



UNIVERSITY OF
ARKANSAS
FAY JONES
SCHOOL OF ARCHITECTURE

120 Vol Walker Hall
Fayetteville, AR 72701

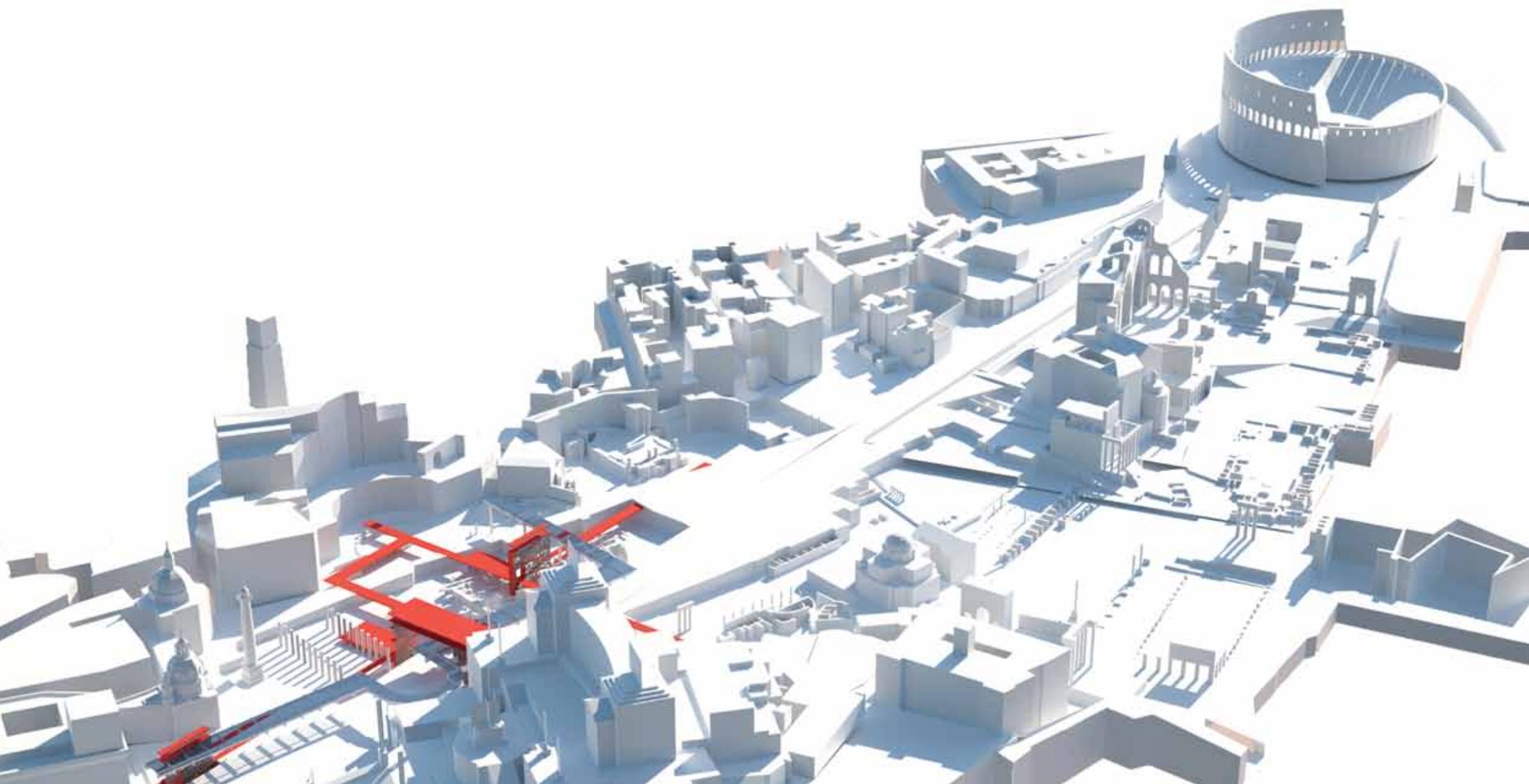
<http://architecture.uark.edu>

NON-PROFIT
ORGANIZATION
U.S. POSTAGE PAID
FAYETTEVILLE, AR 72701
PERMIT NO. 278

RETURN SERVICE REQUESTED

re:VIEW

2010 • FAY JONES SCHOOL OF ARCHITECTURE • UNIVERSITY OF ARKANSAS



UNIVERSITY OF
ARKANSAS



Top: Twenty-nine teenage girls learned the basic elements of architecture and landscape architecture at the school's Young Women's Experiencing Design Academy in June. Here, Shannia Blackwell uses symbols to signify the use of space in a program drawing.

Above left: Students use collected canned food to build their design in the third annual CANstruction competition, held last November in front of Vol Walker Hall. Upperclass mentors led freshman teams.

Above right: This lamp by Anne Huynh, shown in detail, was part of an exhibit of student work from Tim LaTourette's fall 2009 and spring 2010 furniture design classes. The exhibit featured a chair, two cabinets, three tables and 10 lamps, as well as related drawings and jigs.

Right: On the study abroad trip in May, professors Kimball Erdman and Emilio Del Gesso and 18 landscape architecture students took a side trip between Rome and Florence to visit Sacro Bosco (Sacred Wood) in Bomarzo, Italy. Here, they're at the Hell Mask, an ogre that bears an inscription referring to a passage in Dante's Divine Comedy.



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 10-13
ASLA Annual Meeting
Washington, D.C.
Contact: ASLA
202-898-2444
www.asla.org

October 14-15
Advisory Board Meeting
Contact: Linda George
479-575-2702
lsgeorge@uark.edu

October 21-23
AIA State Convention
Little Rock, Ark.
Contact: AIA Arkansas
501-661-1111
info@aiaar.org

November 11-12
Dean's Circle Meeting
Contact: Linda George
479-575-2702
lsgeorge@uark.edu



A night view of the Fashion Institute of Technology C2 building, in New York, designed by Gregg Pasquarelli. Photo courtesy of SHoP Architects.

CALENDAR



The School of Plastic Arts, in Oaxaca, Mexico, designed by Mauricio Rocha. Photo courtesy of Taller de Arquitectura.

Fall Lectures:

August 30
* Film screening and lecture: Citizen Architect: Samuel Mockbee and the Spirit of the Rural Studio, Sam Wainwright Douglas and Jack Sanders, co-producers

September 20
Steve Luoni
University of Arkansas Community Design Center, Fayetteville, Ark.

October 11
Marwan Al-Sayed
Marwan Al-Sayed Architects Ltd., Phoenix, Ariz.

October 25
Gregg Pasquarelli
SHoP Architects, New York, N.Y.

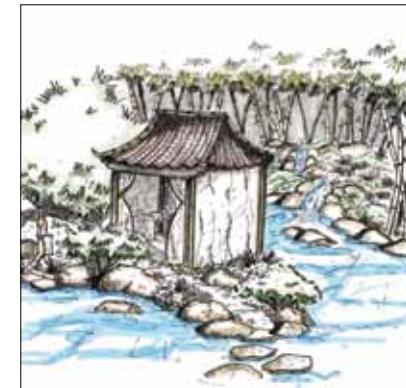
November 1
Mauricio Rocha
Taller de Arquitectura, Mexico City, Mexico

November 8
Kendall Buster
Virginia Commonwealth University, Richmond, Va.

Date to be announced
Juhani Pallasmaa
Juhani Pallasmaa Architects, Helsinki, Finland

All lectures take place at 5:30 p.m. in Shollmier Hall.
* The Aug. 30 film screening and lecture takes place at 5:30 p.m. in Giffels Auditorium in Old Main.

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



8

20

28

2
Letter from Jeff Shannon
Dean, Fay Jones School of Architecture

3
School News

11
Development News

12
UACDC

14
Garvan Woodland Gardens

16
Pin Up

28
Alumni Design Awards

35
Faculty-Staff News

40
Lecture Notes: Grace La



24

Unifying Design

The consolidation of design programs in a renovated and expanded facility encourages collaboration...

On the cover: Matt Hoffman created "New Entry to the Imperial Fora" during the spring 2009 study abroad semester in Rome.



Dean Shannon

The Fay Jones School of Architecture is poised in an interesting and exciting position due to a very fortunate coincidence of events: the move of the interior design program to the school, the preparations for renovating and adding to Vol Walker Hall and the last lap in the development of a new strategic plan for the school. These seemingly separate events have positive resonance with each of the others.

INTERIOR DESIGN

In case you haven't already heard, I'm delighted to tell you that on July 1, 2010, the accredited program in interior design, formerly housed in the Bumpers College of Agricultural, Food and Life Sciences, became a member of the Fay Jones School of Architecture family (see p. 3). It is a move that makes perfect educational sense for students and faculty of the program, and will be value-added for our other programs.

STRATEGIC PLAN

Our new strategic plan has had a long gestation period, but I'm pleased that it will at long last arrive in final form sometime during this fall semester. Among the primary issues it addresses is the need for devising effective and stimulating methods of encouraging and facilitating cross-disciplinary collaborations between our three degree programs, as well as other disciplines across campus. The last major discussion of the elements of the plan occurred in January when faculty members met for discussions facilitated by Jim Cramer, publisher and founding editor of *Design Intelligence* and co-chairman of the Design Futures Council. The results of these discussions are currently being summarized for review by the faculty and the other school constituents involved.

VOL WALKER HALL RENOVATION AND ADDITION

Thanks to university support (\$18.7 million) provided by Chancellor Gearhart for the renovation and to support (\$10 million) provided by the Donald W. Reynolds Foundation for the 31,000-square-foot addition, to be named the Steven L. Anderson Design Center, our long-time dreams of having all academic units housed in a new and fully renovated facility will become a reality (see pp. 24-27).

THE FORTUNATE COINCIDENCE

The coincidental timing of the arrival of the aforementioned events will allow each to inform and affect each of the others. The need for interdisciplinary collaborations emerges as important in our strategic plan at the exact time as we add a critical component, interior design, to our degree offerings. Also, the initiation of the programming, planning and design of our new, consolidated facility occurs as an enabler of the strategic plan and the addition of interior design, especially in the ways in which it will allow us to invent methods of collaboration between the three professional design disciplines.

Great timing all around!



Student work by Aeisha Smith (B.I.D.'09)

Interior Design Program Joins School

The discipline of interior design has evolved and changed with the times. So has the interior design program at the University of Arkansas, which moved to the Fay Jones School of Architecture in July 2010.

Like many interior design programs across the country, the UA program originated in 1974 as a housing major in the Department of Home Economics within the then College of Agriculture and Home Economics. The general degree became the Bachelor of Interior Design (B.I.D.) in 1999-2000.

While many might question the rationale of locating housing/interior design in an agriculture college, it was logical from a historical perspective. According to Marie Gentry, program director, housing issues were addressed as part of home economics and agricultural extension programs. Extension specialists looked at the scope of family life and the basics of home economics that included housing, food, clothing — "all components of the household environment," she said. "It made sense at the time to have housing and interior design as a part of the agricultural and home economics college." Over the years, the focus on housing has expanded to address a variety of interior environments, including work and leisure environments. As the emphasis broadened, the discipline changed.

Bringing the academic programs together will better prepare students for the realities of professional practice, in which the design disciplines work collaboratively. Graduates will also be more effectively equipped to compete in the job market. "Our graduates work with architects, they work with landscape architects," Gentry said. "You want your academic environment to encourage this collaboration and to relate to what you're going

to be experiencing in the profession."

The physical transition will be gradual, with the 120 interior design students and the five faculty members housed in the Agri Annex until the renovation of and addition to Vol Walker Hall are complete (see pp 24-27). This move will benefit all three disciplines as students learn from each other in a similar studio culture. Cross-pollination will occur as students take courses in the other disciplines, and understanding and appreciation of the roles of the three disciplines in the design process will likely increase. That includes dispelling the common misperception that interior designers are simply interior decorators.

"There's still a perception that we choose paint colors and carpet. It's important for students and the general public to understand that we're in the space-making business," Gentry said. "And while choosing colors and finishes and furniture is part of it, we start with the space. We're creating space, not decorating space."

Interior designers apply creative and technical solutions in the construction of interior spaces, creating interiors that are functional, comfortable and aesthetically pleasing. Interior designers also address issues of quality of life, cultural dimensions, codes and regulations, and environmental sustainability.

Gentry speculated that this change would also stimulate more collaborative teaching and research efforts among faculty. Jennifer Webb, associate professor of interior design, has already collaborated with Korydon Smith, associate professor of architecture, on a book (see p. 4). Also, several collaborative studio projects have occurred between interior design and landscape architecture in past years.

Bearing First Fruits of Publishing Collaboration

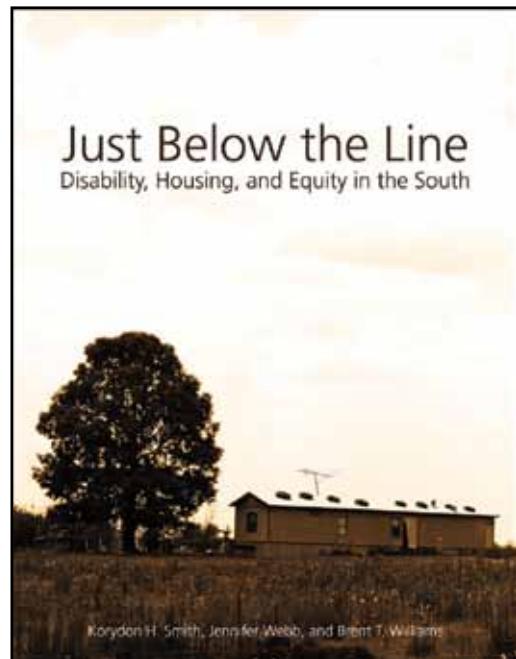
Note: In 2009, the school of architecture and the University of Arkansas Press began a collaborative publishing venture. A research volume and a documentary DVD are the first fruits of this initiative.

Three University of Arkansas researchers realized it would take the combination of their fields to address the social disparities in housing that will become increasingly evident as the first wave of baby-boomers enters retirement over the next few years. In their new book, *Just Below the Line*, they redefine conventional concepts of aging, disability and housing and offer ideas that could lead to nationwide change, with Arkansas serving as a model.

Korydon Smith, an associate professor of architecture in the Fay Jones School of Architecture, is the book's lead author. Smith coauthored the book with Jennifer Webb and Brent Williams, associate professors of interior design and rehabilitation education, respectively. Theirs is the first book released under the new collaborative publication venture between the architecture school and the University of Arkansas Press.

The South contains the largest number of older adults and people with disabilities, as well as the largest and fastest-growing retiree population.

Disability should be redefined "as a normal part of human existence, that it exists along a continuum," Williams said. People move in and out of levels of functioning throughout the course of their lives — whether they



have a cold or a car accident.

Functioning is often determined not by someone's health or abilities, but by design. Design can enable or disable daily functioning. Out-of-date housing is one of those hurdles, particularly in the South, where reverence for tradition makes change difficult and slow.

Smith said much of today's housing, produced during the housing boom of the mid-1900s, was designed for working families, not an older population. Main entries were inaccessible, with steps leading to front porches, and each function had its own room.

Inadequate housing leads to isolation and decreased independence. Good housing design addresses the needs of all people, even as people's needs, preferences and abilities evolve.

Housing solutions outlined in this book include prototypes that maximize adaptability and efficiency. The authors recommend changes in mindset, policy and practice.

"If we continue to ignore housing, we're going to end up with a great deal of public spending in other areas, especially in the health care arena," Smith said. "Many issues that are housing problems are currently being solved by the health care world."

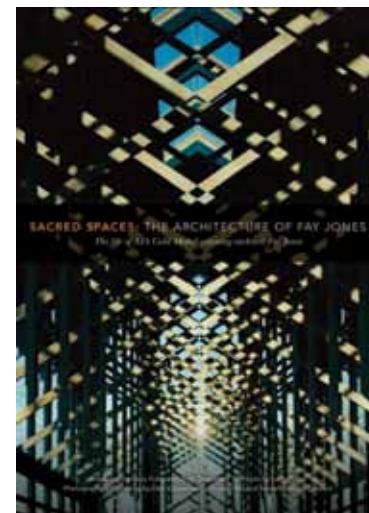
These housing solutions could allow people to live in their homes longer and reduce the more than \$150 billion per year spent by taxpayers on nursing home care by providing more accessible retirement living options.

To purchase *Sacred Spaces* (\$19.95) or *Just Below the Line* (\$49.95): <http://www.uapress.com/>. To view a short intro to the film: <http://architecture.uark.edu/631.php>.



FAY JONES SCHOOL OF ARCHITECTURE
UNIVERSITY OF ARKANSAS PRESS
A COLLABORATION
FAYETTEVILLE 2009

Sacred Spaces DVD Documentary Released



The story of architect Fay Jones captivated filmmakers Dale Carpenter and Larry Foley. They, in turn, captured his life and work in the documentary *Sacred Spaces: The Architecture of Fay Jones*.

The 60-minute film is available on DVD from the University of Arkansas Press. In April, it won the Best of Festival Award from the Broadcast Education Association. Carpenter and

Foley, both journalism professors at the university, have created films together for 30 years.

Foley said people should know about Jones, an Arkansas native who was in the first class of architecture students at the university, taught at the architecture school for 35 years and served as its first dean. In 2000, the American Institute of Architects named Jones one of the 10 most influential architects of the 20th century and recognized his Thorncrown Chapel as the fourth

most significant structure of the 20th century.

"I've always liked his organic style of architecture, of wood and glass and being out among nature. But as I got into the program, I became a huge fan of Fay Jones," Foley said. "I began to realize that not only was he a great architect — an architect who brought a lot of attention to our university and to this part of the country — but he was a brilliantly creative and talented man who touched a lot of lives."

The filmmakers keyed in on defining moments in Jones' life and career. They showed structures representative of his career, along with interviews with the clients, several from Arkansas.

They stumbled upon many Jones stories they wanted to share: that his ashes are scattered at Thorncrown; that he considered the Fulbright Peace Fountain the "exclamation point" of his career; and that he continued to create after being afflicted by Parkinson's disease, even sketching his concept of a Sept. 11 memorial.

Ultimately, their film is about Jones, the man behind the architecture that remains. "It's about these people who now live in and are around his architecture, and the relationships that they had with him as a human being," Carpenter said.

Fleming Elected ASG President



Billy Fleming with former ASG president, Mattie Bookhout.

Billy Fleming has achieved a first — the first Fay Jones School of Architecture student known to be elected president of the Associated Student Government. The Fort Smith native came to the UA after two years at the U.S. Military Academy at West Point. Landscape architecture fits his personal interests, including the built environment, social justice and development work in impoverished regions.

Carl Smith's course on sustainable community design and project planning inspired him.

Fleming had had good experiences leading groups like the student ASLA chapter, ASG's sustainability initiatives and the Green Groups Guild and wanted to serve the

UA in this unique capacity. The 2010-11 ASG presidency allows him to represent student issues at the highest levels of university and state administration. Through his studies, he became enthralled with sustainability and service. Four main campaign points were student advocacy; expanded service and philanthropic outreach; expanded sustainability initiatives; and accountability to constituents. He's begun work on developing and implementing a sustainability minor at the UA and brought a farmers' market on campus this fall.

Fleming writes a regular column for the student-run *Arkansas Traveler*. "I felt it was important in the role I'm in to communicate as often and as publicly as possible with our students, and this was another means by which to do so," he said. His post-graduation plans could include the Peace Corps and Teach for America.

Landscape Architecture Re-accreditation Visit

The Bachelor of Landscape Architecture (B.L.A.) degree holds accreditation from the Landscape Architecture Accreditation Board. That is important because it means the department's graduates have the education credentials to take the national Landscape Architecture Registration Exam (LARE) in order to practice professionally. Currently, all 50 states have either a Practice or Title Act related to professional licensure. Our program has been continuously accredited since 1984. Re-accreditation visits are now conducted every six years to evaluate a program and determine its accreditation status.

An accreditation team visited our landscape architecture program in March. The four-day visit resulted in a full re-accreditation of the program, but, as expected, also included some recommendations. The team was very complimentary about the students, student work and the "good bones" of the program, said Mark Boyer, department head. Recommendations included resolving the interim nature of the department head position, adding a new faculty member, resolving some technology issues in the student computer lab, and enhancing the assessment of the achievement of learning objectives.

"The main message is that we have great students and a great program that is experiencing some growing



A sampling of works from all year levels from the last six years was displayed in the large gallery for the re-accreditation visit.

pains. To my mind, that is a great 'problem' to have," Boyer said. "We continue to need that important support that alumni provide for our students through internships, job offers and scholarship funding. I encourage alumni to be involved with the program and to send contact information and updates on the great things they are doing. We want them to continue to be proud of their program."

School Merits More National Attention



After being ranked among the top 20 undergraduate architecture programs for 2009 by leading practitioners in *Design Intelligence*, the University of Arkansas appeared in the November/December 2009 issue as one of five "hidden gems of architecture education" for 2010. James P. Cramer, publisher and founding editor of *Design Intelligence*, noted that the annual rankings of the 20 best programs are "imperfect." Quality programs might not top the list for many reasons. Because of its small size, the Fay Jones School of Architecture simply turns out fewer graduates than some larger schools, making their impact in the professional field statistically smaller.

The Fay Jones School of Architecture was also recognized for excellence in community design in the December 2009 issue of *Architect* magazine. The school's entry in this guide to architecture schools, which listed 53 schools and programs based on program strengths and specializations, noted the contributions of Jones, a long-time professor and recipient of the American Institute of Architects' Gold Medal. It describes how the Community Design Center, a nationally recognized outreach program of the school, has engaged in projects such as envisioning a light-rail plan for the region and rethinking the big-box store. Also cited were the required semester of study abroad for fourth-year students and the Leadership by Design course required for first-year students, as well as an architectural history concentration and practical design/build opportunities.

A Sweet Gallery Space Opens in Bentonville

More than a year ago, the school partnered with the art department and the interior design program (before it joined the school this summer) to open a student-run exhibition space in downtown Bentonville. The intent of the University of Arkansas Student Gallery (known as sUgAR) is to showcase the work of students, faculty and visiting artists in the disciplines of architecture, landscape architecture, interior design and art. Each discipline has a faculty liaison.

Because the art department has a graduate program, a graduate student there serves as gallery director. Last year's director, Garry Holstein, said the gallery provides a chance for university students' work to be seen by a different crowd. The gallery can also draw from the crowd interested in the Crystal Bridges Museum of American Art, under construction. The museum's temporary home, Crystal Bridges at the Massey, is across the street from the student gallery. Crowds there might also be drawn back to galleries on the UA campus.

Many students have held their first shows at the 1,000-square-foot gallery, and they had to learn all the skills required to mount a show and how to market themselves. "It gets them to where they're also more willing to enter other shows outside the region," Holstein said.

The collaboration between disciplines has encouraged students to meet students outside their program. "It also gives them the opportunity to have different thematic elements explored from people who think fundamentally differently or whose program is different," he said.

Laura Terry, the architecture department's liaison, said, "The gallery provides a great venue for student work to be viewed outside of the campus environment. I suspect many people wonder what goes on inside Vol Walker Hall or the Fine Arts Building but are too intimidated to go inside. The gallery setting, as a public venue, is more accessible, so people are far more likely to venture in."

Bethany Springer, the art department's liaison and a professor, said the gallery experience is crucial as students "test-run" their designs to see if they're communicating what's intended. "Presenting your work in public space

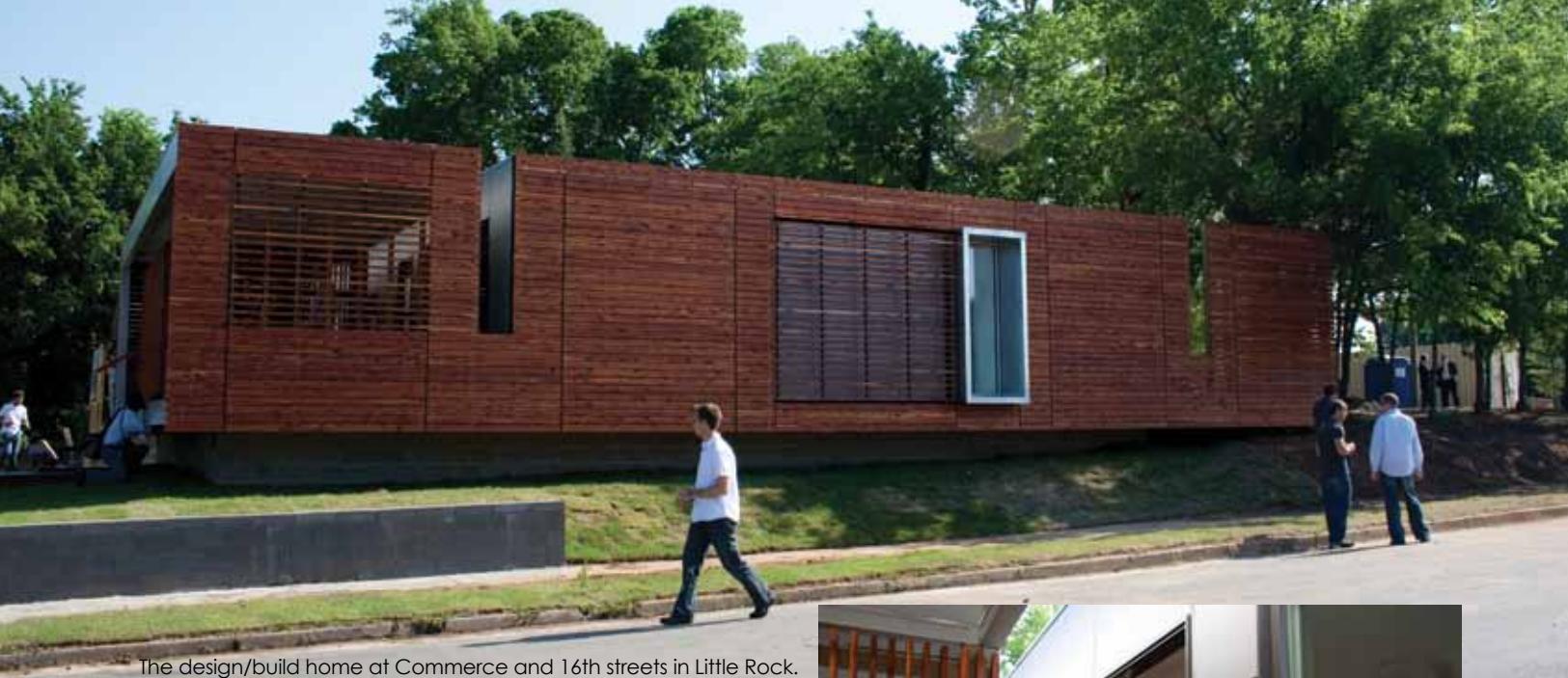


Thousands of tiny, wooden blocks covered the floor of the sUgAR gallery in Bentonville for "Blockbuster: Imagining a Future Fabric for Northwest Arkansas." In the exhibit this summer, Carl Smith speculated how population growth will impact housing by 2050. Smith is also the landscape architecture department's liaison to the student-run gallery.

for criticism and feedback is just part of what we do, and the more experience they have, the stronger they'll be in the long run."

A November show by Kendall Buster is co-sponsored by the art department and the architecture school. Buster is also part of the architecture school's lecture series.

Springer noticed a change in her students, who worked harder as they focused on creating work worthy of an exhibition. "They're working harder. I think it's raising the level of our students because they're taking it more seriously. It's on view for the whole community to see, and that's really scary."



The design/build home at Commerce and 16th streets in Little Rock.

Modular Home Project is Design at Full Scale

The architecture students had two main parameters when designing the home: It had to fit through the doors of the warehouse where they'd spend months building it, and it had to glide easily through the Bobby Hopper Tunnel.

This wasn't your typical house, or your typical studio.

Fifteen fourth- and fifth-year architecture students designed and built a modular home in the PreFab Landscapes studio, led by Michael Hughes, an associate professor. The project was done in collaboration with



Student Chase Pitner talks with visitors as they tour the design/build home during an open house.



the Downtown Little Rock Community Development Corp. and mentors from the design and construction professions. It's the first of several homes planned in this partnership between the school and the Little Rock group, a nonprofit organization focused on community revitalization.

Arkansas Gov. Mike Beebe and G. David Gearhart, chancellor of the University of Arkansas at Fayetteville, were among the speakers at the May 7 ribbon-cutting ceremony at the home. It is located in Little Rock's Petaway Park neighborhood, an area south of MacArthur Park heavily damaged by a 1999 tornado.

Hughes said this type of full-scale experience is an important component to design education. This studio project challenged students to maintain the rigor and clarity of their design intentions while dealing with the challenges and pressures of bringing the concept to reality.

"It allows them to see all the complexity required to complete a piece of architecture. Where most design studios focus on the macro scale of schematic design — to some degree in a bubble, without other variables or contingencies affecting the project — with this, design is



Above, students and others gather out front after the ribbon-cutting ceremony. The project won the 2010 Triumph Award at the Arkansas Coalition of Housing and Neighborhood Growth for Empowerment (ACHANGE) Community Development Service Awards in Little Rock.

one component of the overall puzzle that makes architecture come to life," Hughes said.

Hughes said a design/build project forces students to think about things not typically addressed in a traditional design studio, which is focused on conceptual development and disciplinary skills. "The students develop the capacity to think synthetically as they respond to a complex set of variables that are in constant flux."

By focusing all the way down to the details, the students saw how all the systems work together and are interrelated. Beyond admiring the design statement of a building's exterior, most people really experience architecture on the smaller scale.

The students built the home in four modules that they squeezed into an uninsulated, unheated warehouse in south Fayetteville. Throughout construction, they worked with professional mentors who instructed them in areas including electrical work, plumbing, metal fabrication, sheet metal work, glazing, masonry, concrete, framing and cabinetry.

Beyond what's talked about in other classes, students here learn to further refine their designs as they go. "We're exposing students to design opportunities that they can only understand through a direct engagement at full scale," Hughes said. "It's not linear, it's cyclical. You have an idea; you try it; you get a response; you revise it again."

After the February groundbreaking, students excavated the site and poured the footings. The modules were loaded by crane onto tractor-trailers and driven to



A mark of precision, screw heads are positioned the same way on the cedar screen.

the site in early April. Fifth-year students spent another month finishing the home and doing other on-site work, including construction of a back deck. Fourth-year students stayed in Fayetteville, working on interior pieces, like furniture and concrete countertops.

Kelly Jackson, then a fifth-year student from Joplin, Mo., said this project suited her well because she learns best through hands-on experience. Kevin Hayre, then a fifth-year student from Bentonville, said this experience will help him better convey his designs to the workers constructing them, and recommend alterations. "You have to problem solve and be very creative to still achieve the intent of the original design," he said.

Lianne Collier, then a fifth-year student from Oklahoma City, said the experience will change the way she approaches design because she will be thinking about all levels of design, from big picture to details, as well as all the disciplines involved.

Chase Pitner, now a fifth-year student from Carthage, Mo., said another major difference from other studios is having real clients, "the connection between the thing you're designing and the individual that's going to inhabit the space. It's actually physical, and it's real," Pitner said.

Hughes said the students' knowledge from this project would flow back into how they design in the future. "It would be hard to imagine them just starting back from the 20,000-feet-above-sea-level kind of view without thinking about these kind of detailed conditions and what the building feels like, to be in it, in a tactile way."

New Quarters for Rome Center

After 10 years at Corso Vittorio Emanuele II, the University of Arkansas Rome Center has nearly tripled its size by moving into a new 7,000-square-foot space in the Empire wing of Palazzo Taverna, located in the heart of Rome. The Orsini family, one of the most important families in Rome, owned the building for centuries, said Davide Vitali, director of the Rome Center. After the Gabrielli family bought it in the early 1600s, they added an Empire-style wing. The center also uses another 1,000 square feet of space in the same building.

For about 30 years, Palazzo Taverna was the meeting place for the In/Arch (Istituto Nazionale di Architettura). "The most important architects were there," Vitali said. Those included Carlo Scarpa, Luigi Moretti, Pierluigi Nervi, Manfredo Tafuri, Lucio Passarelli and Bruno Zevi, the In/Arch president.

Vitali said faculty and students loved the other space, about 2,500 square feet in a late 19th-century building with office and studio space. But the size and historical relevance of the new space is remarkable. "There is no comparison," he said. In June, the center hosted the awards ceremony for RomaArchitettura4, promoted by In/Arch.

The expanded space is important to facilitate a growing numbers of partnerships with other universities, which currently include Auburn University, Philadelphia University and Rensselaer Polytechnic Institute in New York. The University of Arkansas' Fulbright College of Arts and Sciences was the first partner with the architecture school in 2000. The new space holds 60 to 70 students, whereas the maximum before was 20.

The increase in space and additional students allows more courses to be offered within the studies of both architecture and the humanities. Emilio Del Gesso teaches Living in Rome, and Vitali is one of three team teachers of History of Italian Design. A regular lecture series is also planned to start this fall.



The UA Rome Center has moved into the Palazzo Taverna, in the heart of Rome.

The space and visibility with those partnerships provides an opportunity to develop relationships with other universities. "I think it's important to expand and create a strong consortium, with the University of Arkansas leadership, of course," Vitali said. "Our students benefit from all the partnerships."

A dedication for the new space was held on Oct. 1, with Chancellor Dave Gearhart, Vice Chancellor for Finance and Administration Don Pederson, Dean Jeff Shannon and Dean William Schwab attending.

The building has a Renaissance atmosphere, with frescos on the walls and chandeliers hung from the ceilings. The sense of history is distinct and potent. Dante wrote about it in *The Divine Comedy*. "In architectural terms, we would say that the place is loaded," Vitali said.

But the biggest change with the new space comes in the focus afforded by the quiet, Vitali said. "The space has an authority. It helps you to concentrate on academics."

Planning for Good Things to Come

Thanks to the \$10 million gift from the Donald W. Reynolds Foundation for the new Steven L. Anderson Design Center, combined with the planned renovation of Vol Walker Hall, the Fay Jones School of Architecture is on the cusp of a wonderful opportunity to improve and expand its physical facilities in a way that will bring design students and faculty in all three disciplines — architecture, landscape architecture and interior design — together in a dynamic, state-of-the-art teaching and learning environment (see pp. 24-27).

Once completed, the renovated Vol Walker Hall and the new Steven L. Anderson Design Center will be a hybrid of a beautifully restored historical building and a

modern addition, situated in the heart of the University of Arkansas campus.

This fall, the Fay Jones School of Architecture will launch a \$6 million fundraising initiative to complete the funding for construction of the design center and the establishment of a maintenance endowment. Through their gifts and support, alumni and friends, whose past and present are intertwined with the school, will have a unique opportunity to also be a part of its bright future.

For information about the fundraising initiative, contact Terry Bumgardner, director of development, at 479/575-7384.

Two Scholarship Banquets in One Year



Parents, faculty, staff and scholarship donors had double the excitement as they gathered twice this last school year to recognize and celebrate outstanding students.

Due to the big renaming celebration of the school in April 2009, the 2009-10 honors recognition banquet was moved to October 2009. The 2010-11 banquet was held in April 2010.

The gifts from donors make a tremendous difference in the lives of students in the school. At the ceremonies, students Derek Linn, Sarah Geurtz, Elizabeth Jones and Addison Pritchard shared with guests how meaningful the cash, but also the moral support and encouragement, meant to their education.

The scholarship support for students continues to grow each year. For 2009-10, it totaled over \$94,000. For 2010-11, scholarship money totaled about \$104,000.

New scholarships and honors include:

- The Terry Rasco Travel Award, funded by alumnus Terry and Mary Lou Rasco of Little Rock.
- The John K. and Carol Baer Mott Endowed Scholarship, funded by alumnus John K. and Carol Baer Mott of Potomac, Md.
- The Edmondo Vitali Endowed Scholarship, funded by Davide Vitali, director of the the University of Arkansas Rome Center.
- The James D. Looney Endowed Award, funded by Looney's friends and co-workers upon his winning the prestigious Platinum Circle Award by *Hospitality Design* magazine.
- The Wittenberg, Delony & Davidson Endowed Scholarship, funded by Wittenberg, Delony & Davidson Architects in Little Rock and Fayetteville.
- The Flower Garden and Nature Society of Northwest Arkansas Book Award, funded by the Flower Garden and Nature Society of Northwest Arkansas.

The school continues to build on this strong financial support for our students, aiming toward a goal of giving out \$200,000 in annual scholarships. If you are interested in contributing to the education of our students, please call Terry Bumgardner, director of development, at 479/575-7384.



A pedestrian-oriented planning project in Farmington calls for street design that recaptures social spaces.

Townscaping Plan Explored in Farmington

A modified, more pedestrian-oriented Farmington could serve as a planning model for other small towns in the state and beyond. The model comes by way of a \$20,000 National Endowment for the Arts grant awarded to the University of Arkansas Community Design Center last December for its project, "Townscaping an Automobile-Oriented Fabric."

With this project, the UACDC is working to offer an altered landscape for Farmington, a bedroom community that has grown up west of Fayetteville along U.S. Highway 62. The town of about 4,800 people is organized along the five-lane highway that serves as its de facto main street — "although it certainly doesn't have any of the kind of social benefits or social capital that a main street has," said Steve Luoni, director of the design center.

Many people drive through Farmington on their way to rural communities in western Washington County. While Farmington has churches, schools and businesses, its residents often head to Fayetteville for work, shopping and cultural entertainment options. "It's a community that's growing, but it doesn't really have a legible structure for how that growth may happen," Luoni said.

Farmington, originally a farming community, has followed sprawling land-use patterns, becoming "auto-dominated." The UACDC will explore bringing a pedestrian-oriented fabric to city planning. Luoni de-

cided to involve the UACDC after reading a newspaper article about Farmington officials' desire to use planning to cultivate economic development.

For the pedestrian-oriented townscaping plan, designers have applied "context-sensitive highway design" to U.S. 62. Luoni described this as "a street design template that tries to recapture the traditional social spaces typically found in streets," supported by parking, landscape, building frontage, street furniture and sidewalks. That's a change from how highway department traffic engineers have regarded streets for the past several decades, where the amount of traffic moved has become "the sole level of service by which the street is judged," Luoni said.

Designers will also take ordinary things in the environment — like commercial signs, ATM machines, benches, street lighting — "and closely look at those in an artistic way" to create a sense of place.

They will look at developing public passages with edible landscapes such as fruits and nuts, recalling the area's farming heritage. These "productive landscapes" will address disconnected land uses including parks, fields, recreational assets, floodplains and creeks. Once connected, they provide additional services related to improved aesthetics, wildlife corridors, water management, additional shading and landscape. "Such a landscape rewards walking over driving, and becomes a place that you want to be in."

Near Sweep of AIA Education Honor Awards

Projects that consider new ways of thinking about neighborhoods, town planning and educational structure made a historic near sweep in the 2010 American Institute of Architects national Education Honor Awards Program. Three of the four projects awarded this year were by the Community Design Center. This is the first time in the program's 23-year history that a single entrant has won three awards in a single year.

The UACDC has won three previous awards in this program, which began in 1988. With these recent honor awards bringing the total to six, the University of Arkansas has won more than any other university or college, according to archives available on the AIA website.

The first winning project was Porchscapes, a 43-unit housing development that combines affordability with best environmental practices as designated by the U.S. Green Building Council. Fourth- and fifth-year students who took this elective course during the 2007-08 year focused on both architectural and ecological engineering aspects. The design connected various housing units within an urban plan. Water on the site would be cleaned through biological processes, using a network of strategies such as rainwater gardens, bioswales, green streets and wet meadows, known as low-impact develop-

ment. The team collaborated with professor Marty Matlock and the department of biological and agricultural engineering at the university.

The next project — Cities Without Cities: New Town Centers for Bella Vista, Arkansas — considered new strategies for a former resort village that evolved into a retirement community and is now a growing city with an increasing number of families with young children. In this elective studio, fourth-year students suggested a new town plan for Bella Vista that would stimulate sustainable economic development characterized by mixed-use and pedestrian-friendly community development.

The third project, Visioning a 21st Century Learning System: Master Plans and Small Learning Communities for the New Fayetteville High School, took on the prospect of a new high school for Fayetteville Public Schools. Larry Scarpa, the visiting spring 2009 Fay Jones Chair in Architecture, helped conduct this elective course for fourth- and fifth-year architecture students as they re-imagined traditional school design for the future. By examining historic school designs and researching modern education models, students crafted master plans and small learning community designs. The resulting models were displayed at the Fayetteville Public Library.

Racking Up the Awards

The accolades keep rolling in for projects done by Community Design Center faculty and staff. Award-winning projects in the past year include:

- The Connections: MacArthur Park District Master Plan (with architect William Conway of Conway and Schulte Architects in Minneapolis and landscape architect Tom Oslund of Oslund and Associates, also in Minneapolis), Little Rock, Ark.: 2010 American Institute of Architects Honor Award for Regional and Urban Design.
- Porchscapes: A LEED Neighborhood Development (a joint project by the University of Arkansas Community Design Center, the Ecological Engineering Group and McClelland Consulting Engineers Inc.), Fayetteville, Ark.: 2009 American Architecture Award, sponsored by The Chicago Athenaeum: Museum of Architecture and Design; 2009 Merit Award in the *Residential Architect* Design Awards, in the On the Boards category.
- Visioning Rail Transit in Northwest Arkansas, a study regarding light-rail transit (created by the UACDC and Fay Jones School of Architecture, as well as Washington University in St. Louis and its Sam Fox School of Design & Visual Arts): 2010 Great Places Award, for planning, sponsored by the Environmental Design Research Association.

Fayetteville, Ark.: 2009 American Architecture Award, sponsored by The Chicago Athenaeum: Museum of Architecture and Design; 2009 Merit Award in the *Residential Architect* Design Awards, in the On the Boards category.

For more information on UACDC projects, visit <http://uacdc.uark.edu>.

Beauty Develops Through the Seasons

Verna Cook Garvan always had a vision for the 210 acres her father owned on a woodland peninsula on Lake Hamilton outside Hot Springs. Arthur Cook bought the property in 1925 as an investment and to grow future stands of timber for his hardwood flooring mill. The family acquired the land after Cook died in a car accident in 1934, and Garvan later spent 30 years creating her own garden that featured the state's natural beauty using both native and exotic plants.

In 1985, Garvan donated the land in a trust agreement to the University of Arkansas landscape architecture department, with the plan to develop it into a world-class botanical garden. Bob Byers, now garden director, was there from the start, mapping the property and cataloging the plants. "The big idea was to illustrate really good design in a woodland setting and to try to work in conservation in the process," he said.

Garvan commissioned Fay Jones and his partner Maurice Jennings to design the first structures in the garden — an open-air, redwood and native stone pavilion and restrooms. Garvan died in 1993 before those buildings were completed, and the pavilion bears her name.

After a master plan was completed, construction of a Japanese garden called Garden of the Pine Wind started in 2000. The 4-acre garden, designed by David Slawson, was named the eighth best Asian garden in North America in the fall 2008 issue of the *Journal of Japanese Gardening*.

With the addition of a wood and native stone welcome center, the gardens opened to the public in 2002. In years since, other aspects of the gardens have been developed. The gardens offer sculpted landscape and more than six miles of trails. The Hixson Nature Preserve inhabits 46 acres of dense woodlands on the north side of the peninsula, which is bordered by four and a half miles of shoreline. It also serves as a bird sanctuary, with more than 100 species.

The Anthony Chapel, designed by Jennings and David McKee, opened in 2006, along with the Millsap Bride's Hall, Evans Groom's Quarters and the 57-foot Anthony Family Trust Carillon Tower. Next to this area is the Evans Celebration Garden. The chapel is a popular

wedding venue, with about 200 weddings scheduled this year.

Garvan Woodland Gardens serves as an educational resource for schoolchildren and provides workshops for adults. The Evans Children's Garden was designed for youngsters to explore the ledges and crevices created by more than 3,200 tons of boulders. The next phase of the children's garden will feature interactive pods — tree-houses modeled after a bird's nest, beehive and prospect point high in the forest canopy.

Byers said the key to the gardens' design is striking the right balance between the hardness of built things and the softness of nature. "If you concentrate too much on plants, you don't get structure. If you concentrate too much on hard things, it becomes too harsh and unfriendly." The long-term plan is to weave elements together better to improve the flow through the gardens and the overall experience.

The gardens provide a year-round display starting in late winter, when more than 165,000 daffodils are in bloom. Spring is brightened by about 105,000 tulips in brilliant tones, along with hundreds of red, pink and white azaleas and thousands of white dogwoods. Summer brings wildflowers, roses, hostas and hibiscus. In addition to hollies and fall fruit in late fall and winter, nearly 2 million holiday lights illuminate about 15 acres with displays created by garden staff. More than 40,000 people attended this "Lights on the Landscape" event in 2009.



Clockwise from top: The Canopy Bridge in fall. Photo by Bob Mengel. A walkway in summer. Photo by Don Fry. Tulips blooming in springtime. Photo by Paul Bass. The winter holiday "Lights on the Landscape" display.

Bob Bledsoe, now executive director, came to the gardens in 2002. He said people comment most on the sensory and emotional experience of this place. The waterfalls, plants, paths and structures inspire feelings of repose and reflection. "It's not hurried. It's a slow sort of a reconnection with nature."

That's likely part of the reason readers of *Southern Living* magazine selected the garden in 2009 as the ninth best public garden in the South. It's becoming an internationally known destination, with visitors in 2008 coming from all 50 states and more than 38 foreign countries. Last year, the gardens saw nearly 130,000 visitors, and officials only expect that number to increase.

They're planning for that growth with a new welcome center. With architectural renderings done and a site selected, they're in the campaign phase to raise \$7 million to \$10 million. Work also continues on the wildflower overlook at the peninsula's far west point, the floating cloud bridge and the rose garden.

Besides guiding the evolution of the place and meeting the people who visit, what intrigues Bledsoe most is the surprise of each season. Though the occurrence of the seasons is constant, they never quite repeat themselves. "Mother nature determines the hue and the color and the tint of every June. It's never, ever the same June or the same April or the same December."



Design IV Studio – No Blank Slates

As the Garvan Chair and Visiting Professor in Landscape Architecture, Nikki Springer split her time this spring between teaching two classes in Fayetteville and her regular job as landscape facilities manager for Wal-Mart Stores in Bentonville. In addition to dividing her days between the two cities, she worked a lot of nights and weekends.

Still, teaching design in studio was a refreshing counterpoint to her work at Wal-Mart, where she was in charge of 4,300 stores that cover combined property of 85,000 acres — roughly equivalent to five times the size of Manhattan. As the first person with a landscape architecture background to have the job, she tried to take a proactive approach. Her position at Wal-Mart also fell outside the typical career path.

"I felt like I could open up students to the idea that their options for landscape architecture careers could be wider and more diverse than simply working for a traditional design firm," she said.

Springer and Carl Smith, an assistant professor, each took students for the landscape architecture Design IV studio and worked on projects with similar programs on different sites. Her students did a precedent study on a memorial and then used what they learned as a springboard to re-evaluate and redesign the courtyard of the law school building, the actual design of which was dedicated in August.

For the biggest project, on which they spent seven weeks, they chose the site of the old train depot on the northwest corner of West and Dickson streets in Fayetteville. With train tracks and several different building uses, it was a "messy project" — something much more common in the real world.

"As a professional, you're likely not going to get a blank slate lot, and there are a lot of constraints," Springer told them. "So your success as a designer isn't just to do conceptual blank-canva proposals, but to come in and really understand the intricacies of a site."

To do that, students completed site analysis as a team, with each person taking responsibility for a certain subject area. By diversifying their efforts, they ended up with a portfolio of work "much more in-depth than if every student had taken that on for themselves," she said. They also did peer critiques and presentations along the way.

Part of their research included the deep history of the site, which used to be a switching yard. Once they put together the historical layout of the tracks and buildings, the current view made more sense. "That really gave the students a lot of grounding in their designs" as they decided how they wanted to treat its history. Plus, seeing how the site has changed over the decades helps them better consider how it might evolve in the future.



1904 Site Plan



1919 Site Plan



1948 Site Plan

Drawing Key

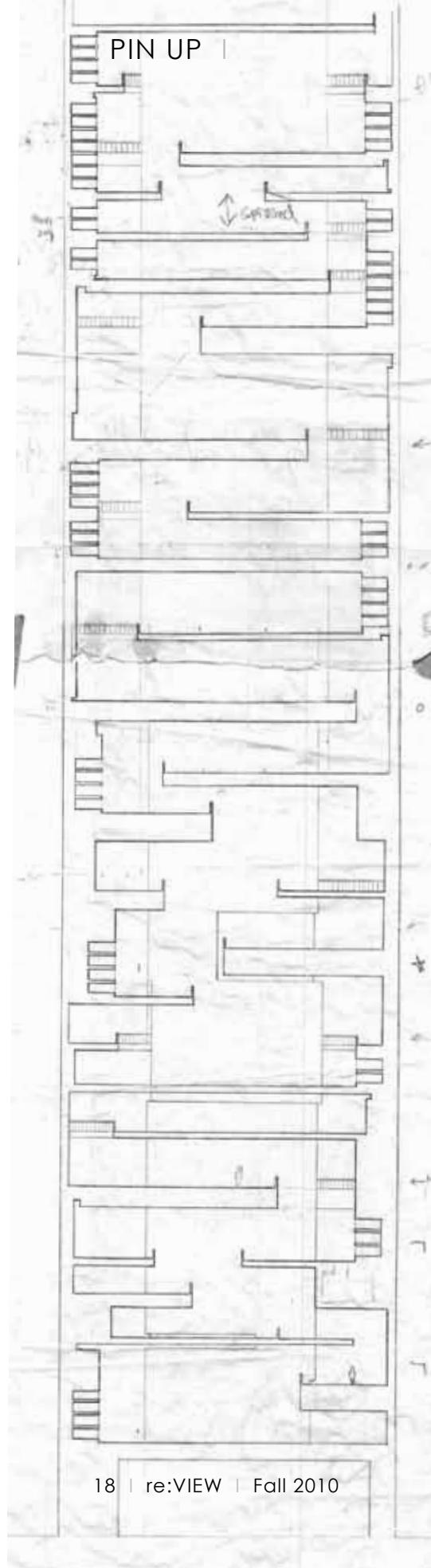
■	Commercial Space
■	Residential Space
■	Infrastructure
■	Industrial Space

In their research, landscape architecture students analyzed the past uses of their site at West and Dickson streets.



Buildings identified through the students' analysis of current structural uses are, from left, Habibi, Ice House, Railhead Saloon, V.S. Mobley's General Store, WOW, On the Rocks, Scarpino's Gelateria, Scarpino's Theatro, Magnolia Company, residential duplex, and Dickson storefronts.





Design IV Studio – An Urban Mausoleum

Last fall, David Buege returned to the school as a visiting professor, as the Fay Jones Chair in Architecture, a position he will hold through 2012. He was previously an associate professor and head of the architecture department from 1992 to 2002. The intervening years were spent in Jackson, Miss., and in Philadelphia, with a year at Auburn University's Rural Studio. Though he's returned for design reviews and other things in years since, he mainly wanted to teach here again and to pursue an aggressive agenda of publication ideas.

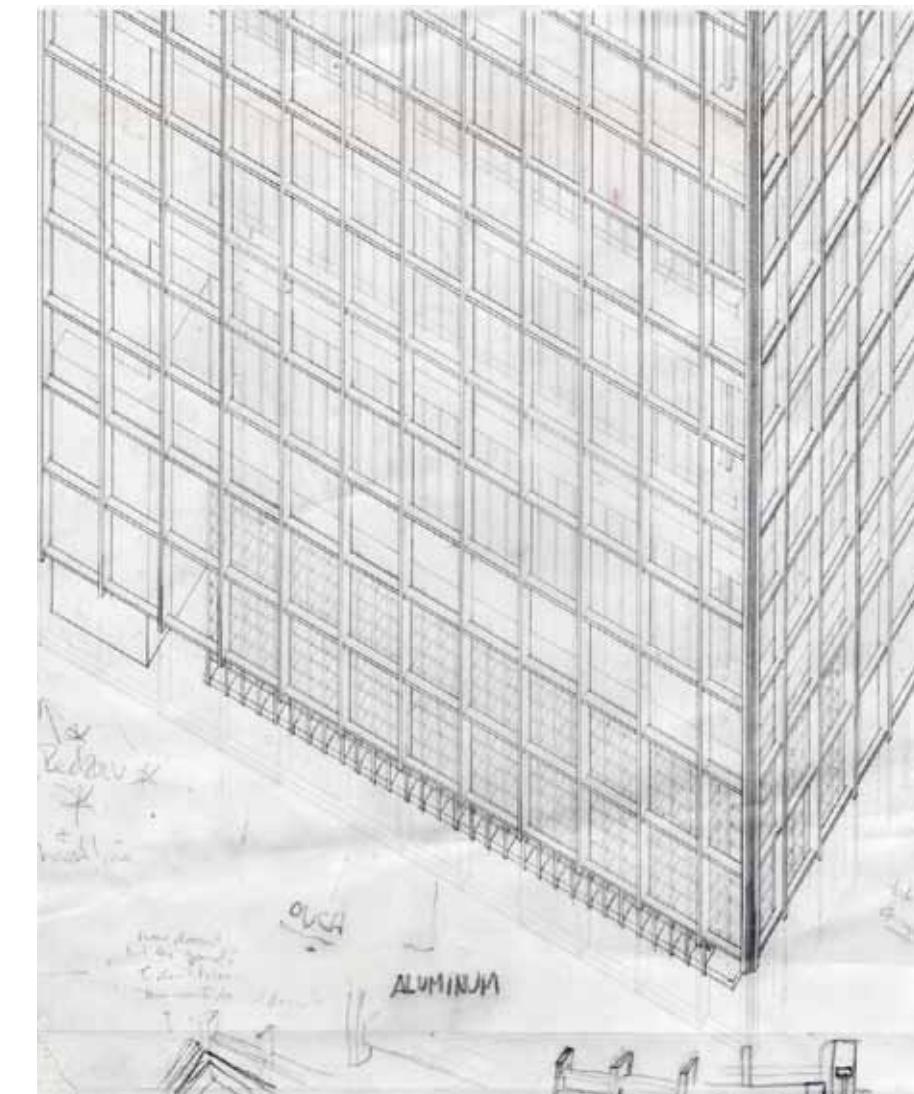
In Design IV, a second-year studio, Buege taught a semester-long project created by Korydon Smith, an associate professor and studio coordinator. Smith and Jean Jaminet, a visiting instructor, also taught studios with the same program, and their collective 65 students shared the same area of Vol Walker Hall's large studio.

Students were to design an "urban, high-rise mausoleum" to hold 10,000 dead in caskets and urns. They chose one of two downtown Chicago sites — one mid-block and one on a corner, each with a small footprint of about 5,000 square feet. The difficulties of fitting the large mausoleum program, including stairs and elevators, on a small site required buildings 400 to 600 feet tall. Students drew elevations and sections of their drawings that were as tall as 10 and 12 feet.

Students visited this architecturally rich city during a March field trip to become familiar with the character of the neighborhood of their sites and to understand the influences of the urban setting on their projects.

Buege thinks of himself as a "studio rat" and most enjoys the conversations, discussions and debates with students in studio. He tries to get to know his students well and has high expectations of them, challenging them to squeeze everything from their intelligence and abilities and to become fearless in their work. "If you're not making mistakes, you're not trying hard enough."

With three sections working on the same project, Buege's studio teaching methods encouraged students to shed some preconceptions and go straight into the



Axonometric projection by Evans Jones



Models by Kelsey Tucker

architecture, "into the materials and spaces and surfaces, into the physics of architecture." Perhaps in response to the predominance of digital technologies, graphite remains the primary medium in his studios. He also asked them to do watercolors.

"I think of architecture as something that should reward people for being there and believe that architecture is most significant when it contributes these rewards to an urban fabric," he said. "Architecture has to be useful, of course, but I don't lead with that in my teaching."

Most students have had little experience with good buildings or those well suited to an urban setting. Buege

is skeptical of horizontal buildings, believing that they tend to be overly articulated as volumes — which tends to push the viewer away because they must be viewed from a distance. "For me, it's much more about the small details, the subtle things, and what one experiences in a much closer sort of relationship with the building — even if it's a 500-foot-tall tower."

Though lawn-covered cemeteries are still by far a common way of interring the dead, Buege likes that this mausoleum skyscraper project encouraged students to think about the architecture of cities and the necessity for using land more responsibly.

Design VI Studio – Sustainable Resort

In the Design VI studio, landscape architecture students looked at planning and design processes in relationship to natural systems and processes such as geology, hydrology, topography, soil, vegetation and wildlife. "The layer-cake approach looks at natural systems so that the manmade systems work in harmony with them rather than against them," Professor John Crone said.

Students started by examining sustainable case studies from around the world. They then looked at a possible Audubon interpretive center for a wetlands site in Fayetteville near Sam's Club.

However, the highlight of the semester course was guest Joe Lalli, president and chief executive officer of EDSA, with headquarters in Fort Lauderdale, Fla. Lalli took over the firm from its founder, the late Edward Durell Stone Jr., an Arkansas native landscape architect who visited the university with Lalli in 1999 to teach a studio. Katie Zweig, a professional teaching assistant for this class, was in landscape architecture school at the university at that time and later worked for EDSA under Lalli.

During this spring's visit, Lalli provided students with the chance to apply their design abilities to an eco-tourism project his firm had already done — an eco-resort in



the Nankun Shan
Mountain Nature Reserve of
Guangdong, China.

Lalli supplied students with the site analysis — including vegetation, topography, natural features — as well as a modified list of the program elements for Crosswaters Ecolodge. He also shared background on the Guangdong province and talked about the culture, applying feng shui to the design and the use of local materials and workers. Crone said students spent most of their time on this project looking at "functional arrangements, character development and cultural requirements."

In addition to holding 50-60 guest units, their design needed to incorporate elements such as a restaurant and conference center, isolated presidential suite, teahouse, kitchen garden and stargazing tower. But they also needed to keep existing orchards and create gardens for slow food. Lalli encouraged them to build structures and bridges from bamboo, a locally grown, sustainable resource.



Sustainability is a big aspect of the course, Crone said, which means socially equitable, ecologically functional and economically viable design. "It's got to be all three of those things to be truly sustainable." The ecolodge employs local people and uses local materials.

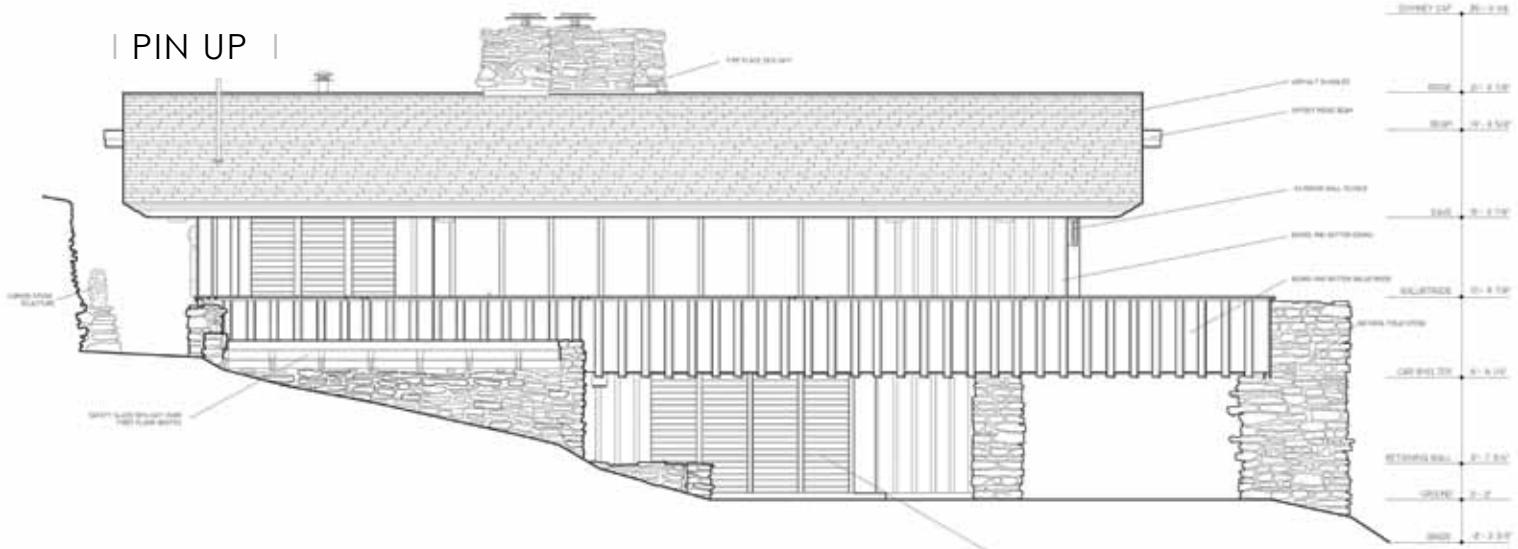
The resort is only accessible by golf cart and on foot, so students had to determine the proper grade for cart paths. They tried to keep the views focused on river features and other site elements such as the orchards and hills from the sensitively graded paths.

"Architecture tends to focus on the buildings themselves, and we're more interested in the fit between the various types of structures and the various ecologies of the site" Crone said.

Lalli returned three weeks later to assess and critique the students' progress on the project design. He also demonstrated his mastery of watercolors and showed students how to use the medium to capture the quality of a site, particularly light effects. Students then created their own watercolor works for evaluation.



| PIN UP |



Design With Fay Jones in Mind

The summer seminar involving the house Fay Jones built for his family in Fayetteville had two major facets. The one that started the project was restoring the balustrade on the balcony on the home's east side. "It had rotted to the point where it literally fell off the house," said Greg Herman, the associate professor who led the class, along with Tim LaTourette, woodshop supervisor.

Jones, the world-famous architect and namesake of the University of Arkansas architecture school, frequently commented on the inseparable relationship of the part and the whole in a project design. Students learned from Jones by inhabiting his space for several weeks. "In a true Fay Jones sense, we get a sense of his overall ethic and ideas toward design by working on merely a component of the house," Herman said.

In doing this work, they also prepared documents for the Historic American Buildings Survey, a federal program that started in the Depression with architects and draftsmen documenting significant buildings "before they disappeared." There are few modern buildings in the HABS archives, so officials are eager to have the Jones house records. Jones' home is already on the National Register of Historic Places.

The 11 students in the summer seminar recorded the house in its ideal condition. With tape measures in hand, they noted the house as it was built 55 years ago — the massive stone fireplace, the low ceilings in the girls' room, the grotto area with the boulder and water feature. Jones had done some drawings — he designed it over a weekend — but he was frequently on site to guide the construction crew. So he never completed a full set of architectural draw-

ings on his own house. In their drawings, students showed the balustrade completed, and they omitted some of the vines that covered the foundation over the years.

The HABS documentation had exacting requirements, such as the sheet layout, size of paper and diagram line weights. Students turned in printed copies of their drawings and printed photographs. Documentation of their process must also be documented — thus, they had to turn in their field notes and digital photos, too.

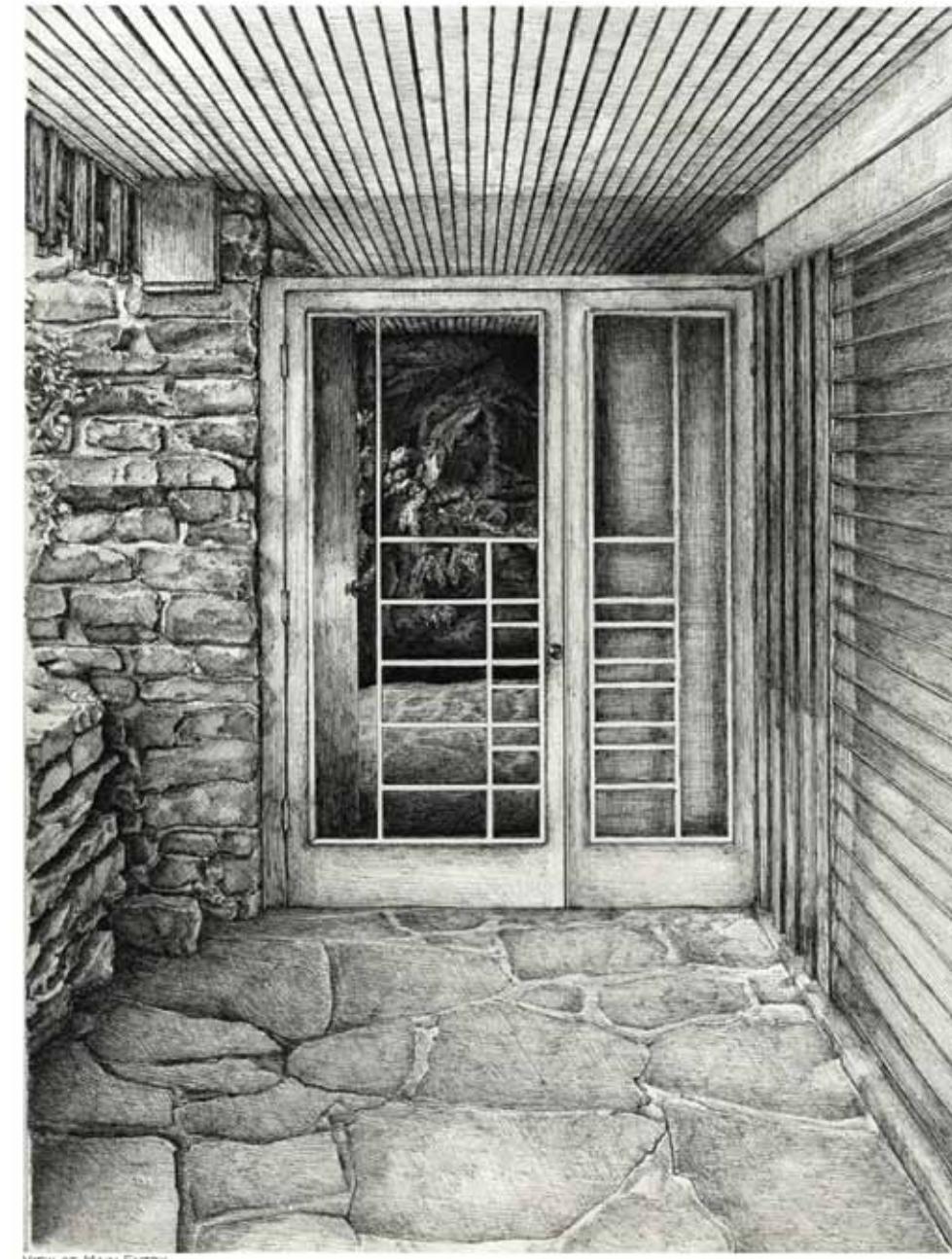
Their efforts won them first place in the 2010 Charles E. Peterson Prize competition, which recognizes the best set of measured drawings prepared to HABS standards.

In thoroughly scrutinizing the house, the students experienced its architectural quirkiness and integrity. This was the first project Jones did after moving back to Fayetteville in 1953 to teach and begin his practice. Herman said this design holds "vestiges of his modernist training. That's one of the reasons I like this house so much. I think it has a restraint."

Lightweight concrete later poured over the balcony decking caused it to collect water and rot the wood at the edges — leading to the damaged balustrade. And Jones replaced it at least once before. In his original plans, he called for notches to be cut at random locations along the top railing, to allow nature to take over. Moss has grown in those slits, one of several examples of nature melding with the manmade.

"This kind of architecture can handle that," Herman said. "Corners don't have to be perfectly square and everything doesn't have to resolve perfectly because nature doesn't resolve perfectly."

| PIN UP |



Students created 23 sheets of architectural drawings of the Jones house for the Historic American Buildings Survey. Top left is an east elevation, and above is a hand drawing of the main entry by Jillian Jung and Sean Paquin. Their documents won first place in the 2010 Charles E. Peterson Prize competition, which recognizes the best set of measured drawings prepared to HABS standards and donated to HABS by students.



Top, moss had established itself in the old railing. Middle, students cut notches in the new railing to encourage more moss to grow. Bottom, students restored this balustrade on the home's east side and replaced the entire railing.



Unifying Design

The Steven L. Anderson Design Center addition brings together architecture school students, faculty and staff

Four weeks. That was the deadline.

Marlon Blackwell Architect, a Fayetteville firm, working with Polk Stanley Wilcox Architects, of Fayetteville and Little Rock, had less than four weeks to create a design for a major addition to Vol Walker Hall in time for architectural plans to be presented to the Donald W. Reynolds Foundation Board of Trustees in Las Vegas. University of Arkansas Chancellor G. David Gearhart and Dean Jeff Shannon were scheduled to make the presentation in April. They were seeking a \$10 million grant from the Reynolds Foundation, a national philanthropic foundation that has given millions to the University of Arkansas as well as to charitable projects across Arkansas, Oklahoma and Nevada.

The Reynolds Foundation trustees wanted to see 50 percent schematic design documents and a detailed estimate at the April meeting. The quick turnaround required for the design and renderings left no time for following standard university protocol when selecting a design consultant group. Advertising for a design team, interviewing candidates and selecting firms to recommend to the university's Board of Trustees would have eliminated the possibility of receiving the grant.

Gearhart suggested using private funds to hire design consultants without a search, in order to meet the required time frame. Shannon, who had always wanted to see an all-Arkansas team do this project, suggested Marlon Blackwell Architect as the lead design firm to help prepare the proposal.

The Blackwell firm was immediately available, had unique knowledge and familiarity with the building, and had an intimate knowledge of the curricula and faculty of the school, where Blackwell also serves as head of the architecture department. Blackwell asked Polk Stanley Wilcox Architects to associate on the project, increasing the preponderance of University of Arkansas alumni working as consultants on this project.

The Reynolds Foundation board accepted the plan and approved the \$10 million request to support construction of the Steven L. Anderson Design Center. The two architectural firms were subsequently retained to finish the project. Baldwin and Shell Construction Co. was chosen through a standard university search to be the contractor.

The planned 31,000-square-foot addition for the design center will coincide with a renovation of the 65,000-square-foot Vol Walker Hall, which was built in 1935 as the university's library and has housed the architecture program since 1968. Construction of the addition is expected to cost \$12.9 million, while the renovation of Vol Walker Hall is estimated at \$19.8 million, bringing the total project cost to an estimated \$32.7 million. The university has committed \$18.7 million toward the renovation project, using funds collected through the campus facilities fee. The school will conduct a fundraising initiative to raise the remaining \$4 million needed to complete the project, plus another \$2 million endowment for maintenance (see p. 11).

Blackwell anticipates the design team will be finished

Left: This computer rendering shows Vol Walker Hall and the Steven L. Anderson Design Center addition from the southeast.

All images courtesy of Marlon Blackwell Architect.

with final drawings for the renovation and addition by April 2011, with construction starting in June 2011. He expects the renovation and new construction to take until at least December 2012. During the renovation and construction, all faculty, staff and students will be housed in other locations across campus. The new and renovated facility should be ready for use by the fall 2013 semester.

Long time coming

For years, school administration and UA officials have discussed how and when to expand and bring the school's programs into one physical space. For Blackwell, it's exciting to see that discourse quickly becoming a reality.

Though Vol Walker Hall is home to the Fay Jones School of Architecture, it's only had room to house the school's administrative offices and the architecture department. The landscape architecture department has long been housed in Memorial Hall. The interior design program, which became part of the school in July (see p. 3), was housed in the old Home Economics building but recently relocated to the Agri Annex. In total, the school now has about 570 students.

The design of the addition is intended to be modern while complementary of the campus plan. "This also means that it would have a complementary relationship with Vol Walker but would clearly be understood as something that has been built in the present and doesn't try to imitate or quote in a literal way Vol Walker's language, which was a language of its own time," Blackwell said.

The footprint of the addition will match the front bar shape of Vol Walker Hall, a Classical Revival style with a colonial Georgian facade. "These are traditional campuses where the central buildings have very particular figures, and so we wanted to maintain that relationship but then to potentially introduce new materials, a new language that would respond to the environment and to ideas about light," Blackwell said.

Because the addition will be physically attached to and integrated with a structure nearly 80 years older, Blackwell is melding the two by using glass in the transitional space between old and new. That means lots of light.

The design also complements the campus plan by opening up the building for the first time with a central axis that would connect it to other campus buildings. Currently, people can walk from the Arkansas Union, across the plaza, through Mullins Library. When they reach Vol Walker Hall, that route along the central axis

is broken because of the location of the old library stacks in Vol Walker.

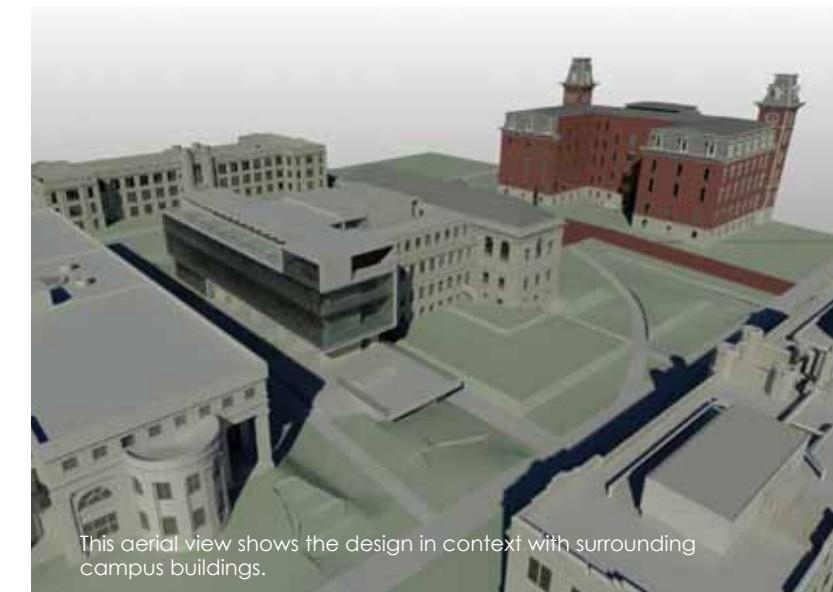
To reach the front lawn of Old Main, they take a back door into Vol Walker Hall, and wind their way through the halls into the central front lobby. Then, they continue on their way to and through Old Main, the oldest building on campus.

"By removing the center and creating a void there that we could reprogram, we could then open up that axis and allow Vol Walker in effect to be opened up to the public as well," Blackwell said.

The design details

In the renovation and addition plans, all administrative offices and public facilities will be located on the first floor. Those spaces include the dean's office, the advising center, the three departmental offices, a secure gallery, a new student lounge, student organization offices and the lower access to a new 200-seat Shollmier auditorium. The current Shollmier Hall will be restored to its original condition for use as a studio, and the critique cube in the lobby will be removed.

The existing second-floor gallery will be transformed into a central space for events and evaluating student work, as well as a lobby space for the primary entry to the auditorium. The second floor addition will hold additional studio space, faculty offices and classrooms — "things we've been needing and that we're already



This aerial view shows the design in context with surrounding campus buildings.



Above: As part of the renovation of Vol Walker Hall, a large skylight, cut through new seminar and critique spaces, will bring natural light into the main gallery and floors below.

Right: In this site plan, movement through the building is shifted to a central axis, complementing the campus plan.

short on." Those are essential for bringing landscape architecture and interior design into the building.

Use of the main gallery space has been problematic due to poor acoustics and poor natural and artificial light. While the designers plan to preserve the existing gallery walls, they'll introduce new seminar and critique spaces above the gallery, accessible from the addition's top level. A large new skylight in the center of the space above the gallery will bring in abundant natural light. Sections of translucent glass floors in the gallery will help distribute natural light to lower floors. This strategy continues on the main level, allowing natural light into the new materials library and media library in the basement.

The roof level of the addition will be used as an outdoor event space, with enclosed faculty offices and conference rooms set among an extensive green roof terrace. "So every aspect of the building — under the building, in the building, on top of the building — becomes usable space," Blackwell said.

The addition will use steel, glass and limestone — potentially incorporating a post-tension concrete structure and a steel and glass brise soleil (or sun break). The limestone would match the limestone of Vol Walker Hall.

New design aspects for Blackwell's work on this project include using a brise soleil on a larger scale than he has before, as well as the open roof, which his firm has only done on a small scale. "As for an open, occupiable roof — we haven't really done that before." They're also working with an idea of structure that isn't a grid of columns.

"It's something that's clearly a 21st century addition, but it's something that can recall its lineage," Blackwell said.

Design education in progress

Perhaps most importantly, this addition and renovation project allows, for the first time, all three design disciplines to share the same facility.

"It physically brings us all together so that we can truly be more than just a school in name. Now we have opportunities to collaborate, which is part of our educational mission. So the idea of developing multidisciplinary initiatives can be dealt with more seriously," Blackwell said. "I think we will make each other stronger because of this, and the new facility will, no doubt, attract more and better students from a wider area." The building design will allow the school to grow enrollment by 20 percent.

The design and construction process will also be educational for the students. In current professional design practices, projects are often a mix of historic preservation and new construction. This has both.

"We're doing one of the most sustainable things you can do. Rather than just create a new plot of land and plop a new building on it, we're reusing an existing building on campus that already has a strong identity and is identified with the school, and then we are demonstrating how one brings together the past and the present toward a more inclusive idea of the future."

The new structure will also allow those outside the school to better understand its inner-workings and



This computer rendering shows the southwest view of the Steven L. Anderson Design Center and Vol Walker Hall.

operations. "People don't know what we do here. They just know that the lights are on a lot," he said. "It's an opportunity for us to share a lot of what we do and what design is." With gallery space and other spaces for displaying information, the new structure will demonstrate "the importance and vitality of design to the larger public and to the larger campus." It will also become part of their movement through campus, something not possible before.

A transformative capacity

The design of the building is having to win approval from many constituents. The client is the University of Arkansas, but in reality the people using it — the school's students, faculty and staff — feel like the clients. The pressure with such a project is "leaving nothing to chance." Designers have to factor in a wide variety of opinions and desires, balance those with what's possible, and still end up with a vital work.

"It's no different than a lot of projects really, but it is more complex. It's the most complex thing we've probably dealt with," Blackwell said.

With this project, Blackwell appreciates the chance to collaborate for the first time with the respected firm of Polk Stanley Wilcox Architects, which has experience in designing educational and institutional buildings.

In many ways, Blackwell said, this project is unlike any he's done before. It's also very meaningful to him, the school and the university.

"I like its capacity to be transformative as a work of architecture for the campus, and for the school of architecture

through that. It really is going to change the way in which we operate and the way in which we see ourselves and the way in which others see the school."

The innovative design, the professional collaborations, and the expanded space that brings the entire school together — all of this is only possible through the \$10 million gift from the Reynolds Foundation. The Board of Trustees agreed the addition should be named for Steven L. Anderson, president of the foundation and a 1976 graduate of the architecture program.

"Without them, this doesn't happen," Blackwell said. "We certainly appreciate the confidence they've shown in the school and in the design proposal that we put forward. Their desire to see the design proposal move forward, and to develop and become the new addition, means a lot. They're the ones who closed the deal." As Dean Shannon has often said, "the Reynolds grant is the real difference maker for the project and the school."

Anderson practiced architecture for 22 years after graduating from the UA. That practice brought him into contact with Donrey Media Group and Fred Smith, chairman of the Reynolds Foundation. As a result, Anderson has been a trustee for 16 years and president for the past 12 of those.

"Few people are fortunate enough in their lifetime to have experienced two careers as fulfilling as I have enjoyed," Anderson said. "None of this would have been possible without the education and preparation that I received as a student at the University of Arkansas School of Architecture."



Heifer International Education Center
in Little Rock.



The Bowtie house in Fayetteville, Ark.

2010 Fay Jones Alumni Design Awards

Four designs were recognized in this year's Fay Jones Alumni Design Awards competition. The naming of the annual design contest after Jones coincided with the renaming of the Fay Jones School of Architecture last year.

More than 20 designs for homes and structures dedicated to medicine, education, finance and religion vied for recognition. Entries came from alumni practicing in cities around the state, as well as in Oklahoma, Missouri, Tennessee, Florida and Maryland. After careful review, the three-member faculty jury chose these four projects for accolades:

Reese Rowland (B.Arch. '90), a principal with Polk Stanley Wilcox Architects in Little Rock, took first prize

with his design of the Heifer International Education Center in Little Rock. Rowland was also a co-winner of the 2008 alumni design competition, with his design of the Heifer International Headquarters. The jury noted that "the graceful, curvilinear shape of the new building housing the Education Center nicely complements the existing Heifer International Headquarters, and its scale and placement reinforce the communal character of the place. The daring invocation of the 'usually unyielding' circular forms works, here, very well as an inspirational response to the vision of Heifer International and achieves a seamless fit between the building and the landscape."



Cool Stuff at Discovery Place in Charlotte, N.C.



The honor award went to **Greg Belew** (B.Arch. '82) for Cool Stuff, a physics installation at Discovery Place Inc. in Charlotte, N.C. Belew is executive director and architectural liaison at Hands On! Inc. in St. Petersburg, Fla. The jury recognized "the exquisite ability of the designer to properly select the palette of materials and colors that are skillfully manipulated for the appeal of children ranging in age from 8 to 13. This project merges concepts of low and high technology with aesthetics in a compelling and interesting way. The architectural elegance of the richly designed set of prototypes is also convincingly appropriate in scale for child interaction."

The jury also found two residential projects to be deserving of merit awards.

One merit award went to **Tim Maddox** (B.Arch. '02), a principal with deMx Architecture in Fayetteville, for The Bowtie. Maddox designed this Fayetteville home in collabora-

tion with Tim de Noble. The jury noted the effective layout of the linear plan, the registration of light and the finish materials applied to the dining and living areas.

The other merit award went to **John H. Jones** (B.Arch. '79), who owns the firm John Harrison Jones Architect in Memphis, for the interior redesign of the Lewis-Markell Residence, also in Memphis. Jury members appreciated the renovation efforts "that led to the re-creation of warm and attractive interiors, as a result of meticulous spatial transformations and materials application."



Lewis-Markell Residence in Memphis, Tenn.

For submission guidelines for the 2011 Fay Jones Alumni Design Award contest, visit <http://architecture.uark.edu/488.php>

Designing and Restoring in 'Spa City'

Over the past 20-plus years, Anthony Taylor and Robert Kempkes have made a place for themselves in the beautiful resort town of Hot Springs, Ark.

When Kempkes was working in Denver and Taylor in Memphis, the former classmates decided they didn't want to spend all their lives in big cities. In 1986, seven years after completing their architecture degrees at the University of Arkansas, they came to Hot Springs and opened their firm, Taylor/Kempkes Architects.

They bought and renovated a commercial building on Central Avenue in 1988 and moved their firm into it, upstairs from Rolando's Nuevo Latino Restaurante. They got to be known as historic preservationists by accident with their first commission in town: restoring the Mountain Valley Spring Water office. That project won them an award from the National Trust for Historic Preservation.

For a while, the whole idea of Hot Springs as Spa City had lost some meaning because many of the public bathhouses had shut down. Of the eight remaining bathhouse buildings on Bathhouse Row (along Central Avenue), only one has been operating continuously: Buckstaff Bathhouse, open since 1912.

But over the past 10 years, Kempkes and Taylor sought to bring back to life one of those bathhouses that had faded from use, just two doors down from the Buckstaff: the Quapaw.

That new life has been christened Quapaw Baths and Spa, for which they finally signed a 55-year lease with the federal government last year. When Kempkes and Taylor found the Spanish colonial revival style building, it was pretty much a shell. The national park service had come in and removed asbestos and lead-based paint; in doing



so, they also removed much of the plaster.

The white stucco building is notable from the outside for its large central dome, covered with mosaic tiles and capped with a copper cupola. The outside looks pretty much the same as always, but the inside underwent major changes.

Like many bathhouses, there were separate areas for men and women to take private baths. The old-style bathing regimen was a scrub down by an attendant who led a bather from tub to steam cabinet to shower to table for hot packs. It was considered therapy and often paid for by insurance.

After Taylor and Kempkes had been in town for a while, the pair kept hearing from visitors hailing from around the world who wondered why more bathhouses weren't in use. "They all marveled that we had this amazing resource here and no one was taking advantage of it," Taylor said.

Before starting this venture, they researched spas and springs, traveling across and outside the country. "What we saw was that people wanted to use the water as relaxation but not necessarily as treatment or therapy — more for relaxation and pleasure," Taylor said.

Here, the former men's bath hall has been transformed into a room with four communal pools. Each is kept at a different temperature, which is marked on boards. The room can be seen through large windows behind the front desk.

For the most part, the women's bath hall retained the individual bathing rooms, and treatment options include aromatherapy, lights, background music, mud baths and body scrubs. The women's bath hall has a new arched skylight. Pieces from the old one were used to repair the three matching ones that had been damaged in the



Above, Taylor/Kempkes Architects, founded by alumni Anthony Taylor and Robert Kempkes, restored the Quapaw bathhouse in Hot Springs. Facing page, the women's bath hall features a new arched skylight.

communal bathing area. There are also massage rooms, a multipurpose room, a café and a gift shop.

In the first year of business, they made a small profit. "In a down economy, we thought that was all right," he said.

In addition to historic preservation, their firm has done a diverse range of projects that include lodging, retail, office, commercial, performing arts auditoriums, municipal structures, food service and state park work. "We've been real careful to keep it small." Their firm grew to 11 people by 1991, but they decided that was too big. They've scaled back to just five people.

But many people don't realize how much work a five-person firm can handle, Taylor said, so the firm often doesn't get considered for medium-sized, \$10 million to \$15 million projects. In order to make a living in a small

town, they've done work across Arkansas and in surrounding states.

There's an honor and a pressure that comes with doing historic preservation work like the Quapaw. The mechanical, electrical and plumbing systems are old and can be problematic. But they've tried to adjust and make do. "We try to let the building be what it wants to be as much as we can. We don't try to force much on it or try to shoehorn things in where the existing structure doesn't want them to be."

Though people from around the world and of all income levels soak up the waters here, the Quapaw's business plan targets the average, local tourist of modest means — something it was from the start. "This bathhouse was built as the low-cost access to the hot water for the general public," Taylor said.

Landscape Alumni Reunite 30 Years Later

Early graduates and classmates from the landscape architecture department gathered May 21 and 22 in Fayetteville for their first reunion in 30 years. The group included Merle Seamon, Robert Flowers and Rick Kacenski, the first three graduates of the program in 1980. Other former classmates included Lee Anne Kirby, Elizabeth Frazier, Bill Eubanks, Bill Hall, Michael Rush and Andy Dees.

Eubanks made soundtracks of music he associated with long hours in studio and the people he shared that time with. The CDs, which he mailed to everyone in advance, include tunes from Van Morrison, Arlo Guthrie, Carole King, Bob Seger, Emmylou Harris, Dire Straits, Bob Dylan, Bruce Springsteen and the Allman Brothers Band.

The group had an afternoon meet and greet in Memorial Hall, where they gave PowerPoint presentations to sum up the past three decades. They continued into the evening with a pub crawl on Dickson Street. Then, they enjoyed a picnic at the Agri Park Pavilion and later dined in a private room at Bordinos. Joining the festivities were spouses Gerry Rauch Kacenski, Susan Hall, Yvonne Dees and Germana Rush, and the Halls' son, Sam Hall, and



Landscape architecture reunion attendees included Al Einert (back row, from left) Merle Seamon, Germana Rush, Michael Rush, Rick Kacenski, Sam Hall, Susan Hall, Bill Hall, Robert Flowers and Andy Dees; Bill Eubanks (front row), Sarah Hall, Gerry Rauch Kacenski, Lee Anne Kirby, Elizabeth Frazier and Yvonne Dees.

daughter, Sarah Hall.

Faculty, staff and others who caught up with the alumni included Dean Jeff Shannon, Charlotte Taylor, John Crone, Ernie Jacks, Al and Barbara Einert and Chris Hilker.

'60s

The Limoneira Solar Project and Visitor Center, designed by Interactive Resources Architects and Engineers in Richmond, Calif., was awarded LEED Gold certification, making it the first private sector LEED Gold project in Ventura County. **Tom Butt** (B.Arch. '68), president of Interactive Resources, served as project manager. The firm also designed the recently completed Novato City



Limoneira Solar Project and Visitor Center in Santa Paula, Calif.

Hall Historic Rehabilitation Project. This adaptive reuse project transformed a 19th-century Presbyterian church into a council chamber, meeting space and event center for the City of Novato.

Joe Stanley (B.Arch. '69), chief executive officer of Polk Stanley Wilcox Architects in Little Rock, was named Business Executive of the Year for 2009 in the Arkansas Business of the Year Awards.

'70s

The 285,000-square-foot Urban Outfitters Corporate Campus by **Jeffrey A. Scherer** (B.Arch. '71), of Meyer, Scherer & Rockcastle in Minneapolis, has been awarded a national American Institute of Architects Honor Award. Other awards for this adaptive reuse of five buildings in Philadelphia's Navy Yard include an AIA Minnesota Honor Award, National Trust for Historic Preservation Honor Award and the Urban Land Institute Global Award for Excellence. In addition, Scherer was chosen as one of 32 members of the



Urban Outfitters Corporate Campus in Philadelphia.

2010 Glenn Murcutt International Architecture Master Class, which was held July 11-25 at Riversdale and the University of Sydney, Australia. Murcutt was the 2009 AIA Gold Medal winner.

A sculpture by **George Dombek** (B.Arch. '74) will be part of the outdoor artwork on the 100-acre site at Crystal Bridges Museum of American Art. The museum, financed by Wal-Mart heiress Alice Walton, is under construction near the downtown square in Bentonville, Ark. Dombek's piece, *Tour de Tree*, is a 12-foot-high bronze sculpture of a bicycle formed from branches hanging in a tree.

The Anthony Trust Carillon Tower at Garvan Woodland Gardens in Hot Springs, designed by the former firm of Maurice Jennings and David McKee Architects, won a Merit Award from the Gulf States Region of the American Institute of Architects. **Maurice Jennings** (B.Arch. '75) and **David McKee** (B.Arch. '82) now have their own firms, both based in Fayetteville.

John H. Jones (B.Arch. '79), who owns the firm John Harrison Jones Architect in Memphis, won an Honor Award of Excellence from the Memphis chapter of the American Institute of Architects for the interior redesign of the Lewis-Markell Residence, also in Memphis. The project also earned Jones a merit award in the 2010 Fay Jones Alumni Design Awards competition (see pp. 28-29).

'80s

Gregory Uekman (B.Arch. '80) has pursued a small design-oriented practice in the Washington D.C. area since 1991. His firm, Uekman/Architects, located in Bethesda, Md., focuses on residences and worship and educational spaces. His work has appeared on Home and Garden Television, as well as in a 2006 issue of the Italian magazine *Chiesa Oggi*, which featured St. David's Episcopal Church in Ashburn, Va.

This year marks 125 years of continuous practice for Cromwell Architects Engineers, based in Little Rock. **Charley Penix** (B.Arch. '80) is chief executive officer of the firm, which does work in Arkansas, across the United States and around the world. The firm's 125 employees include about 20 UA graduates who are architects or architect interns and another 15 UA graduates in other disciplines (such as interior design and engineering).

Charles McKinney (B.Arch. '81) was recently named principal urban designer for the New York City Depart-

ment of Parks and Recreation. In this new role, he will lead preparation of master plans for flagship parks and address the contemporary social and recreational needs of communities, and the ideals of sustainability. McKinney served for the last four years as the department's chief of design, providing design leadership for the landscape and architecture departments. He was a Loeb Fellow at the Harvard Graduate School of Design in 1995.

Bill Eubanks (B.L.A. '81) was one of five landscape architects profiled in *You Are Here: A Guide to Over 380 Colleges and Unlimited Paths to Your Future* (2008 edition, Kaplan Publishing). He also authored an article titled "Taking It to the Street" in the March 2010 issue of *Planning*, the American Planning Association's magazine. In 2007, the same year he founded Urban Edge Studio in Mount Pleasant, S.C., Eubanks was elected to the American Society of Landscape Architects Council of Fellows.

Kregg Elsass (B.Arch. '87) has been named associate principal at PageSoutherlandPage, an international architecture and engineering firm based in Houston, with offices across the United States and overseas. Elsass was previously a senior associate and senior vice president with the firm, which he joined in 2000. In a career focused on the design of health-care facilities, he's led projects such as the Chickasaw Nation Medical Center and the Lakeway Regional Medical Center.

'90s

The Central Arkansas Library System's Arkansas Studies Institute in Little Rock was awarded an Honor Award from the Gulf States Region of the American Institute of Architects. The project also received the Judges Award for Construction in the Best of 2009 Awards by *South Central Construction* magazine. **Reese Rowland** (B.Arch. '90), a principal with Polk Stanley Wilcox Architects in Little Rock, was the project designer.



Arkansas Studies Institute in Little Rock.

Joe Stanley (B.Arch. '69), **David Porter** (B.Arch. '82), **Ed Sergeant** and **Sarah Bennings** (B.Arch. '04) rounded out the architectural project team.

The Heifer International Education Center in Little Rock, a project by **Reese Rowland** (B.Arch. '90), won an Honor Citation Award from the Gulf States Region of the American Institute of Architects. Reese also won first prize in the 2010 Fay Jones Alumni Design Awards competition for the project (see pp. 28-29).

Gustavo Arango (B.Arch. '94) is a principal with Arango Arquitectos in Panama City. The firm won two 2009 Americas Property Awards in the Best Architecture (Single Unit) category, for Casa El Valle and Dama De Los Vientos, both in Panama. Contest sponsors included CNBC, *The New York Times* and Kohler.

'00s

Dustin Davis (B.Arch. '00), **Sarah Bennings** (B.Arch. '04), **Mandy Breckenridge** (B.Arch. '04) and **Chris Thomas** (B.Arch. '05), all on staff at Polk Stanley Wilcox Architects in Little Rock, are the firm's newest licensed architects.

Two Fayetteville homes by deMx Architecture were featured in the April 2010 issues of two Arkansas magazines. The firm is co-owned by **Tim Maddox** (B.Arch. '02) and Tim de Noble, former head of the architecture department. Maddox also serves as the Northwest Section Chair of AIA Arkansas. *AY Magazine* featured the Bowtie House, a modern style home with energy-efficient qualities. *Citiscapes Metro Monthly* featured the Lewis House, a blend of modern and craftsmen styles on Mount Sequoyah. Maddox also received a merit award for the Bowtie House in the 2010 Fay Jones Alumni Design Awards competition (see pp. 28-29).

After seven years with Jackson Brown King Architects in Little Rock, **Randall Palculict** (B.Arch. '02) was promoted to associate at the firm. Palculict is responsible for managing and directing the project team. His design of Wooster Elementary School in the Greenbrier district was the first school in Arkansas designed under the LEED for Schools guidelines. In the Bryant School District, Palculict was a member of the team that achieved a LEED Silver certification for Bethel Middle School, the first high-performance school in Arkansas, and a High Performance/LEED Silver certification for Hurricane Creek Middle School.

Cary Simmons (B.L.A. '05) worked on the Monumental Core Framework Plan, a project in Washington D.C., which won a 2010 Honor Award for Regional and Urban

Design from the American Institute of Architects. He is an urban designer for AECOM, formerly EDAW, in Alexandria, Va.

Phillip Tomlinson (B.Arch. '08), an intern architect at ESa in Nashville, Tenn., was one of eight interns in the nation to receive the 2009 Herman Miller Scholarship for Intern Architects in Healthcare. The scholarship allowed him to attend HealthcareDesign.09, the Center for Health Design/AIA Academy of Architecture for Health conference, which was held in October 2009 in Orlando, Fla. Tomlinson was also a finalist in the Global Gentleman Photo Competition and his photograph was published in the December 2009 issue of *GQ* magazine. The photo was from his March 2007 study abroad trip to Florence. Also, Tomlinson and **David Archer** (B.Arch. '08) have launched a new design presentation series in Nashville. PechaKucha, which started in Tokyo in 2003, is an event for young designers to meet, network and show their work in public.

Lauren Vogl (B.Arch. '08) traveled to Uganda, Africa, in June with the organization eMi: Engineering Ministries International. She worked with eight other design professionals, including **Greg Webb** (B.L.A. '94), at the Uganda Christian University in Mukono. They aimed to beautify the university while improving functionality, circulation and coherence. The designers sketched and photographed the site and collaborated with each other to create a design that they presented to university officials. The eMI staff also created construction documents.

Ike Carroccio (B.L.A. '09) is the garden superintendent at Garvan Woodland Gardens, in Hot Springs, Ark. The architecture school and its Department of Landscape Architecture oversee this 210-acre woodland habitat botanical garden (see pp. 14-15). Carroccio is responsible for construction, horticulture, building and grounds maintenance, event and wedding setup, janitorial and security. He also recently wed the former Kelli Reynolds, and they own Shades of Green, a seasonal garden center with a range of landscaping services.

To share your latest news — and current contact info — check out Alumni News on the architecture school's website:
<http://architecture.uark.edu/114.php>



The first national public building designed by Marlon Blackwell Architect, the Ruth Lilly Visitors Pavilion, opened in June at 100 Acres: The Virginia B. Fairbanks Art and Nature Park at the Indianapolis Museum of Art.



Lauren Vogl works in Uganda, Africa.

School Leadership Changes

Some big changes happened in the school's leadership structure, with **Ethel Goodstein-Murphree** taking on new duties as associate dean and **Marlon Blackwell** becoming head of the architecture department. The change reflects the evolution and growth of the school and its programs, and

represents Dean Jeff Shannon's commitment to involving faculty with demonstrated success in teaching, creative practice and scholarship in leadership roles. Adding an associate dean as the "go-to" person for compliance in academic affairs and curriculum management relieves some of the administrative burdens typically carried by the department heads, making it possible for them — and the associate dean herself — to stay fully immersed in teaching, design praxis and research.

As associate dean, Goodstein-Murphree works closely with Dean Shannon in cultivating relationships with the campus community and within the school of architecture, participating in campus discourse on academic affairs, and maintaining constructive connections between the administration and our students, and among the three departments of the school. Although the associate dean does not lead curriculum development at the department level, she oversees and implements, through compliance with university requirements and policy, initiatives lead by the department heads. The associate dean also works closely with the Academic Advising Center and the director of student services on behalf of the students in all departments of the school. "The associate dean's job is hardly a glamorous one," Goodstein-Murphree said, but noted that the position provides opportunities to pursue two areas that figure significantly in her own work and interests: fostering interdisciplinary collaboration and promoting intellectual and social diversity in design education.

Goodstein-Murphree remains actively engaged in

historic preservation advocacy and research. This year, she produced two critical essays on Fay Jones, an article for the Grove Encyclopedia of American Art, forthcoming from Oxford University Press, and "Nature and Humanity in a Simple Shed: Fay Jones's Pinecote Pavilion," for the annual conference of the Southeast Chapter of the Society of Architectural Historians. She also presented "It Started With A Building: The Carnegie Library and the Community," in February at the Eureka Springs Public Library in honor of the library's centennial celebration. Appointed last spring to another three year-term on the Fayetteville Historic District Commission, she also serves on the board of the Historic Preservation Alliance of Arkansas, this past year as vice president of programs. She represents Arkansas on the board of the Southeast Chapter of the Society of Architectural Historians.

As department head, Blackwell leads a group of 17 faculty members. He was also busy last year, spending the fall semester teaching at the University of Michigan as the Eliel Saarinen Visiting Professor, while traveling extensively to give lectures and to serve on awards juries and as guest critic for design reviews. In his private practice, Marlon Blackwell Architect, he won a Grand Award in the 11th annual Residential Architect Design Awards, for custom homes of 3,000 square feet or less, for his design of the L-Stack House, his Fayetteville residence. His firm was one of six finalists invited to design cottages for educational programs at Fallingwater, the Frank Lloyd Wright-designed home in Pennsylvania. Blackwell's design of the Porchdog House in Biloxi, Miss., was one of 14 finalists in the Brit Insurance Designs of the Year Competition and was part of the exhibition in London. His Keenan TowerHouse was featured in "100 Houses We Love," a special summer issue of *Dwell* magazine featuring editors' picks of their favorite homes published in the past 10 years. His firm was chosen as the lead firm, working with Polk Stanley Wilcox Architects, to design the renovation of and addition to Vol Walker Hall (see pp. 24-27). His firm won an invited competition to design the shop for Crystal Bridges Museum of American Art in Bentonville, Ark.

Another new commission is designing the renovation and addition to Fayetteville (Ark.) High School, in association with Hight Jackson and DLR Group.

NEW FACULTY

Santiago R. Pérez joined the faculty this fall as the 21st Century Endowed Chair. An assistant professor, he will develop new academic research and teaching initiatives focusing on the confluence of integrated practice, craft and advanced digital fabrication in architecture. As an educator and designer, he is equally at ease prototyping small-scale interactive experiments with his students and producing large-scale modular component systems for architecture, using both traditional craft techniques and advanced CNC fabrication. As a researcher and writer, he strives to reconcile advanced technologies with an intuitive grasp of materials and a deep search for understanding the emerging 21st century “culture of making.”

Pérez earned a master's degree in architecture with distinction from the Harvard Graduate School of Design in 1991. He was a recipient of the Tamaki Fellowship, as a researcher in residence in the office of Tadao Ando in Osaka, and the AMORPHE office in Tokyo, headed by Kiyoshi Sey Takeyama. Pérez most recently served as an assistant professor of architecture at the University of Houston's Gerald D. Hines College of Architecture, developing large-scale fabrication projects at the college's new Keeland Design Center. Pérez completed two microdwelling prototypes with invited architect William Massie, produced in the fifth-year microliving studio.

Pérez has published and lectured widely on the influence of craft, biology, robotics and digital fabrication on design and architecture. His forthcoming chapter titled “Towards an Ecology of Making” will be published in *Matter: Material Processes in Architectural Production*, edited by Michael Meredith and Gail Peter Borden. Pérez is developing a research practice called srpLAB to disseminate his research and stimulate collaborative design through fabrication and making.

Two more new faculty members have joined the school. **Mark Wise** will coordinate and direct the Design/Build Studio 2010-11, overseeing the construction of the design/build project and teaching the supplementary seminar associated with the design/build program. **Craig Peacock** will assist in the coordination of the Design/Build Studio, be the permanent on-site coordinator for the construction process, and assist in the supplementary seminar.

Wise earned his bachelor of architecture and bachelor of interior architecture from Auburn University in 2006. He is a product of Auburn University's Rural Studio, a design/build program in west Alabama, where he worked on the Lions Park project. In 2005, the Rural Studio began a master plan for this 40-acre recreational city park in Greensboro, Ala. He co-taught thesis and outreach students at the Rural Studio with David Buege for the 2007-08 academic year, helping oversee the design and construction of four \$20,000 houses. Most recently, Wise taught at Mississippi State University, focusing in the foundation design studios. Wise has also worked at the Jackson Community Design Center, doing schematic design for the Old Cola Plant LLC.

Peacock earned his bachelor of architecture from the Fay Jones School of Architecture in 2008. In 2001, he earned a bachelor of science in marketing management and a bachelor of science in financial management from the Walton College of Business at the UA. He graduated cum laude in each instance. As an architecture student, Peacock participated in the design/build program under the tutelage of Michael Hughes, the associate professor formerly over the program. Peacock was project manager for the award-winning Washington Elementary Outdoor Classroom project (see p. 39). He then served as clerk of the works for the design/build program during the 2009-10 year, working on the PreFab Landscapes project (see pp. 8-9).



Tate Field at Lions Park, Greensboro, Ala.
Photo by Daniel Wicke

NEW AND DEPARTING FACULTY AND STAFF

Terry Bumgardner is the new director of development for the school. She was previously director of individual giving at KUAF, the National Public Radio affiliate, where she directed the station's successful \$1.5 million On The Move Capital Campaign. Before that, she was director of communications and marketing at the UA's Arkansas Alumni Association.

Linda George joined the school's staff as the dean's administrative assistant. She comes to the school with more than 20 years of management experience. She received her bachelor of science in business administration from the University of Central Florida. Early in her career, she worked for the University of Florida College of Dentistry in Gainesville, Fla., where she enjoyed the academic environment.

After four years as an associate professor of architecture in the school, **Michael Hughes** left to become head of the Department of Architecture at the American University of Sharjah in the United Arab Emirates. As director of the design/build program here, he led the PreFab Landscapes modular home project (see pp. 8-9) and the Washington Elementary Outdoor Classroom (see p. 39). He and his wife also welcomed their second child in June.

Tom Kundig, of the firm Olson Kundig Architects, is the visiting 2010 John G. Williams Distinguished Professor. He's won more than 50 awards, including top honors from the Cooper-Hewitt National Design Museum and the American Academy of Arts and Letters; his Seattle-based firm received a 2009 AIA Honor Award for Firm of the Year.

Sara Milford is the new administrative assistant for the school. As a doula, she's helped women prepare for childbirth and provided physical and emotional support during labor, but her most important role in the past 12 years has been mothering her four children. A northwest Arkansas native, she holds a bachelor's degree in English from Hendrix College in Conway.

Michelle Parks is the school's new director of communications. Previously, she spent 15 years as a journalist with newspapers in the region, most of them as a features reporter. Most recently, during seven years at the *Arkansas Democrat-Gazette*, she wrote profiles, general interest features and arts and entertainment reviews. She has a bachelor's degree in journalism from the UA.

With 17 years of experience as executive assistant to the

Projects presented by Mark Boyer, left, and Michael Hughes won two of the six grants given by the University of Arkansas Women's Giving Circle, presented at an April 2010 reception at University House. Boyer received \$4,000 for the Young Women's Experiencing Design Academy, a summer camp focused on girls going into ninth grade. Hughes received \$15,000 for the Little Rock PreFab project, part of the school's design/build initiative, a community outreach program focused on small-scale design opportunities affecting underserved populations.



dean in the school of architecture, **Karen Stair** became the executive assistant to Mark Power, executive director of development and principal gifts at the UA.

After 10 years as director of development for the school, **Charlotte Taylor** is now a director of development with the UA's Office of University Development.

WELCOME TO INTERIOR DESIGN FACULTY

With the interior design program joining the school (see p. 3), we also welcome five faculty members: **G. Marie Gentry**, associate professor and interior design program director, began teaching at the UA in fall 2000 after serving on the graduate and undergraduate faculty at Texas Tech University for 13 years. Her particular passion is lighting design and its impact on interior environments and the people who occupy them. **Nann Miller**, an associate professor here since 2002, has professional experience in designing both residential and small commercial spaces with an emphasis on creating sense of place through the use of fine craft. Her research explores the effects of personalization and self-identity through the use of objects in the workplace. **Jennifer Webb**, here since 1999, collaborated with faculty in architecture and rehabilitation education to produce *Just Below the Line: Disability, Housing, and Equity in the South* (see p. 4). An associate professor, her research and pedagogical interests focus on the wellbeing of humans across the social, psychological and physiological continuums. **Catherine Wallack**, an assistant professor,



Laura Terry's work was selected for two juried exhibitions, including one at sUGAR gallery (University of Arkansas Student Gallery) in Bentonville. "Queens in June," shown here, was among 39 pieces selected from 386 entries for "Small Works on Paper," a touring exhibit sponsored by the Arkansas Arts Council. Her work was exhibited at the former ddp gallery in Fayetteville, with a solo show, "Things are Not Perfect in the Garden" in October 2009, and group shows, "Small Works 2009" in December and "Project Local Feed" in November 2009, in which artwork was created using grocery bags as a fundraiser for Ozark Food Bank.

earned a bachelor of architecture and art/art history from Rice University and master in architecture from Harvard University. At the UA since 2003, her research focuses on American architecture and design in the post-World War II era. **Jeff Walker**, a visiting assistant professor, has worked for architecture, interior design and product development firms, collaborating on teams that have designed high-end condominiums, luxury lofts, historically renovated interior spaces, public elementary schools and hospital special care units.

OF NOTE

Marianne Benton, the school's budget director for two years, became a Certified Public Accountant in November 2009. She has worked on campus for nine years, previously as a senior internal auditor.

Landscape architecture faculty **Judy Brittenum**, **Mark Boyer**, **John Crone** and **Carl Smith** presented papers at the Council of Educators in Landscape Architecture conference in Maastricht, Holland. Smith and Boyer co-authored "The Effectiveness of Trainee/Mentor Verbal Feedback Approaches in the Assessment of Landscape Architecture Students"; Brittenum and Laura Terry co-authored "The Value of Mentorship: Establishing

Successful Design School Leadership and Culture"; and Crone authored "Reintegration of Housing and Agriculture for a Sustainable Future."

Judy Brittenum won the Lucille Westbrook Award, with a \$1,000 prize, from the Arkansas Historical Association for "Verna Cook Garvan: Time in a Garden."

After serving two years in an interim capacity, **Mark Boyer** recently became head of the landscape architecture department. He also presented "Green Roof Basics and Benefits for Sustainability" to the Arkansas chapter of the U.S. Green Building Council in Little Rock. He presented "Green Roofs and Bioretention for Sustainable Landscapes" at the annual meeting of the Texas chapter of the American Society Landscape Architects in San Antonio. He gave invited lectures about sustainable storm-water management and recovering from the 2009 ice storm to local civic groups. He received the Tau Sigma Delta Honor Society silver medal in April 2010.

David Buege co-authored (with Marlon Blackwell) "Architecture in a Landscape of Unholy Unions," published in the *Journal of Architectural Education* in October 2009. Buege also presented "These" as part of the school's lecture series. Buege, Blackwell and **Jeff Shanon** are co-writing an essay to be included in a forthcoming book of essays on Fay Jones.

John Crone published a research report titled "A Cost-Driven Policy Approach for Development of On-Street and Off-Street Bicycle, Multi-Use and Single-use Paths and Related Facilities" online with the UA's Mack-Blackwell Rural Transportation Center.

Kimball Erdman completed the cultural landscape report for the Joseph Smith Birthplace Memorial in Sharon and Royalton, Vt., in collaboration with Heritage Landscapes LLC, for The Church of Jesus Christ of Latter-day Saints. He also was awarded the Howell Vancuren Teaching Award in Landscape Architecture for 2009-10, his first year on the faculty.

Gregory Herman contributed an entry on the Arkansas Writers Project to the online Encyclopedia of Arkansas History and Culture. He presented "The Architecture of Arkansas' Chicot Farms Resettlement Colony" at the Delta Symposium's annual meeting in Jonesboro. He won the 2009 Unique Contribution to Planning Award from the Arkansas chapter of the American Planning Association for his work on *Visioning Rail Transit in Northwest Arkansas*, a study done with the UACDC. Dur-

ing a spring semester off-campus duty assignment, he researched the architecture of Farm Security Administration housing settlements in Arkansas and the South.

Jeffrey Huber won a McIntosh Faculty Award for the project "Urban Agriculture: How to Get Agrarianism Back into Urbanism" (co-investigated with Steve Luoni), which studies scenarios in Fayetteville and Farmington.

Michael Hughes presented the lecture "Tectonic Landscapes" to universities and groups around the country. His project, "The Moreland Residence," was published in *Patio-Houses*. He also won the Ralph O. Mott Outstanding Faculty Teaching Award for 2008-09.

The UA's Staff Senate recognized **Linda Komlos**, administrative assistant for the Community Design Center, in May as an Employee of the Third Quarter.

Steve Luoni was a panelist and speaker for "Urban Design and Energy Demand: Transforming Cities for an Eco-Energy Future" at the American Association for the Advancement of Science annual meeting in San Diego. He was part of a panel discussion on sustainable urban transportation at the Little Rock Sustainability Summit.

Tahar Messadi secured research funding from Phoebe Putney Memorial Hospital for "Next Generation NICU" and provided acoustical design consulting for projects in Green Forest, Ark., and Indianapolis.

"Justice Seen: Loggias and Ethnicity in Early Modern Italy," by **Kim S. Sexton**, was the lead article published in the September 2009 *Journal of the Society of Architectural Historians*. She presented "Framing Heterotopic Space: Late Medieval Loggia and Image" at the College Art Conference in Los Angeles and "The Circus Basilica and the Athletes of Christ" at the Southeast chapter of the Society of Architectural Historians meeting in Jackson, Miss. Sexton also received the Ralph O. Mott Outstanding Faculty Teaching Award for 2009-10.

Carl Smith presented best practices for sustainable landscape design to the Arkansas chapter of the U.S. Green Building Council in Little Rock. He won the Howell Vancuren Teaching Award in Landscape Architecture for 2008-09. He also won the New Faculty Commendation for Teaching Commitment from the UA's Wally Cordes Teaching and Faculty Support Center.

Korydon Smith was lead author for *Just Below the Line: Disability, Housing, and Equity in the South* (see p. 4). His paper "Curiositas and Studiositas: Examining the Link Between Curiosity and Design Education" was published



Michael Hughes received the 2009-10 Collaborative Practice Award from the Association of Collegiate Schools of Architecture. This honor for school-based community outreach programs recognizes Hughes' Tectonic Landscapes project, an outdoor classroom for Washington Elementary School in Fayetteville, Ark. With a stage, pavilion, story area and benches, the 2,000-square-foot space is intended to expand learning opportunities and promote physical activity. A gateway opens onto Maple Street, inviting after-hours use by the neighborhood. Hughes and a group of 32 undergraduate students did the design/build project in 2007-08. The project also won a 2010 Gulf States AIA Design Award.

in the proceedings of the National Conference on the Beginning Design Student in Charlotte, N.C. "Architectural Theory in the Undergraduate Curriculum: A Pedagogical Alternative" was published in the proceedings of the Association of Collegiate Schools of Architecture annual meeting in New Orleans. His article "Breaking the Skin: Modifications of Body, Home and Identity" was published in *Multi: The Journal of Diversity and Plurality in Design* (Vol. 2, No. 2). Smith, who recently completed his doctoral degree in higher education leadership at the UA, was named Outstanding Doctoral Student in Higher Education by the College of Education and Health Professions. He won a McIntosh Faculty Award to help develop an architectural theory textbook aimed at undergraduate students.

Laura M. Terry presented the lecture "Thoughts on the Organic" at the Arkansas School for Math, Science and the Arts in Hot Springs. Also, the Arkansas Arts Council listed her on its Arts in Education Roster in the Multidisciplinary/Visual Arts/Design Arts category.

Davide Vitali presented a lecture for the Yale University Rome Program in Rome. His design of the Hotel de Paris is under construction. He received the In/Arch (National Institute for Architecture of Italy) award, in recognition of services granted as advisor in the "Ro-mArchitectura4" event.

Grace La



Grace La seriously took up painting at age 13. Viewing the world through a painter's eye soon became frustrating to her because it was limited to two dimensions.

That's what drew her to architecture.

La, a principal with La Dallman Architects in Milwaukee, Wis., said the firm often isn't given "nice sites." The spaces are strange or have been strained by their history. Those conditions have led to projects like the Marsupial Bridge, a pedestrian bridge flung through an existing viaduct. Made of concrete, wood and stainless steel, the bridge encourages alternate forms of transportation and connects residential neighborhoods to natural amenities, downtown Milwaukee and the Brady Street commercial district.

The firm draws on the industrial, manufacturing heritage of the place, as well as the fertile landscape of the Great Lakes region. They also seek a diverse range of projects, ones that sometimes don't fit neatly into types. "We felt strongly it was important to pursue a broad range of work and that curiosity fundamentally should lead us."

The firm is now working on a master plan for a consortium of the Milwaukee Ballet, the Florentine Opera Company and the University of Wisconsin-Milwaukee dance department. The three performing arts entities want to find efficiencies by sharing space and resources — potentially a shared music library and exhibition space for experimental new works. At a time when nonprofits are struggling financially, the potential of sharing physical, artistic and intellectual resources is "such a unique collaboration."

La Dallman has been awarded more than 30 professional honors, including six Design Awards for Excellence from the Wisconsin chapter of the American Institute of Architects, and several prizes in international competitions. The firm received the national Bruner Award for Urban Excellence Silver Medal for the project that included the Marsupial Bridge and was named a 2010 Emerging Voice by the Architectural League of New York.

La is also an associate professor of architecture at the University of Wisconsin-Milwaukee School of Architecture and Urban Planning and is a visiting faculty mem-



Top: Levy House, in Fox Point, Wisc. Photo by Kevin Miyazaki.
Above: The Marsupial Bridge, courtesy of La Dallman Architects.

ber at the Harvard University Graduate School of Design this fall. With teaching, she finds the potential to do a kind of design research not always possible in practice. "It's a way of investigating and being sort of projective in your design work." In the publication *Skycar City* (Actar, 2007), La and Windy Maas, of MVRDV in the Netherlands, presented the work of 12 students who explored the relationship between infrastructure, architecture and urban form.

In her Feb. 21 lecture in Shollmier Hall, La plans to discuss the Marsupial Bridge — "because it exemplifies the optimization of a less conventional territory." She'll also address the smaller scale of a residence, which allows for experimentation with material conditions, as well as a mid-scale project, the Hillel Student Center in Milwaukee.

La continues to be inspired by the idea that architecture is a marriage of science and art. She's always been drawn to artistic aspects of light, color and texture. But architecture joins those with the real issues of program, weather and topography.

"These, to me, are opportunities where you can begin to understand the potential of these spaces as an artifact of human culture," she said. "If architecture can speak to the elevation of that culture, then it's successful."