire not only the school’s faculty and students, but anyone who appreciates thoughtful building design.



1998
Photo by Jim Bailey

Photo by Wayne Wright

2004



Fay Jones School of Architecture, 2009: Thanks to a generous \$10 million planned gift from Don and Ellen Edmondson, clients and friends of Fay, the school was renamed the Fay Jones School of Architecture on April 4, 2009.

Unless otherwise noted all timeline images courtesy Fay Jones Collection, Special Collections, University Libraries, University of Arkansas, Fayetteville.



2009

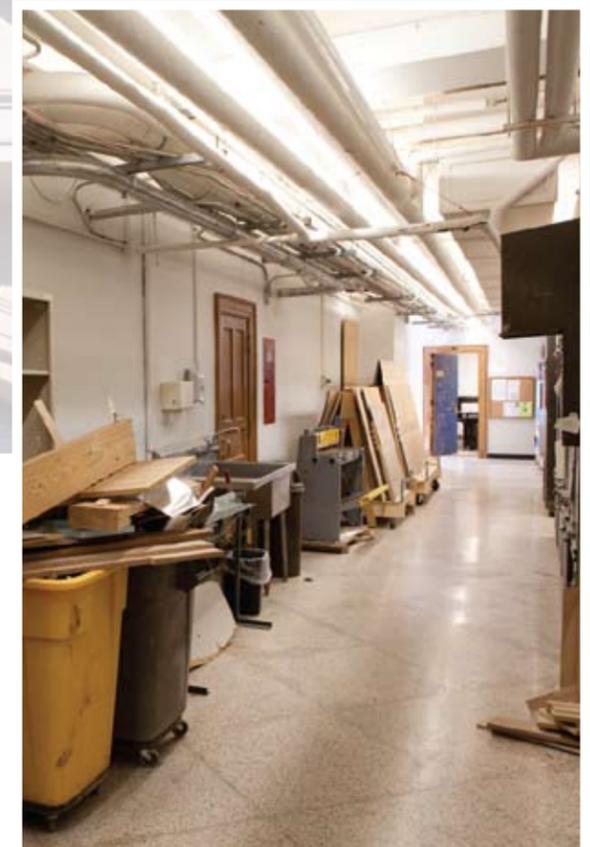
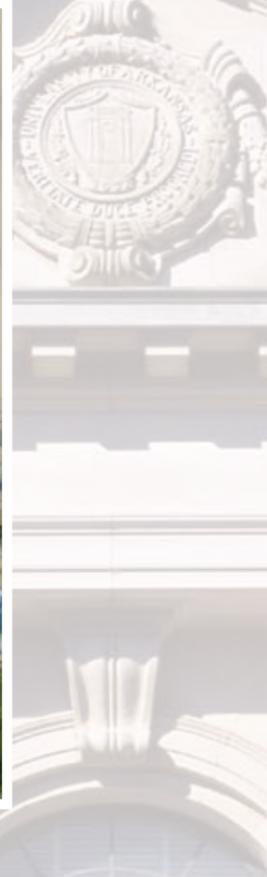
Photo by Stone Ridge Photographers



This poster for our naming event, which features some of Fay Jones' most important thoughts on architecture and design, is sure to inspire for many years. To order your copy, send your check for \$20, made out to Fay Jones School of Architecture, to:

Poster Orders
Fay Jones School of Architecture
The University of Arkansas
120 Vol Walker Hall, Fayetteville, AR 72701

Questions? Call us at 479-575-4945.



What's Wrong With Vol Walker Hall?

Vol Walker Hall is one of the best buildings on campus. The building was placed on the National Register of Historic Places in 1992. Built in 1935 as the University of Arkansas library, Vol Walker Hall has been home to the School of Architecture for 40 years. With its spacious galleries, 15' – 25' high ceilings and marble, brass and hardwood finishes, Vol Walker makes a grand backdrop for exhibitions, critiques and studios.

What's not to love?

To start, there are the usual issues that plague aging buildings: limited space for technology infrastructure, inefficient heating and cooling systems, unreliable plumbing and 74 years of hard wear on finish materials. The building's limited accessibility is the most critical

issue as it threatens the architecture program's accreditation from the National Architectural Accrediting Board. (An unreliable 75-year-old elevator serves the entire 68,067-square-foot, multi-level building.)

The school is currently bursting at the seams, with its community design center and landscape architecture department located elsewhere. Future plans for the school underline the need for expansion.

Join us for a tour of the problems presented by a building we value:

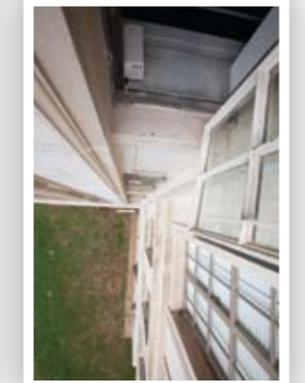
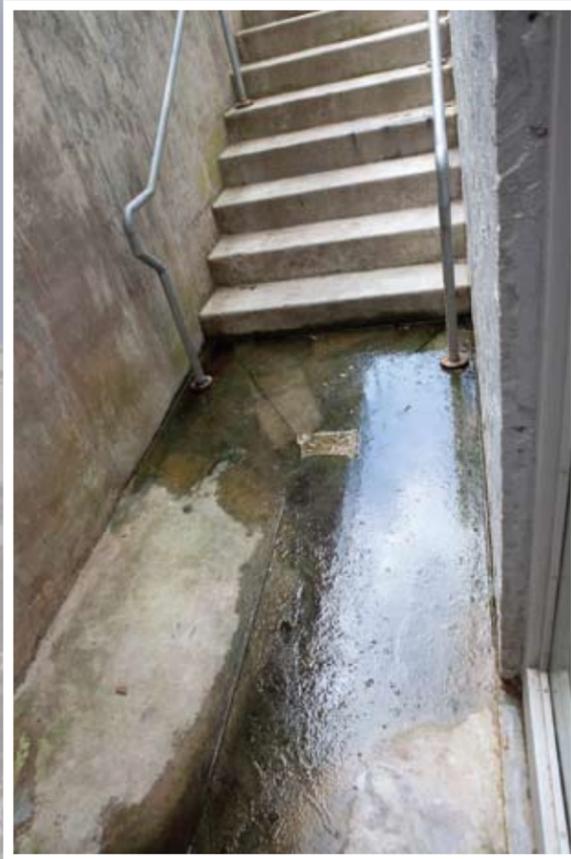


Vol Walker Hall claims the dubious honor of having one of Arkansas' oldest operating elevators. It's frequently out of order and presents numerous problems when it is running: the elevator often fails to line up with the landing, forcing visitors or students in wheelchairs to seek assistance. If any of the doors to the elevator are left open on any floor, the elevator won't budge.

Wiring for the latest computer technologies – essential to any design school – is jury-rigged throughout the building.

Students need ready access to the basement – the school's woodshop, Visualization lab, first-year architecture studio and some faculty offices are located there. Because the elevator doesn't extend to the basement, those with mobility impairment must exit the building, circle round to the south side of the building and re-enter at the basement level using an ungainly, painfully slow chairlift.

Storage is limited. Here, woodshop materials choke circulation space leading to the fire escape, vending machines and Visualization lab.



Ground water leakage into the basement is a chronic problem. This slime-coated stairway is right beside the school's Visualization Lab, which houses a \$40,000 CNC router, a \$35,000 rapid prototyping machine and two laser cutters.

There are water problems throughout the building. Here, an air conditioning unit on an upper floor has leaked into a faculty office.

The second-floor studio is one of the grandest spaces on campus. However, there are problems: peeling paint, buckling plaster (and sometimes, wasps!) The single pane windows make this space uncomfortable on warm days.

Seventy-four years of wear and tear need to be addressed.

Support columns carve up space in the former library stacks area, compromising the functionality of a substantial portion of Vol Walker Hall.

The school's computer lab is wedged into the former stacks area.

Cramped quarters for the faculty and staff kitchen/break room.

Media Center staff would have to use this rope ladder to exit their fifth-floor space if the single door to their space were to be blocked by fire. It's a long way down!



The successful integration of building and site characterized both of the projects honored this year, the Acxiom Corporation Central Arkansas Data Center Building in Little Rock (above) and the Bakhita Ridge House in Fayetteville (right). Photos by Tim Hursley.



2009 Alumni Design Awards

For more than 15 years the School of Architecture has held a design competition for alumni; it is highly competitive and a much coveted award. This year's jury recognized the following two projects with honorable mentions:

Reese Rowland (B.Arch. '90), a principal with Polk Stanley Rowland Curzon Porter Architects Ltd. of Little Rock, was recognized for the **Acxiom Corporation Central Arkansas Data Center Building** in Little Rock. The jury noted "the pleasing juxtaposition of the formal lines of the building and organic forms of the immediate landscape. The introduction of the bucolic meadow and the natural water edge of the lake create a particularly successful relationship with the bare material palette of the building. We wish to acknowledge this project for its intention to integrate sustainable technologies and integrate the landscape and building form."

Tim Maddox (B.Arch. '02), a principal with deMx architecture of Fayetteville, was recognized for the

Bakhita Ridge House in Fayetteville, which he designed in collaboration with Tim de Noble. The jury praised this project for its place-making strategy: "An existing farmhouse yard with large tree canopy and surviving barn are completed by the new house. The residence is carefully placed to flank a small gently sloping garden and orchard bringing enclosure to the yard with its well-scaled volume. We wish to acknowledge the project's notable attempt to reference the essence of the regional vernacular, while providing an appropriate setting for compact 21st century family living."

For **submission guidelines** for the 2010 Alumni Design Award contest visit <http://architecture.uark.edu/488.php>

CLASS OF '71 CELEBRATES AIA HONORS

By Roger Boothe, AIA, Sid Hartman, AIA, Terry Rasco, FAIA, Greg Roberts, FAIA and Jeff Scherer, FAIA

On April 29, 2009, members of the Class of 1971 converged on the Greens Restaurant, a beautiful spot on the San Francisco harbor front, to dine and reminisce at the start of the National AIA Convention. We came from Texas, Florida, Arkansas, Minnesota and Massachusetts, with our stories of 38 years of architectural practice and growing up in America. Greg Roberts, who was to be made a Fellow of the AIA, remains the steady, hardworking bedrock of a guy any of us would love to work with.



Sid Hartman regaled us with stories of magnificent hospitality ventures and amazingly ambitious resort plans. Terry Rasco brought back stories of his work and of our wonderful U of A colleagues, who are all making Little Rock an ever more liveable city. Jeff Scherer brought his record as one of the most honored architects in the Midwest and as a leader in Minneapolis culture. And Roger Boothe, who was to receive the Thomas Jefferson Award for Public Architecture, spoke of his love for his adopted city of Cambridge. Joining the group were Terry's wife Mary Lou, Roger's wife Claudia and Jeff's wife Lea. Charlotte Taylor, director of development of the Fay Jones School of Architecture also was there to listen in, share stories and offer a gentle reminder about the critical importance of giving back financially to the School. You can see pictures of the gathering and read more about the class of 1971 on their blog: uar1971architects.wordpress.com. Any class members who are not listed in the blog registry can e-mail their contact information to Jeff at jeffghost@me.com. There will be a reunion at the 2010 AIA convention in Miami.

Members of the Class of '71 shared dinner and memories at the national AIA convention. Those present were (clockwise from left) Roger Boothe, Terry Rasco, Jeffrey and Lea Scherer, Greg Roberts, Sid Hartman, Mary Lou Rasco and Claudia Thompson.

'50s

Jack See (B.Arch. '58) and **Greg Roberts** (B.Arch. '71) were inducted as Fellows of the AIA. See was honored for his work to raise standards for educational facilities; Roberts was recognized as a leading force in the development of sustainable architecture for healthcare.

'60s

Polk Stanley Rowland Curzon Porter Architects, Ltd., led by senior principal **Joe Stanley** (B.Arch. '69), has been named one of the Top 100 Architectural Offices in the U.S. in terms of overall quality of practice by *Architect* magazine. The firm also placed in the 2008 Top 10 for Award-Winning Firms. Other principals in the firm are **Craig Curzon** (B.Arch. '92), **David Porter** (B.Arch. '82) and **Reese Rowland** (B.Arch. '90).

'70s

Allison Architects, led by principal **John Allison** (B.Arch. '71), was named "Best Architectural Firm of 2008" by *Arkansas Business* magazine. Other alumni in the firm are **Sallie Overbey** (B.Arch. '81), **Matthew Cabe** (B.Arch. '03), **Chris Hartsfield** (B.Arch. '97), **Bradley Prater** (B.Arch. '06) and **Christopher Smith** (B.Arch. '98).

Roger Boothe, AIA (B.Arch. '71), received the 2009 AIA Thomas Jefferson Award for Public Architecture, which recognizes excellence in architectural advocacy in three categories; Boothe has been recognized for his work in the public sector. As the director of urban design in Cambridge, Mass., for the last 30 years, Boothe has guided a major transformation of the city. According to the AIA release, Boothe has worked with more than 100 architecture firms to develop more than 20 million square

feet within Cambridge, notably implementing plans and guidelines in four major project areas: Harvard Square, Central Square, Cambridgeport/MIT and the East Cambridge waterfront.

The Wilcox Group of Little Rock, where **Steve Kinzler** (B.Arch. '73) is a principal and chief executive officer, was one of only two firms in the country to receive the 2008-2009 Intern Development Program Outstanding Firm Award. Given by the Intern Development Program Advisory Committee, which is supported by the AIA and several other national architecture organizations, the award recognizes firms "that have gone above and beyond the baseline criteria" for mentoring interns. **Wesley Walls** (B.Arch. '92) and Kinzler's son **Wendell** (B.Arch. '05) also work at the firm.

Jim Looney (B.Arch. '78) was honored with Hospitality Design Magazine's Platinum Circle Award, which celebrates leaders in the field of hospitality design.

The Renfro Design Group Inc., a New York City firm headed by **Richard Renfro** (B.Arch. '79), has won four awards and citations from the Illuminating Engineering Society of New York's Lumen Awards. The Bloch addition to the Nelson Atkins Museum of Art in Kansas City, Mo., won an Award of Excellence for Outdoor and an Award of Merit for Interior; the Art Cave in Calistoga, Calif., won an Award of Merit; and the Fragonard Room at the Frick Collection in New York City won a Citation for the Integration of New Technology. Renfro is currently renovating the lighting for the Morgan Library and the American Wing and Islamic Galleries at the Metropolitan Museum of Art, both in New York City.

'80s

Jay Huneycutt (B.L.A. '84) and **Karen Van Horn** (B.Arch. '88) led a 16-month project to develop a Campus Preservation Master Plan. Alumni **Tod Ferguson** (B.Arch. '01) and **Jill Anthes** (B.Arch. '85) also were involved, as well as professor Ethel Goodstein-Murphree and student Mason Toms. A 2007 Campus Heritage Grant from the Getty Foundation allowed the university to hire preservation consultants, including alumnus **Aaron Ruby** (B.Arch. '97), to aid in developing a comprehensive strategy for

long-range planning and management of its historic resources. The team inventoried historic buildings and landscapes on campus, developed nomination forms for additions to the National Register of Historic Places and took the first steps to develop the campus core as a National Register Historic District. The grant also allowed university staff to train maintenance personnel and to develop treatment guidelines.

Mark Maurer (B.L.A. '89) recently finished his Master of Science degree in Civil and Environmental Engineering at the University of Washington in Seattle. For his thesis he designed and constructed a field test site to evaluate the effectiveness of a compost amended bioswale to remove dissolved metals from highway runoff. Upon his return to work at the Washington State Department of Transportation he was made the manager of the Highway Runoff Program.

Robert Linn (B.Arch. '91) and Keith Moskow of Moskow Linn Architects, a Boston-based firm, were awarded a 2009 AIA Small Project Merit Award and a 2008 BSA Honor Award for Design Excellence for Swamp Hut. Located in a 10-acre swamp in Newton, Mass, the project consists of four huts surrounding a central deck and was built from standard framing materials; total cost was \$22,500. Photo courtesy Moskow Linn Architects.



Eduardo Quintero (B.Arch. '99) earned a master's degree in architecture from Cornell and worked with Cesar Pelli before opening his own firm, Forza Creativa, which has offices in Miami and Marbella, Panama. The firm focuses on sustainable projects such as this exposition site for Casa Cor, in which Quintero and his wife and design partner Annamaria Zampogna transformed the lobby and stair of an abandoned school with recycled curtains and jalousie window panes.

'90s

Kendra Halliwell (B.Arch. '98), an associate with Boston firm ICON Architecture, served as design mentor for the student team that took top honors in the Boston Society of Architects' 2009 Affordable Housing Development Competition. The winning proposal suggested conversion of a 1920s phone company building in Chinatown into family housing, ground-floor retail space and a branch of the Boston Public Library.

Chalk up another award for Heifer International Headquarters in Little Rock, designed by **Reese Rowland** (B.Arch. '90) of Polk Stanley Rowland Curzon Porter Architects: it has been named one of 10 recipients of the Urban Land Institute's 2009 Awards for Excellence. Rowland also pocketed the 2008 American Architecture Award for the Acxiom Corp. Central Arkansas Data Center in Little Rock. Cosponsored by the Chicago Athenaeum Museum of Architecture and Design, the European Centre for Architecture Art Design and Urban Studies and Metropolitan Arts Press, the program honors outstanding buildings designed and built in the United States by firms practicing in the U.S.

'00s

Alumni **Jared Hueter** (B.Arch. '07), **Adam Crosson** (B.Arch. '08) and **Stephen Borengasser** (B.Arch. '08) are part of the team leading New Orleans' Priestley School of Architecture and Construction into a new era. The school's curriculum and ongoing efforts to raise funds to

renovate the historic Alfred C. Priestley Junior High were discussed in the May 2009 issue of *Architectural Record*. Priestley, whose student population is 99 percent African American, is also discussed in "The Diversity Pipeline," a feature article in the May issue of *Record* that focuses on design-centered high schools that are helping to diversify the design profession.

Jordan Parker (B.L.A. '05) is working in the Asheville, N.C., office of LaQuatra Bonci Associates.

Ayo Yusuf (B.Arch. '06) won first place in a competition to create a poster celebrating the completion of Harvard University's Graduate Student Housing Initiative. The committee "was excited by the vibrancy of his design, and his clear understanding that residential housing is as much about the people as it is about the bricks and mortar." Ayo recently completed the Master of Architecture in Urban Design program at the Graduate School of Design and now works for Ehrenkrantz Eckstut & Kuhn Architects in New York City. Ayo teamed with **Trinity Simons** (B.Arch. '04) and seven other students to design a project, "Patriot Homes," that won third place in the Boston Society of Architects' 2009 Affordable Housing Development Competition. Their team proposed transformation of a former police station in South Boston into affordable housing for veterans. Trinity currently is pursuing a master's degree in city planning at MIT.



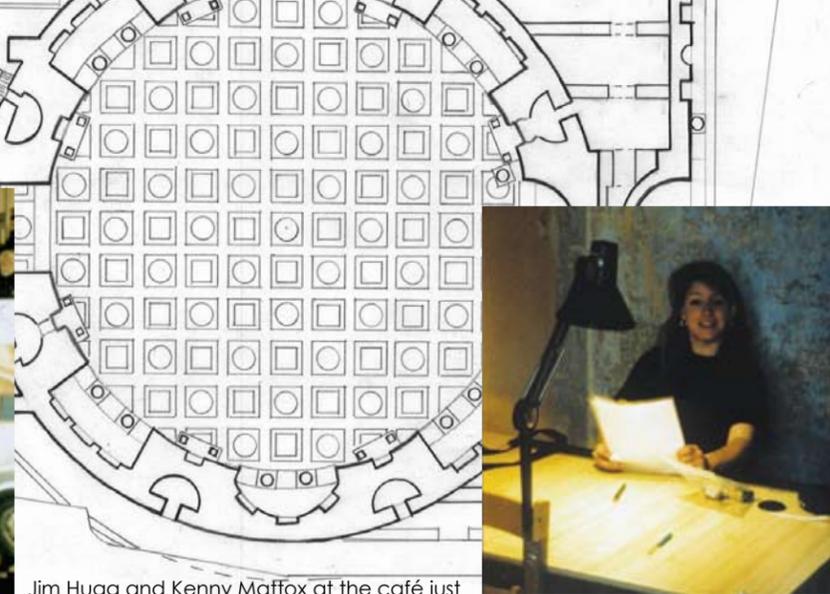
Stuart Fulbright (B.L.A. '06) and **Carl Smith**, an assistant professor in the landscape architecture department, designed and built *Starseeds*, a temporary environmental art installation on the lawn of Old Main. Landscape architecture students and students and faculty from the math and art departments assisted in construction.



Photo by Megann Hamlin



Vitali with students at Ostia Antica; sketch of Sant' Ivo alla Sapienza by Amy Koenig



Jim Hugg and Kenny Maffox at the café just down the street from the Trastevere studio; Pantheon plan by Olivia Mansilla; Beck Taylor at her desk in the Trastevere studio

Q & A with Davide Vitali

Twenty years ago, the School of Architecture offered its first semester of study in Rome. To celebrate, we visited with Davide Vitali, a Roman architect who has led the Rome Study Center for Architecture and the Humanities since its inception.

Much loved for his charm and unflappable good humor, Vitali has helped more than 700 students appreciate the glories of ancient and modern Rome. He also has established the University of Arkansas as a presence in Rome, forging alliances with the Università degli Studi Roma Tre, the Direzione di Fori Imperiali of the city of Rome and the city of Cervara di Roma, as well as several American universities. Below, he shares his memories of the program's early days, the current cost of an apartment in Rome and a cautionary tale about a student who was always last in the group . . .

Q: You were born and raised in Rome, educated in Rome and at Harvard. How did you hook up with the University of Arkansas?

From Boston, I began to investigate options for teaching positions. I saw a position open for visiting professor, so I applied and Murray Smart sent me an invitation. In the meantime I was working in the Emirates, in Qatar, building an artificial island for the emir of Qatar. So I get the letter from the dean; I show it to my boss at the time and say, "Okay, what should I do?" He read the letter and said, "You go."

How did the Rome program get started? That happened pretty soon after you came.

It actually began immediately, in '85. A couple of months after my arrival Herb Fowler called me up and

said "Look, it's a few years now that we've been talking about summer study in Italy; would you be interested in doing that?" And I said "Yes, that's a great idea." So I went back to Rome and I began to work on a schedule and we had the first official summer experience. It was four to six weeks if I remember well and that involved visits to Florence, Siena, the Umbria region and so on.

For four years Vitali shuttled back and forth between Fayetteville and Rome, teaching on campus in the spring and practicing and leading summer studies in Rome the rest of the year. In spring '89 the school offered its first official semester in Rome.

The studio space was in Trastevere. It was very ... bohemian (laughs). Very cold, the office was a kitchen, and that's where we began! Something like 12 to 15 students. Actually I saw one of the students from the first group about a year ago – Beck Taylor. She's married, with beautiful children and a beautiful husband; she practices in California.

So how has the program changed over the years?

We started out very small, very bohemian. After a couple of years we shifted to the two-semester option and we moved downtown to Via dei Leutarie, in the Piazza Navona area. It was 900 square meters and sometimes we had 22 students! It was really crowded and intense. The energy and intensity of the program began to rise. [In the early '90s] we enjoyed the presence of Massimo Calda, a great engineer who was working for Nervi's office. The students loved him, and it was a way of teaching structure within the studio, a very integrated procedure. Which is something we're discussing now, an integrative model.

By the end of the '90s, with all of the ups and downs related to the economy, we'd established a pretty strong program. Although we were a small school, we began to have a political and territorial presence. We began to interact with the local cultural presences – that's when we began to talk with Roma Tre, we began to talk with Rome I. At the end of Dean Bennett's years, we acquired a new studio space, which is today's Rome Center. It has 2,500 square meters – and now we're in need of more space! At this moment we're actually using two studios.

You recently exhibited student work at Trajan's market. Exhibitions are one way people in Rome get to know about our program . . .

Yes. The territorial relationship is important, to create opportunities for our students and faculty. So for instance we are now signing a cooperation agreement with the Direzione di Fori Imperiali of the city of Rome. It's the institution in charge of all the area of the Imperial Fora, including Trajan's Market, and the cooperation agreement will allow us to really work with them should we be interested in hands-on projects in an archaeological area. As we did, just in this moment, with a workshop that included faculty and students from Auburn University. About 70 of us worked on a charrette, which involved the design of a new access from the new subway transit hub to the museum for the Fori. *[Editor's note: Vitali was too modest to mention that the University of Arkansas is one of the few, if not the only American university, that has entered into a cooperative agreement with a municipal authority in Rome.]*

We have lecture series, we have interactions with other American students. It's a matter of opportunities for the students. That's what we are always working to create:

opportunities to learn, to be in the field. I want them to interact with the place.

What do you think is the most difficult thing about studying in Rome for our students?

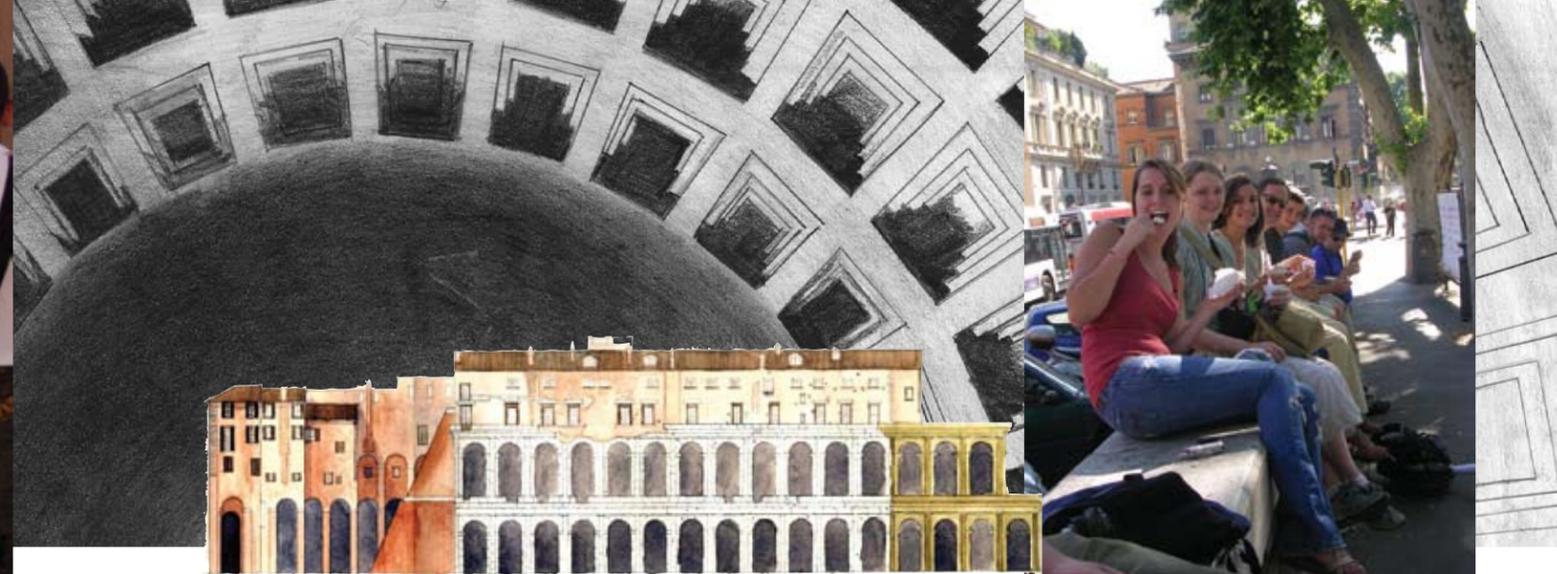
First, the most difficult thing is probably the language, and a little bit the culture. And this is more specific for our students – the majority of our students: to be engaged within a dense urban environment. Sometimes it's even the physical, no? Here, I look out the window, I'm seeing space between the buildings, I'm seeing trees; obviously in Rome, especially historic Rome where we are, it's very dense, very hectic, it's very noisy. It's the big city – but that's exactly why we get them there! (laughs) It's about engaging a more complex and diverse environment than what they're used to.

And the reason for this is to better understand the world, which today is indispensable. It is unthinkable, to me, to stay within a state and produce without an understanding of the global. Yes, you can practice and be happy in one state, but you need an understanding of the big picture.

Now let me make a point: Fay Jones is a tremendously important architect for the state of Arkansas. Well, he was also a fellow of the American Academy in Rome. He always came to Rome, and he was very fond of the place. And I think that although his work is tremendously linked to this territory and so on, it also had great inspiration from the understanding and the study of a place like Rome. I can tell you because I had several meetings at the American Academy with Fay Jones, and he was absolutely thrilled about the Roman spaces and he studied them with care, with sketches, long studies and so on.



Exhibition of student work at Trajan's Market
Photo by Fabio Grassi



Sketch of Pantheon dome by Olivia Mansilla; watercolor sketch by Remick Moore; (left to right) Chrissy James, Cara Murry, Julie Russell, Professor Mark Boyer, Ike Carroccio, Ryan Evitts and John Legrid enjoy Roman gelato.

He paid particular attention to the work of Carlo Scarpa, the Venetian architect, and of course he shared the care for the details that Scarpa had, the iteration. One of the greatest Arkansas architects was also a great international traveler, and the two have to be combined.

I agree. I met with Gus and Cami [Fay Jones' wife and daughter] recently in preparation for the naming event, and they laughed about all the trips they would make to the Pantheon to see it in different conditions. Fay would say, "It's raining, let's go to the Pantheon."

Yes, to see the rain falling from the oculus. That's the point I'm making: international travel is not for the fun of it. I mean, yes, of course it *is* fun. Traveling is great, but it is also to enhance the level of your education and your preparation for the challenges of today's world.

Look, I think in my very humble experience it worked the other way around. My life changed the moment I decided to go to Boston, to study at Harvard, and then to come back here. I'm not saying – who knows, maybe it could have been an even better life on the other side, but definitely the things that I've done are due to international travel, to trying to be open.

What has the program meant to you?

It is definitely the most important thing that I've done in my life, in terms of the working life.

I love teaching. And therefore the University of Arkansas has allowed me to really accomplish what I wanted to do. ... The synergy was there immediately – I found the perfect partner for accomplishing all these goals. We still have a lot of things to do.

What's next for the Rome program?

Okay, first of all, and this is fundamental, I would like to secure continuity for the program. I believe I still have a lot of things to give, but you know, we have to be objective.

You're speaking of who will replace you? Do you have anyone in mind?

Yes, I do, I do have one person in mind. His name is Francesco Bedeschi. Francesco has been working with us since 2005 and he has done a great job since then. I believe he would be an excellent candidate to secure the continuity of the Rome Center. Second, and this is the next 10 years' project, is to expand our collaboration with other universities. Today, because of the economy – but you know, sometimes the economy that creates the problem also creates the opportunity: it allows people to think in different terms. So now, cooperative work is actually seen as a great enrichment for the students and for the faculty.

The collaborations with Auburn and with the Fulbright College of Arts and Sciences have been a great opportunity for our students and for our faculty. We have hosted several times, Mississippi State and have a constant collaboration with Philadelphia University, and we are in negotiation with Rensselaer Polytechnic Institute and LSU.

Do you think these collaborations help break up the little communities of students?

Exactly. The students who come, they shouldn't feel like being in a cocoon – they should be integrated in the broader community. And since we have these resources and this presence, I think we are very, very active in that and I'm pretty proud of that.

You mentioned the economy. How has the recession impacted the program?

We suffered a lot. We really had to do a lot of traumatic cuts.

Tell me some of them.

Well, travel for instance. We had to transform the travel into an option. We would love to have travel back as an institutional part of our program.

You used to take three- or four-day trips . . .

Yes, to Venice, to Florence, to Naples. Now all of these are still offered but it's optional, which means another strain on our students. Actually, they are signing up for these tours and so on, but obviously if there could be some more travel fellowships that would definitely help them, no?

The other thing is, because of the economy, we've had to cut down on manpower. It's really a strain sometimes.

What about housing for the students?

We are so happy and delighted that finally we found a great solution for the students. We have entered into an agreement with a firm that specializes in American student accommodations, to find for us specifically apartments in the area of Trastevere and Monteverde which are, by Rome standards, very affordable.

These people work hard to understand what students need. For example wireless hookup, which seems a very, very minimal asset, is actually vital for a student who is leaving home and is disconnected from family, from

friends, from boyfriends or girlfriends, etc.

How much does an apartment cost in Rome now? The students probably share.

They do, they share. The standard of living is a two-bedroom apartment with living room, kitchen and a bathroom, and in each room there are two beds. It's about 2,100 Euros, which is about \$2,800 a semester, typically split among four students, with 20 minutes commute. I commute 45 minutes each way - they have better accommodations than I do!

What's the funniest thing that's ever happened with a student in Rome?

Okay, one gentleman, one time, it was still back in the good old times when people were taking siestas and so on. And we visited San Clemente, which is a magnificent underground place, organized and stratified in three different layers. You have a Renaissance layer, and then you go down in the 9th century, and then you go down into the Roman age with a terrific *mitreum*.

Well, this guy was always behind. You know, there's always in the group someone who is the last one. Well, we lost him! We left the place. The place actually was shut down; the police who were there shut off the lights. The guy was left there for three hours in the underground. Then we realized he wasn't with us. OK, from that day on he was always the first! (laughs)

I'll bet he was!

I have a million stories, a million.



Tim de Noble admires a crystal Razorback paperweight while Dean Shannon looks on.

Tim de Noble Accepts Deanship at Kansas State

Tim de Noble has accepted a new position as dean of the Kansas State College of Architecture, Planning and Design. De Noble came to the University of Arkansas in 1994 and has served as head of the architecture department since 2005. Under his leadership, the architecture department sailed through reaccreditation in 2008 and was recently ranked 20th among the top 20 undergraduate architecture programs in the nation in a study conducted by the Design Futures Council and published in *Design Intelligence*. (see pp. 4-5)

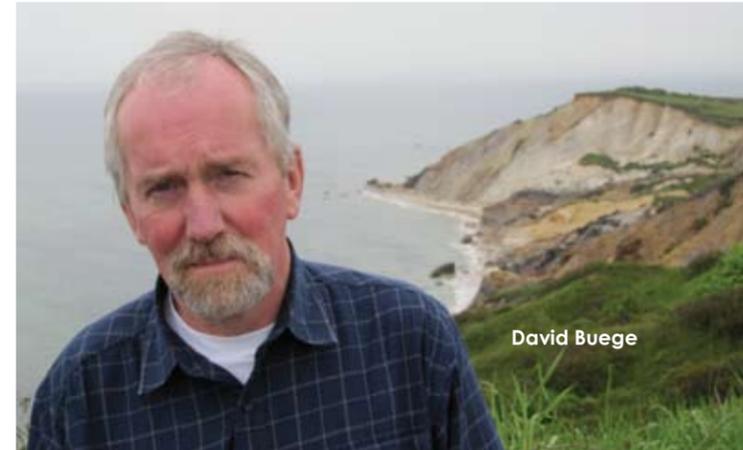
“We are very sorry to see Tim go, but excited by the opportunities that this new position affords him,” said Dean Jeff Shannon. Born and raised in Little Rock, Tim de Noble earned a Bachelor of Science in architecture from the University of Texas at Arlington in 1986 and a Master of Architecture from Syracuse University in 1992. He subsequently taught at Syracuse University and designed projects in Ecuador, upstate New York and Arkansas. He taught for two years in Florence before returning to his native Arkansas to join the faculty at the

University of Arkansas and open his firm, denoblearchitecture, P.A. De Noble’s design practice largely centers on residential projects that fuse modernist space with vernacular building precedents. He received a Citation Design Award from the American Institute of Architects for his design of the Garner/Herring House in 2002, and a number of his renovation projects have been published in regional magazines.

Some 100 faculty, staff and administrators, including Chancellor G. David Gearhart, dropped by to wish de Noble well at a June reception in his honor. “You have been a big part of the School of Architecture family, and it’s no coincidence that the department has thrived under your leadership,” said Dean Jeff Shannon. “You’ll always have a home here,” he added as he presented de Noble with a crystal Razorback from Underwood Jewelers. De Noble quipped that the paperweight would likely get more use than the hog tie he was wearing, adding, “The fact that I’m moving on to be dean of the College of Architecture, Planning and Design at K-State is more of a testament to this place and the wonderful people here, than it is to anything I have accomplished.”

Dean Shannon plans to begin a national search for de Noble’s successor in September.

VISITING FACULTY



David Buege

David Buege returns to campus this fall as the Fay Jones Visiting Chair, an appointment he will hold for three years. A noted teacher, theorist and writer, Buege was born in Milwaukee, Wis., and earned a B.S. in Architectural Studies at the University of Wisconsin in Milwaukee. Following a year-long internship with Peter Eisenman at the Institute for Architecture and Urban Studies he earned a master’s degree in architecture from Princeton University. Buege has extensive professional experience including work with Eisenman and Bartos & Rhodes Architects in New York, Herbert J. Githens Architect in Jersey City, and Foil-Wyatt Architects in Jackson, Mississippi.

Buege taught at the University of Wisconsin-Milwaukee, Mississippi State University, the Pratt Institute, the New Jersey Institute of Technology and Auburn University prior to accepting the position of architecture program director at the University of Arkansas, a position he held for 10 years. Under his leadership the department of architecture initiated a summer study program in Mexico. He also received an award for outstanding teaching during his years here. Since leaving the School of Architecture in 2002 Buege has taught at Mississippi State, served as interim director of Auburn’s Rural Studio and most recently, served as professor and program director of architecture at Philadelphia University’s School of Architecture. His essays and articles have been published widely. His thoughtful analysis of Marlon Blackwell’s work is the lead essay in *An Architecture of the Ozarks: The Works of Marlon Blackwell* (Princeton Architectural Press, 2005).

Architect **Wendell Burnette** will hold the John G. Williams Visiting Chair this fall. Burnette is founder and sole principal of the internationally recognized Phoenix, Ariz., firm Wendell Burnette Architects. The firm’s portfolio ranges from private residences to public projects. Noted for his sensitive response to site, climate and landscape, Burnette has garnered numerous design awards, including a 1990 Young Architects Award from *Progressive Architecture* magazine, a 1999 “Emerging Voices Award” from the Architectural League of New York, a 1999 P/A Design Award, three “Record House” Awards in 1996, 2000 and 2006 and most recently a 2007 National AIA Honor Award for the Palo Verde Library/Maryvale Community Center.

Burnette’s design approach is informed by 30 years of experience that covers all aspects of the profession, extensive travel throughout Asia, Europe, Africa and North America, and three years of study at the Frank Lloyd Wright School of Architecture. He worked with William Bruder for 11 years, culminating in a six-year design collaboration on the renowned Phoenix Central Library. In addition to leading his own firm, Burnette has partnered with Marwan Al-Sayed and Rick Joy in I-10 Studio, LLC, an entity dedicated to the design of a destination eco-resort hotel and spa in southern Utah. Burnette also is an assistant professor in the School of Architecture and Landscape Architecture at Arizona State University. His work has been published widely in periodicals and books, and he lectures frequently at venues throughout the United States and abroad.



Palo Verde Library/Maryvale Community Center, Phoenix, Ariz. Photo courtesy Wendell Burnette Architects.

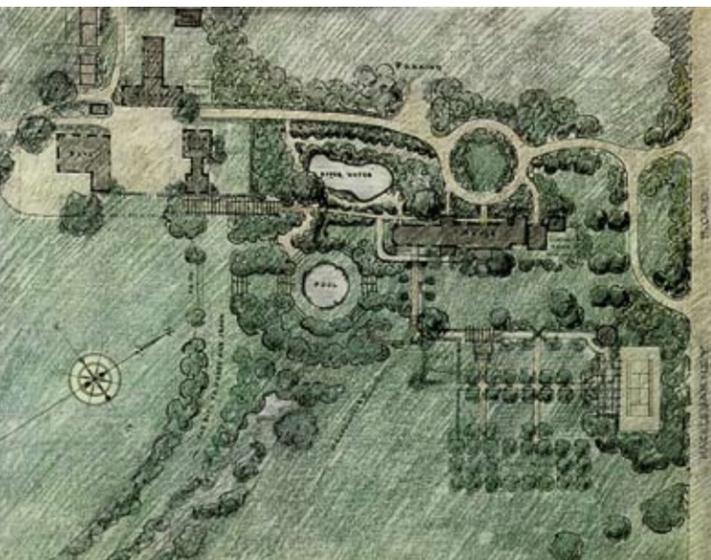
NEW FACULTY AND STAFF

Jessica Cedillo provides invaluable support as administrative specialist for the dean's staff. Born and raised in Highland Park, Ill., Cedillo decided to stay in Northwest Arkansas after receiving a scholarship to the University of Arkansas. She has five years of accounting experience and is pursuing a degree in accounting.

Rachel Doss is the new administrative specialist for the landscape architecture department. Doss recently completed a Bachelor of Arts degree with dual majors in political science and religious studies from Carroll College in Waukesha, Wis. She enjoys debate and created the first professional debate team at Carroll College; the team placed first in the nation in their first year. She brings five years of bank experience to the position and also completed a year-long internship with the Carroll College Legal Counsel.

The study and preservation of cultural landscapes has been a major focus of **Kimball Erdman's** academic training and professional practice. He will join the landscape architecture faculty this fall. Erdman earned a B.L.A. with a minor in history at Utah State University and completed his M.L.A. at the University of Oregon, where he

studied East Asian and American landscape design history and completed his thesis under the direction of Kenneth Helphand. Since graduating, Erdman has accumulated 10 years of professional experience at two firms in Vermont. As a project manager at Heritage Landscapes in Charlotte, he applied his academic focus through planning for culturally sensitive landscapes. This position afforded him the opportunity to become deeply familiar with specific works by such master designers as Frederick Law Olmsted, Calvert Vaux, Beatrix Farrand, Ruth Havey, Cass Gilbert, Thomas Jefferson and Ellen Biddle Shipman, among others. He also broadened the scope of his professional experience by focusing on the design and construction documentation processes with the SE Group in Burlington, a firm with an international reputation in mountain resort planning. Erdman has participated in numerous award-winning preservation projects. This list includes the President's Award of Excellence from the Vermont Chapter of the American Society of Landscape Architects for two cultural landscape reports; Thomas Jefferson's Poplar Forest in Forest, Virginia., and Martha Brookes Hutcheson's Merchiston Farm in Far Hills, N.J. Erdman will bring his professional expertise to the University of Arkansas by teaching the history of landscape architecture sequence and design studios.



Kimball Erdman helped to restore Merchiston Farm, now known as Bamboo Brook, which was originally designed by Martha Brookes Hutcheson, one of the earliest women to pursue training in landscape architecture in the United States. Hutcheson's 1927 plan courtesy Morris County Parks Commission Archives. Photo of Armillary Sphere Garden courtesy Heritage Landscapes.



Marlon Blackwell's renovation of the Fulbright Building was featured in the June 2009 issue of *Architectural Record*. This black-zinc-clad acoustical shroud absorbs sound in the building's long, narrow conference room; it was analyzed and refined acoustically by Tahar Messadi and built in situ by artists Bill Ward and Eugene Sargent. Photos by Tim Hursley.

OF NOTE

Marlon Blackwell's transformation of a 100-year-old hardware store into the Gentry Public Library won a 2009 National Library Design Award from the American Institute of Architects and the American Library Association/Library Administration and Management Association. He also won two honor awards from the Gulf States Regional AIA for the Gentry Library and for his renovation of the Fulbright Building, a beloved mid-century modern landmark in Fayetteville, Ark., originally designed by Warren Seagraves. Blackwell's work recently has been published in *Architectural Record*, *Metropolitan Home* and the *Phaidon Atlas of 21st Century World Architecture*. He was inducted into the AIA College of Fellows; he was so honored for his contributions to design.

Mark Boyer was inducted as a fellow of the University of Arkansas Teaching Academy, a select group of 75 outstanding teachers on campus. Last fall Boyer also received the 2008 Howell Vancuren Teaching Award; this is the fourth time he has won honors for teaching excellence from the school. Boyer also gave invited lectures on sustainable storm-water management to groups in Fayetteville and Little Rock, Ark.; Waco, Texas; and Denver, Colo.

Judy Brittenum is one of five members of a national committee charged with selection of the next president of the American Society of Landscape Architects.

The wooded retreat that **Lynn Fitzpatrick** designed for her family in the hills west of Fayetteville was featured in the October 2008 issue of *At Home in Arkansas*.

Recent papers presented by **Ethel Goodstein-Murphree** include "The 'Projects' Post-Katrina—Psyche and Space in New Orleans Public Housing" at the annual conference of the Southeast College Art Conference in New Orleans, La., and "The Common Place of the Common Carrier: The American Truck Stop," at the annual conference of the Society of Architectural Historians in Pasadena, Calif. Goodstein-Murphree also presented lectures on Edward Durell Stone at the Arkansas Arts Center and Pine Bluff Rotary last March. She serves as vice president for programs and is a member of the board of directors for the Historic Preservation Alliance of Arkansas, and was elected to the board of directors of the Southeast Chapter of the Society of Architectural Historians last fall.



John Crone has received \$36,000 in grant funding from the Mack-Blackwell Rural Transportation Center in the College of Engineering to research policy/cost issues related to the planning, design and management process for integrated pedestrian and bicycle systems. Crone researched the "active transportation" systems in San Francisco; Portland, Ore. (shown above); Madison, Wisc.; Minneapolis; and Washington, D.C., while on sabbatical leave last spring.

Greg Herman discussed the creation of a custom-designed \$60,000 home with hardwood floors, built-in storage and a deck in the new book *Expanding Architecture: Design As Activism*. Herman's chapter, "Market Modular," explores how he and 15 students made low-cost, high-design housing in Fayetteville a reality thanks to an innovative partnership with Taylor Made Homes, a modular home company formerly based in Anderson, Mo.

Michael Hughes' TrailerWrap project was featured in the October 2008 issue of *Dwell* magazine.

Steve Luoni presented "Building Recombinant Ecologies" last February at the National Building Museum in Washington, D.C.; his lecture was sponsored by the U.S. Department of Energy as part of a year-long series on building green communities. He also presented a lecture on recent Community Design Center work at a

symposium, "Designing the San Fernando Valley," held at Woodbury University in Los Angeles.

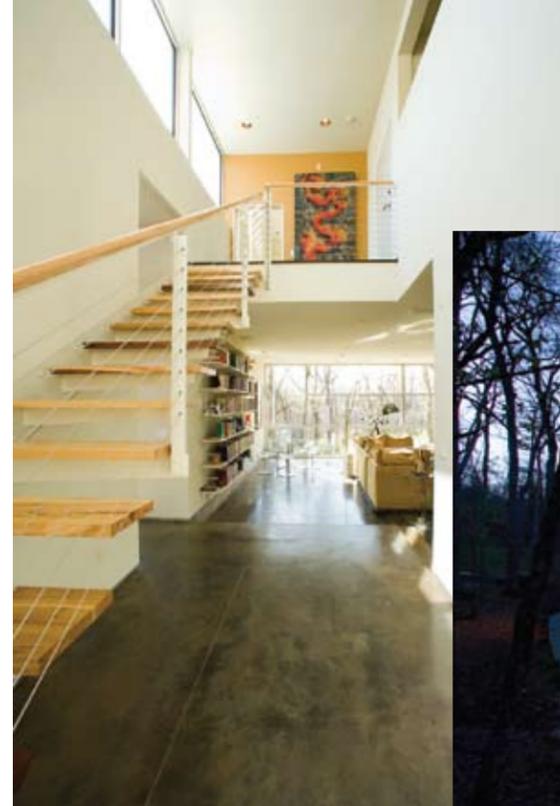
Carl Smith presented a paper titled "Green Idea/Grey Reality" about the potential conflict between preserving and creating biodiversity in housing areas and protecting local identity and the needs of the human community at the Third International Conference on Landscape Architecture, which took place in May in Vienna, Austria. Smith also helped design and install *Starseeds*, an environmental art installation on the lawn of Old Main (see p. 37).

Kory Smith received \$3,000 in funding from the University of Arkansas Office of Institutional Diversity and Education for the development of an undergraduate general education course on the relationship between diversity and design; the course will be offered this fall.



Working with **Channon Toland** (B.L.A. '08), who is now pursuing a master's degree in environmental science, and Brian Haggard, a professor in the departments of biological and agricultural engineering and crop, soil and environmental sciences, **Mark Boyer** developed a new experiment featuring 15 mock green roofs that promises to yield major new data. The project is funded by a \$10,000 grant from the University of Arkansas Women's Giving Circle.

For more information on **Boyer's green roof research** visit architecture.uark.edu/500.php.



Rich Brya designed this 4,000-square-foot home for a radiologist who works from home via an array of high capacity Internet connections that enable him to be on call for groups of radiologists around the country, primarily at night. The parti of the house supports this live/work arrangement while preserving an open plan. Photos by Dero Sanford.

Smith also presented a series of lectures and workshops related to universal design throughout Arkansas and in Austin, Texas; St. Louis, Mo.; Veracruz, Mexico; and Montreal, Canada. For the fourth year in a row Smith received the Ralph O. Mott Outstanding Faculty Teaching Award.

Last fall **Karen Stair**, executive assistant to Dean Jeff Shannon, has won Employee of the Quarter at the University of Arkansas. The letter of submission noted that "Karen is the heart of the School of Architecture. ... She has a natural ability to bring people of differing perspectives together toward a common goal, and to accomplish high volumes of work with seemingly little stress." Dean Shannon summed it up with the comment: "Karen is literally the one indispensable person in the School of Architecture. ... She is a jewel in our staff and deserves whatever recognition she receives."

Charlotte Taylor, the school's director of development, her husband Tim Hudson and their two sons were featured in the May issue of *Family Circle* magazine. Fayetteville's farmers' market, the Friday Happy Hour at George's Majestic Lounge and of course, the Hogs were some of their bragging points in a "My Hometown" feature on Fayetteville, Ark.

KENDALL CURLEE DEPARTS FOR POSITION AT CRYSTAL BRIDGES



Kendall Curlee

Kendall Curlee, who has managed the School of Architecture's communications since 2003, has accepted a new position as manager of communications at the Crystal Bridges Museum of American Art in Bentonville, Ark. Curlee has 15 years of experience working for educational and arts organizations and holds a master's degree in art history from the University of Texas at Austin.

"I'm excited by the opportunity to help open a major new art museum, but I will very much miss being part of the Fay Jones School of Architecture," Kendall Curlee said. "It has been a joy and a privilege to publicize such an outstanding group of faculty, students, alumni and staff."

"Kendall has done a fantastic job for the school," said Dean Jeff Shannon. "Under her leadership and initiative, we have gotten excellent press coverage, and she has elevated the quality of all of our publications. We are very, very sorry to be losing her, but suspect we can call her from time to time for good advice. Crystal Bridges is very fortunate."



Rolling Huts, Mazama, Wash., photo by Tom Bies; (below), Chicken Point Cabin, Hayden Lake, Northern Idaho, photo by Benjamin Benschneider. Both photos courtesy Olson Sundberg Kundig Allen Architects.

Tom Kundig

Seattle architect Tom Kundig is celebrated for crafting kinetic houses fitted with gears, wheels and pulleys and various other gizmos that open up structures to dramatic natural settings. He has won more than 50 awards, including top honors from the Cooper-Hewitt National Design Museum and the American Academy of Arts and Letters, and his firm, Olson Sundberg Kundig Allen Architects, was recently anointed with a 2009 AIA Honor Award for Firm of the Year. In 2009 alone his work has been published in the *New York Times Magazine*, *Metropolitan Home* and *Architectural Record*.

The non-stop pace of his current practice is rooted, somewhat paradoxically, in a long, freezing cold night spent trapped on the north face of a mountain when Kundig was a 20-year-old architecture student at the University of Washington. “To this day I can relive that night’s cycle of sunset, night sky, and sunrise with all of its meaning. It was a visceral awakening for me and my place in the world,” Kundig wrote in the preface to his monograph *Tom Kundig: Houses* (Princeton Architectural Press, 2006).

Kundig’s keen attention to both minute detail and big picture context plays out in designs that strike a balance between raw and refined. Case in point: an early work, the Brain Studio in Seattle, Washington (1998 – 2001),

where rugged concrete walls are juxtaposed with honey-colored hardwood floors and a warm, book-lined space that opens to the outdoors via large steel-case windows. A loft constructed of steel plates welded and folded into origami structure, the fireman’s pole egress from the loft, a special sentry window for the client’s hound dog Oscar, and naked light bulbs suspended from motorized industrial pulleys are typical of the idiosyncratic

flourishes that Kundig develops in partnership with his clients. Other iconic residences include the Delta Shelter and Rolling Huts in Mazama, Washington; Chicken Point Cabin in Hayden Lake, Idaho; and Kundig’s own home, Hot Rod House, in Seattle, Wash.

Recently Kundig has taken on larger scale urban projects such as the Sun Valley Center for the Arts

in Ketchum, Idaho, the T Bailey Offices in Anacortes, Washington, and two large hotel and mixed-use projects in downtown Seattle. Though acclaim has brought in larger projects, Kundig continues to explore the personal realm in residential projects on all scales, from a 25’ x 25’ cabin retreat in Skykomish, Wash. to a glass, steel and concrete-block box that floats in the Idaho desert.

Tom Kundig will discuss his recent work in a lecture that will take place at 5:30 p.m. Monday, March 29 in Shollmier Hall. His lecture, which honors the memory of William F. Pendergrass, is sponsored by Kevin Roche, John Dinkeloo and Associates.

