

ReView



Buzz Spector, a nationally recognized book artist and professor of art in the Sam Fox School of Design and Visual Arts at Washington University in St. Louis, visited the Fay Jones School of Architecture and Design in late February 2015 to create a unique installation of books in Vol Walker Hall. Spector used about 2,500 hardback books, pulled from storage and on loan from University Libraries. Over three days, he and Fay Jones School student volunteers constructed a topological installation, called "Ozark Benchmark," on the roughly 23-by-6-foot red oak bench in the main floor corridor. Photo by Russell Cothren.

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A detail of the Welcome Pavilion for the Bachman-Wilson House at Crystal Bridges Museum of American Art.

LETTER FROM THE DEAN—

Dear Fay Jones School alumni, colleagues and friends,

Join me in recognizing the superb work of our students and faculty members highlighted in this issue of *ReView*, including the project featured on the cover, the viewing pavilion and interpretive exhibition sited on the grounds of Crystal Bridges Museum of American Art, adjacent to Frank Lloyd Wright's Bachman-Wilson House. Recently opened in early November, the pavilion has already received praise from those visiting the museum and stands as a fine demonstration of the school's character and value to the culture of the Northwest Arkansas region, the state and the nation.

ReView is replete with further examples of this character and value – from the award-winning design work of students in interior design, landscape architecture and architecture, to the award-winning design work of the Community Design Center, to the award-winning design work of our faculty and alumni. I'd also ask your close reading of the new first-year studio curriculum for all Fay Jones School students, a collaborative effort among our faculty from all three departments, to better prepare our students for their disciplines and for their professional futures.

Indeed, this last year has been a dynamic one of transitions, renewals and growth for the school on many fronts with new academic leadership, new staff, new programs, new facilities and new achievements. As you'll know from earlier communications, we've expanded our name to the Fay Jones School of Architecture and Design and are now moving to occupy fully that expanded creative and intellectual territory. We've recruited and appointed a new head of the Department of Architecture, Professor Winifred E. Newman, who has brought new perspectives and energies to the architecture faculty, to that department's curricular development and to the school's design research initiatives. We've appointed former architecture head, Distinguished Professor Marlon Blackwell, to the school's endowed E. Fay Jones Professorship, in recognition of his work as an educator and an architect. We've worked closely with the University to accept the gift of the Fay and Gus Jones House to the school from the Jones family, and to construct a restoration plan for the house, as well as a teaching and learning plan in preservation design based on its sustaining presence in the school.

Amidst these transitions, what has remained stable and true has been the quality of our students, the quality of our faculty, and the quality of the education we build together with them, and with all of you. Our students are being prepared to work in collaborative, inter-disciplinary professional design practice and research, with a strong direction towards civic engagement and issues of imperative value for the state, the nation and the world. We're proud of their good works and of the recognition that work is receiving nationally. We're equally grateful to you for your support and contributions to the school.

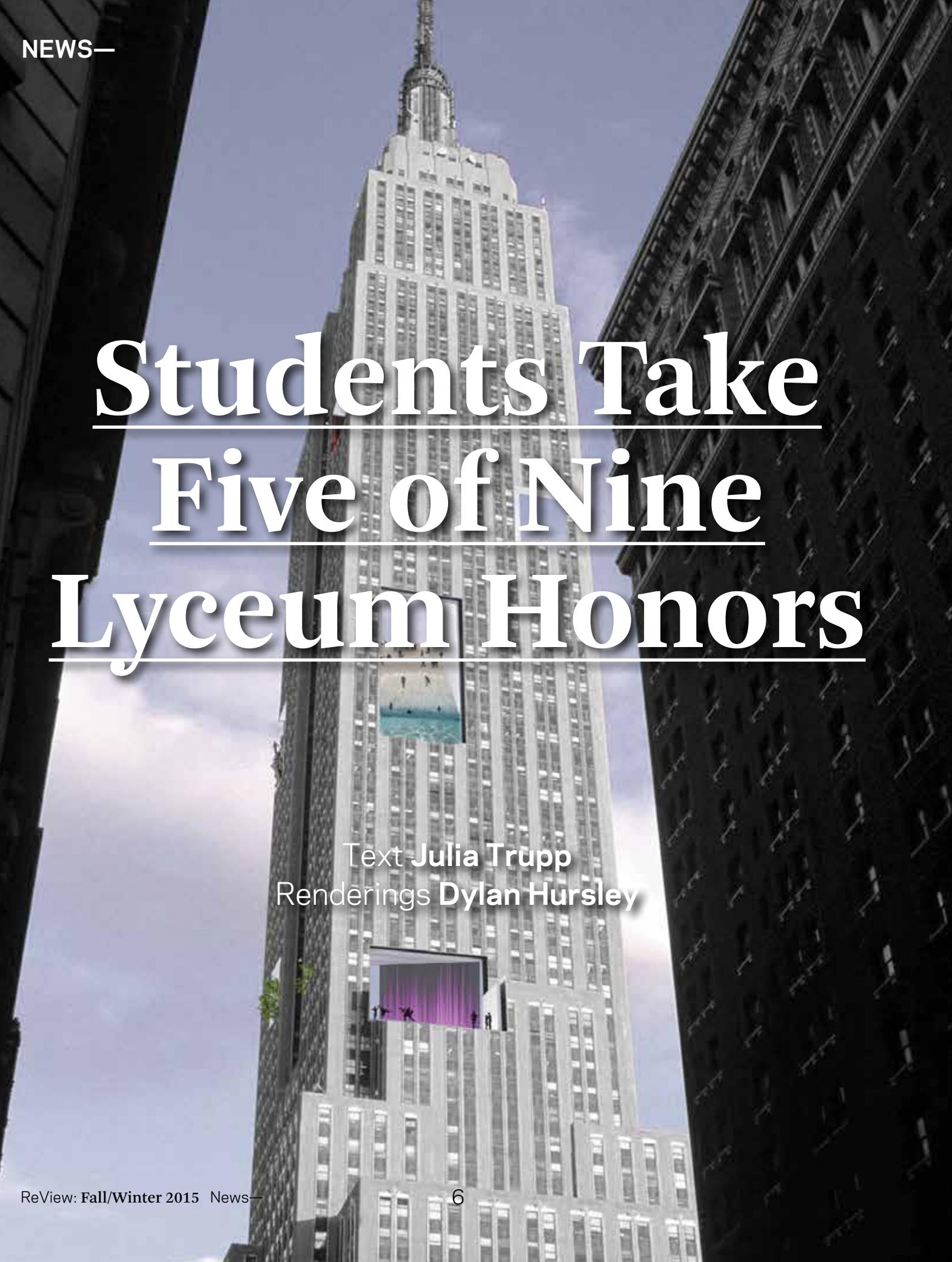
With thanks and best wishes,



Peter MacKeith, dean,
Fay Jones School of Architecture and Design



Students Take Five of Nine Lyceum Honors



Text **Julia Trupp**
Renderings **Dylan Hursley**

Aging is a problem not only for people, but also for buildings, countries and ideas. Participants in this year's national Lyceum architecture competition took on this design challenge, with several students receiving accolades.

The Lyceum Fellowship was established in 1985 to develop new design perspectives and to inspire creative thought in the field of architecture. It offers innovative programs and awards with travel grants to help influence students' studies.

The Lyceum is a prestigious, invitation-only competition for architecture students, and for the past eight years, the Fay Jones School has been invited to participate. This year, five third-year students took home the majority of the nine honors. (Previously, Joey Weishaar won second place in the 2011 competition, and Ryan Wilmes won a merit award in 2008.)

Each year of the competition brings a fresh design idea, and this year it was rejuvenation. This program prompt led students to rethink the design of the Empire State Building to better fit an elderly demographic.

Frank Jacobus, an associate professor of architecture, was part of the inspiration process for students in his third-year studio who competed. "When I first received the brief, I thought, 'I don't want to do this project.' But then, as I started to think about it more, it began to intrigue me, so I embraced it," he said. "I always had the attitude that, no matter what, we have to approach it like we're going to win. I think we did that well."

Students had just six weeks to get their designs finished and sent off to the competition. "In six weeks, the Empire State Building? That's a big scale and a daunting task. Our first real challenge as instructors was to convince and engrain in the students how big the Empire State Building is, and how it was put together," Jacobus said. "So we underwent frame studies, where we looked at the building's structural skeleton, skin studies to see the articulation of glazing and envelope materials, and then circulation studies, how people move through the building."

Students built six different models in two and a half hours. To prepare students, Jacobus and other faculty

members held a mock competition and review, with projects displayed on several tables.

"It looked like Manhattan. It was like the island of Manhattan stretched across the studio; it was fantastic. I think many students would say their final ideas came out of that exercise," Jacobus said.

Dylan Hursley, who won second place this year, said that, while working on his design of the Empire State Building, he realized it was "an iconic building." He came upon his idea early on and progressed from there.

"My strategy was to create voids that would allow light to get to the core. I wanted to make it visually appealing," Hursley said. "I wanted feedback from everyone. I tried to get as many people involved as I could."

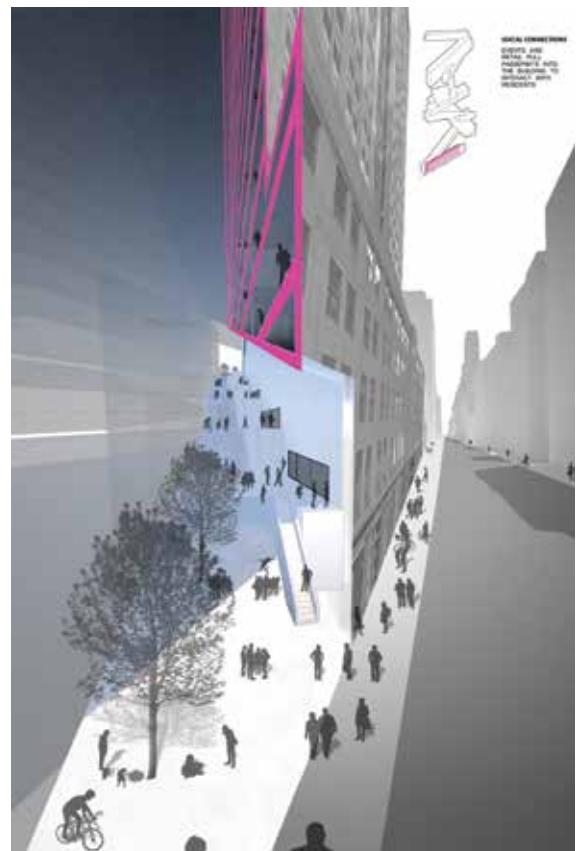
Hursley found out that he placed the last Sunday of Spring Break. He had forgotten about the competition because the work had been submitted weeks before, and he was surprised when he got the call and learned the exciting news. His twin brother, Evan, also was recognized in the Lyceum program with a merit award.

"Right after I got the call, he got a call saying he got a merit. We were told that this was the first time in Lyceum history that two brothers won together," Dylan Hursley said.

Second place includes \$7,500 for two months of travel. Hursley said he plans on spending next spring at the U of A Rome Center for study abroad and then extending his travel for two months after the end of the spring semester.

"I'm thinking about Copenhagen or Barcelona, Spain. I've always liked that type of architecture," Hursley said with a smile. "I'm not sure I have much of my own style yet, but I'm a big fan of bright colors in my work."

Along with the Hursley brothers' success in this year's Lyceum, Amy Larson won a citation, and Meghan Davis and Sarah Tappe both won merit awards.



A project by Dylan Hursley, called "Live the Social Spectrum," won second place in the national Lyceum architecture competition.

Students Create Tiny Spaces for Books

The NWA AIA, Ozark Literacy Council and Fay Jones School partnered for the Little Free Library Design Project.

Text **Julia Trupp**

Photo **Logan J. Webster**

Local professional architects competed in fall 2014 to create the most innovative Little Free Library designs, while architecture students spent a spring 2015 studio designing and building their libraries.

The worldwide Little Free Library movement was created in 2009 by Todd Bol and Rick Brooks in Wisconsin. The nonprofit promotes free books placed in freestanding, kiosk-like structures to members of the community with a "take a book, return a book" mindset. There are about 25,000 libraries worldwide, and more than a dozen have been set up in Northwest Arkansas.

Angie Carpenter, a visiting assistant professor of architecture, taught the spring studio as one of the professional electives courses. She worked with her architecture students to create drawings and small-scale models of each idea. The students then revised their ideas after feedback from Margot Jackson Lemaster, executive director of the Ozark Literacy Council, and Lori Yazwinski Santa-Rita, with the Northwest Arkansas AIA chapter.

At the end of the semester, Carpenter and several fourth-year students shared their thoughts about their projects.

"Students were strongly encouraged to salvage and use recycled materials in thinking through the design problem. We have been successful in doing this," Carpenter said. "We are mostly using recycled wood, metal, melted-down plastic jugs and even old shopping carts. I have been impressed with the resourcefulness and the imagination of the students."

Amber Romes designed her tiny library from salvaged white oak. "Once I decided to use the salvaged wood, it played into the design significantly," she said. "I began minimizing the overall design, investigating structural techniques and ways

to join pieces of wood in a seamless fashion."

The students presented their ideas to each other, and each idea often branched into another. "My design transformed several times throughout the semester," Romes said. "Towards the end of the semester, a classmate joined with me to design a form that is representative of both our projects. After many iterations, a design that allows for books to be easily accessed was created."

Jared Wierman said that his work is often personal and emotionally charged. He wanted his design to be "free and raw and bitter" as he gained the courage to be fearless with it.

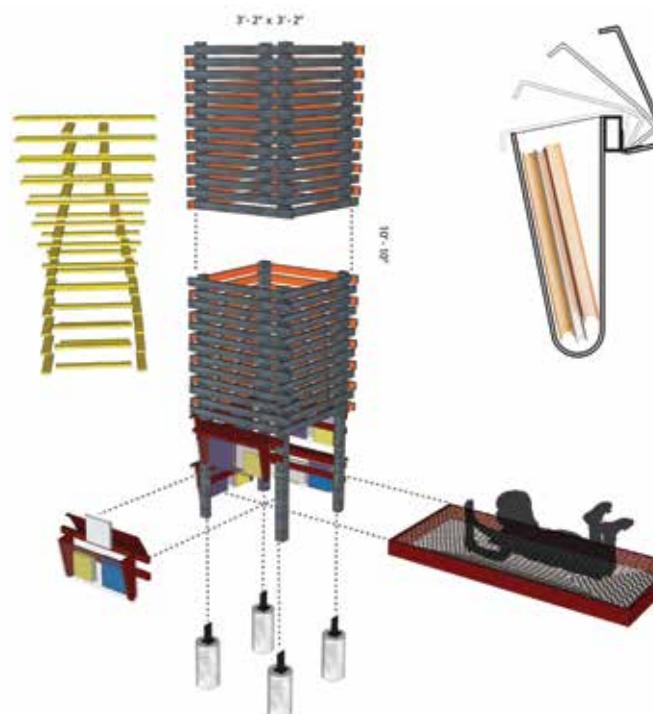
"It has been an incredibly dramatic semester. My initial premise for the construction of the thing was to recycle the whole thing, to not spend any money or resources because the world is rife with opportunity and the Little Free Library program is sort of a study on that very notion," he said.

He convinced Marc Manack and Frank Jacobus, both architecture professors, to let him reuse the steel from their fall 2014 Super Sukkah installation. "There I was with quite a bit of material, so the next thing that I decided to do was to maximize the volume of the Little Free Library dimensions, to create something with some presence," he said.

Wierman built a human-sized cage and began to insert his own statements about "the future of open-source community," he said.

"I wanted to fill the cage with the suppressed and archaic fragments of our past, to make a statement about the superimposition of the past and the future, the library and the computer," Wierman said. He suspended mailboxes inside of the cage, and then clad the outside in panels covered with chalkboard paint "to offer a sounding board for public voice."

Will Kitkoski said he was excited to work on the Little Free Library project because he got to fully realize a design. "There is no shortage of designing, drawing, diagramming or theorycrafting for the various projects, but rarely does the opportunity present itself to make useful physical objects beyond scale models," he said.



The class began with a couple weeks of basic designing work, and Kitkoski ended up with five or six small models and drawings for the different potential designs. "It was probably about a month into the semester when I decided on what would become the final project, since I'd switched over from an earlier idea," he said.

Kitkoski's final project consisted of two abandoned and deteriorating shopping carts that he wanted to give a "new lease on life," plus several quarts of fiberglass resin and broken glass.

"The idea of resin was the result of a few different inputs, the first of which was a need to keep a section of the LFL waterproof to house the books in case of rain since it would be an outdoors object," he said.

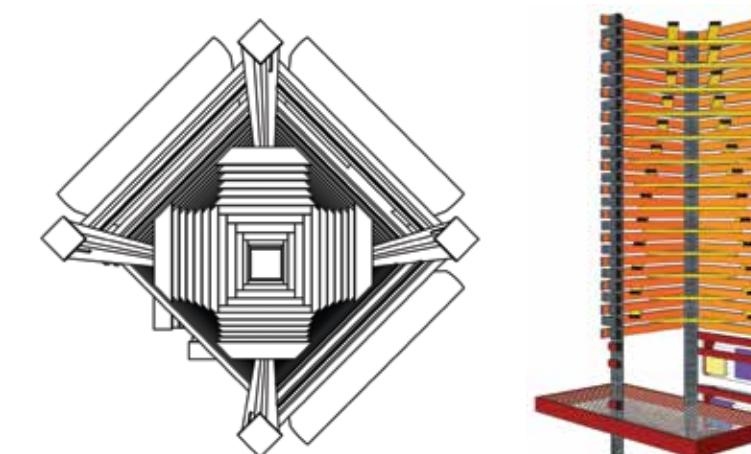
Kitkoski's roommate is involved with mosaic art, so he came up with the idea to use mosaic-like glass in his cart library.

"It was actually my father - a longtime auto mechanic enthusiast and progenitor of any craftsman skills I can claim to have - who suggested auto-body fiberglass resin, which is available for much cheaper and enabled the mosaic-glass idea to continue," he said. "It was a new material to work with for me, which is where most of the trial and error occurred."

After figuring out the right ratios of hardener to resin and the setting times, and getting the mixture poured in an efficient amount of time, Kitkoski's Little Free Library was not only successful but also waterproof.

The students presented a selection of their projects to the community for the first time in May at First Thursday on the Fayetteville square. Several projects also were on display, alongside the designs created by local professionals, during a June gala hosted by the Fay Jones School and the Ozark Literacy Council. The goal of the gala was to increase the number of local Little Free Libraries through sponsorships while also promoting great design in public spaces.

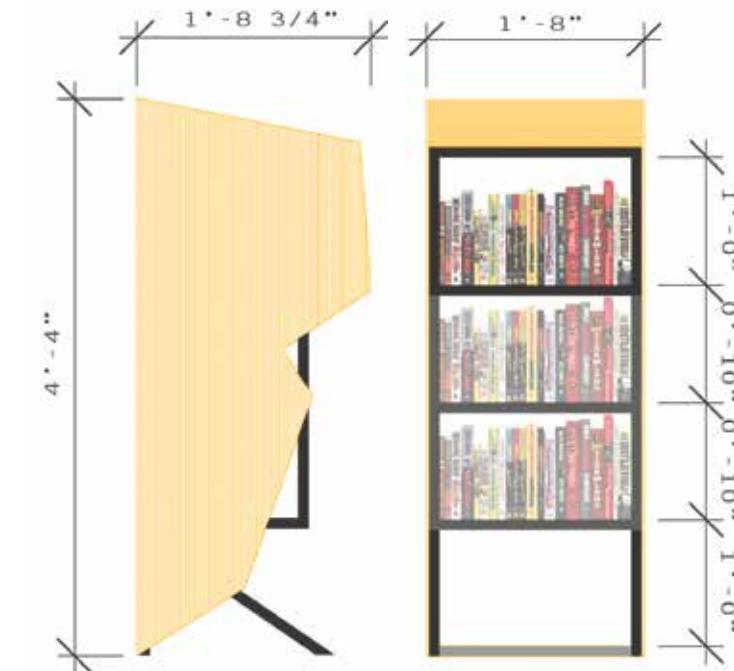
"It is important for students to see firsthand how what they do can have such an influence on their community. It is a way for them to engage with a real client and deal with real design issues," Carpenter said. "Hopefully, this collaboration will be the first of many to come."



Above and opposite Little [Children's] Free Library. Renderings by Justin Tucker



Above and below Cultured Canary. Renderings by Alexandria Glass



Attending the Little Free Library Design Project kickoff event are Lori Yazwinski Santa-Rita, Northwest Arkansas AIA chapter; Angie Carpenter, visiting assistant professor; Matthew Poe, designer at Modus Studio; Peter MacKeith, dean; Ethel Goodstein-Murphree, professor and associate dean; and Margot Jackson Lemaster, executive director, Ozark Literacy Council. Poe designed this Little Free Library, which was sponsored by the Fay Jones School and resides at Vol Walker Hall.

Top-notch Landscape Architecture

Designs were recognized by state and regional ASLA and Envision Little Rock competition.

Text Maree Morse & Michelle Parks

Design work by Brittany Brown and Katie Dunn, when both were fifth-year landscape architecture students in the Fay Jones School, was recognized in April 2015 by the Central States Region of the American Society of Landscape Architects. Brown won an Honor Award for her design "Lake Frances: Bridging the Rift Between States," and Dunn won a Merit Award for "Euclid Avenue Park: A Gathering Place," both in the "Student: Design (Unbuilt)" category.

Dunn and Brown traveled to Oklahoma City to receive their awards at the 10th annual ASLA Central States Regional Conference. They created the projects during their yearlong, fifth-year design studio, led by Judy Brittenum, associate professor of landscape architecture. Brittenum said that the students competed against students from graduate schools for their recognition in the regional awards program, which covers eight states.

Brown's design was an effort to improve the location of a once prosperous lake along the Illinois River on the border of Oklahoma and Arkansas. There is no longer a lake there, as the dam that created it was destroyed in the 1990s. Both the river and the old lakebed soils are polluted from watershed runoff.

The first semester of this yearlong senior project was focused on research, with the second focused on design. Brown developed a plan to filter the water and strip the soil of the phosphorous pollution, which would help the redevelopment of ecologies in the region as well.

The former Lake Frances was a major recreational area in the 1920s and 1930s and included a private resort. Inspired by that history, Brown designed a new, public recreational hub that includes a kayak run, a welcome center, campsites, and picnic and swimming areas, along with trails located on top of the old lakebed.

With her project, Dunn aimed to create an interstitial social space for families in three underprivileged and underserviced neighborhoods of Cleveland, Ohio, using

active and passive green spaces while implementing "green" – or sustainable – infrastructure strategies to mitigate stormwater runoff. She noted that stormwater runoff is the second largest contributor of pollution for Lake Erie.

For the community gathering space, Dunn incorporated landforms, interactive play structures, a splash pad and ice rink, overhang landform and outdoor seating area. The ways the elements are put together in her design also would educate the public about how these "green" infrastructures work.

Dunn and Hannah Moll, now a fourth-year student, also were winners of the student category for the 2014 Envision Little Rock Design Competition focusing on the Otter Creek Neighborhood. They received a \$1,500 award.

The Otter Creek neighborhood was envisioned as a planned community nestled in the oak and pine forests of southwestern Pulaski County. The area's development caters to car-centric lifestyles and consists largely of low-density, single-use land development and fragmented green space. This competition proposes using innovative design and planning concepts to retrofit the area to create a more diverse, cohesive urban and suburban fabric within walkable and identifiable public spaces.

The project Dunn and Moll created seeks to address and explore underutilized parts of a nearby woodland by elevating the pathways, creating new views. These elevated pathways also act to protect ecologically sensitive areas throughout the woodlands and bird blinds, allowing people to see but not disturb wildlife.

The design of these multi-functional pathways was derived from otters and their nesting patterns. An abstraction of the woven branches creates a baffled view onto parts of the woodlands to allow for undisturbed views onto the landscape and its inhabitants.

The trails bridge over Highway 5, connecting the woodland area to the Otter Creek neighborhood and a local library. Those connections are important for raising awareness of the natural landscape nearby.

In October, their project also won a Merit Award from the Arkansas chapter of the ASLA.



Above The kayak run in the Lake Frances project.
Rendering by Brittany Brown



Students Katie Dunn and Hannah Moll designed this elevated walkway through the woods for the 2014 Envision Little Rock Design Competition.



An outdoor seating area rests atop a gravel detention basin in the Euclid Avenue Park project. Rendering by Katie Dunn

LEED Certification Completed

Architecture students helped the Northwest Arkansas Free Health Center achieve LEED Silver.

Text Maree Morse
Photography Monika Fischer-Massie

The non-profit center was founded in 1986 to provide quality health and dental care to low-income individuals regardless of their ability to pay. From humble beginnings in the basement of a Fayetteville church, it then operated from the basement of the National Guard Armory building near the downtown square for many years.

When seeking a new location in 2013, it settled on a space in central Fayetteville that had housed an exercise and physical rehabilitation center for Washington Regional Medical Center. Monika Fischer-Massie, the center's director, reached out to Marlon Blackwell as the organization began a major fundraising campaign to raise the \$800,000 necessary to remodel the property. Marlon Blackwell Architects, working with SSI Design-Build Constructors and HP Engineering, successfully designed and fashioned a "green" building using processes that are environmentally responsible and resource-efficient throughout a building's lifecycle.

Blackwell is a Distinguished Professor in the Fay Jones School and a Fellow of the American Institute of Architects. At Blackwell's request, Tahar Messadi, associate professor of architecture and 21st Century Chair in Sustainability, took on the venture of obtaining LEED certification for the center. LEED, or Leadership in Energy and Environmental Design, is a U.S. Green Building Council certification program that recognizes best-in-class building strategies and practices. Different levels of certification are received when building projects satisfy prerequisites that earn points.

The budget for this nonprofit project made it a good educational opportunity, Blackwell said. Students learned the intricacies of the LEED certification process while applying those to a real project as they worked in the field.

Messadi led a five-week course in summer 2014 with 11 students divided into five groups. Each group was in charge of a category, such as energy, material resources and water efficiency, as they worked to get the building LEED certified.

Initially, the building did not earn enough points to earn the certification. They re-evaluated the data and detected additional points that could be earned with proper documentation and compromise. For example, the designers asked the center's director to modify the plumbing plans to gain points in the water category.

After revising their submission, Messadi received an email in January 2015 confirming that the center was not only LEED certified, but at the silver level.

Fischer-Massie said that the money saved from having such an energy efficient building allows the center to redirect those funds to patient care.

Several schools, city buildings and other projects in Fayetteville are LEED certified, but this is the first health care building in the city to obtain that status. "We are a health care facility - why wouldn't we be 'green,'" Fischer-Massie said.

Blackwell, who was department head when the project began, said he felt it was his duty to create scenarios to employ the civic engagement aspect of the school as an effort to assist students in understanding the complete design process. "Working with experts helps students learn not only the why, but the how," Blackwell said.

The teaching style employed here – getting students out of the classroom and into the field – is one that Messadi plans to continue to develop and use. This project gave students tangible experience and prepared them for the test to become LEED AP/Green Associates.

"Buildings are designed and built every day," said Juan Alvarez, a student in the class. "The best aspect about using sustainable design practices from an architectural standpoint is that it is an opportunity to make something substantial and lasting – all the while making human life better."

Editor's note: Tahar Messadi wishes to recognize the following professionals who volunteered their time to participate in reviews and visit the studio to help students with this project: Erin Adkins, HP Engineering; Dustin Davis, Polk Stanley Wilcox Architects; John Coleman, Angela Wisely and Meredith Hendricks, NWA Regional Office of Viridian; Clint Whitley, Cromwell Architects Engineers; Ati Blackwell, Will Burks and Justin Hershberger, Marlon Blackwell Architects; James Carson, SSI Design Build Constructors.



Tahar Messadi, third from left in the back row, is pictured with, back row from left, Evan Hursley, Jonathan Evans, Hunter Hobbs, J. Kyle Heflin, K. Elizabeth Stinnett and Miranda Harju, all architecture students. In the front row, from left, are Patricia Della Sera Fong, Gabriella McConnel, Juan Alvarez, Morgan Conway and Rachel Thaller. McConnel is an environmental, soil, and water science major in the Bumpers College of Agricultural, Food and Life Sciences, and the others are architecture students.

School Hosts Two Regional Conferences

Vol Walker Hall was the site for conferences in fall 2014.

Text Michelle Parks

The 2014 annual conference of the Southeast Chapter of the Society of Architectural Historians (SESAH) was held from Oct. 29 to Nov. 1. It was last held in Fayetteville in 1998.

The annual Southwest Regional Conference of the Interior Design Educators Council (IDEC) was held Oct. 2-4, 2014, with the theme "Character of Place – Place as Character." This was the third time in the last 15 years that the U of A has hosted this conference.

The regional Society of Architectural Historians chapter includes 12 states – Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Texas and Virginia.

This conference showcased members' scholarship in paper sessions and the sharing of new highlights of the region's evolving cityscape, with a focus on campus historic preservation endeavors.

"The areas of inquiry that SESAH spotlights – architectural and urban history, design theory and historic preservation – long have been centers of excellence in the Fay Jones School," said Ethel Goodstein-Murphree, associate dean of the school and conference co-chairperson. "That distinction, together with an impressive record of leadership in the society by our faculty, which includes former SESAH presidents, board members and journal editors, makes our school a special destination for the annual conference."

Conference participants also visited the Arkansas Architectural Archives in University Libraries, which holds the papers of Fay Jones, and toured Crystal Bridges Museum of American Art in Bentonville.

Several Fay Jones School faculty members moderated conference discussions. Sessions and moderators included "House, Place, Community in the South," Noah Billig; "Digital Methods for Architectural History and Preservation," Christine Hilker; "Everything you wanted to know about Arkansas architecture, but were afraid to ask," Carl Matthews; "Modern Problems," Gregory Herman; "Defining the Body Politic: The Rhetoric of National Belonging in Modern Architecture," Jeff Shannon; "Landscapes of Memory," Carl Smith; "Art and Architecture, Theory and Ideology," David Buege; "The Modern South," Ethel

Goodstein-Murphree; and "Making Public Places," Kim Sexton.

Many other faculty members, as well as Fay Jones School alumni pursuing careers in architectural history and preservation, presented papers at the conference.

The keynote conference speaker was Gwendolyn Wright, a professor of architecture in Columbia University's Graduate School of Architecture, Planning and Preservation. In 1985, Wright was elected a Fellow of the Society of American Historians, which honors literary quality in American history writing, and she is a Fellow of the Society of Architectural Historians. She is the author of six major books, her most recent being *USA: Modern Architectures in History*. She also has hosted the PBS television series *History Detectives*.

All faculty members in the Department of Interior Design helped to plan the Southwest Regional IDEC conference, which had 27 attendees representing the states of Colorado, Oklahoma, Texas, Louisiana, Arkansas and, for the first time, Iowa. Some 14 presentations were delivered, including several by the interior design faculty. A paper presented by Jennifer Webb, titled "The Test of Time," won "Best Paper Presentation" at the conference.

Merideth Boswell, an international film production designer, delivered the keynote lecture for the IDEC conference. An Arkansas native, Boswell has been nominated twice for an Academy Award. Among her best-known movies are *How the Grinch Stole Christmas*, *Natural Born Killers*, *Apollo 13* and *Bandits*.

She is an alumna of the University of Arkansas, with a Bachelor of Arts in ceramics. She is a member of the Fay Jones School's Professional Advisory Board and was recognized by the Arkansas Alumni Association in 2001 with a Citation of Distinguished Alumni.

She recently worked with Tommy Lee Jones, director for *The Homesman*. She also worked on *I Saw The Light*, which stars Tom Hiddleston as Hank Williams and is directed by Marc Abraham, and is slated for release in early 2016. In addition to film work, she has designed interiors in New York, Los Angeles, Paris and Arkansas.

Optional excursions included Thorncrown Chapel near Eureka Springs, Crystal Bridges, including James Turrell's Skyspace, as well as downtown Bentonville's historic square and the Fayetteville Farmers' Market.



Gwendolyn Wright, keynote speaker for the 2014 annual conference of the Southeast Chapter of the Society of Architectural Historians, held in Fayetteville.

Hnedak Bobo Design Competition

Work by three Fay Jones School architecture students was selected for prizes.

Text Michelle Parks & Bailey Kestner
Photography **Michelle Parks**

Theirs were among 16 entries in the seventh annual Hnedak Bobo International Design Competition, held in fall 2014. The competition recognizes work done from international locales during the Fay Jones School's study abroad programs.

Colby Ritter, from Joplin, Missouri, won the Award of Excellence and a \$3,000 prize for a design created during his required study abroad semester at the University of Arkansas Rome Center. Kyle Marsh, from Little Rock, and James Vo, from Fort Smith, each won an Award of Merit and a \$1,000 prize for designs they also created in Rome. They were all fifth-year students, and have since graduated.

The \$5,000 in total prize money was awarded by Hnedak Bobo Group, the Memphis, Tennessee, architecture firm that also helped judge the submissions. Mark Weaver, a partner and principal architect with the firm and a 1982 graduate of the Fay Jones School, coordinated the competition. Allison Graham, a recruiter for Hnedak Bobo Group, joined Weaver at the Nov. 19, 2014, awards ceremony in the Young Gallery of Vol Walker Hall, followed by a lunch hosted by the firm.

"Each year that we award this scholarship, we see greater intensity and ingenuity in the students' process of arriving at a solution and explaining their concept," said Weaver, who is a Fellow of the American Institute of Architects. "The jury was extremely impressed with the depth of research in the urban environments presented in this year's submissions."

"We were very pleased to see such a high level of conceptual design thinking develop into thoughtful, contextual final solutions. The ideas expressed were effectively presented through well-developed design sketches and modeling," he said.

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

This marked the seventh year that the firm sponsored the International Design Competition Scholarship in the Fay Jones School. "Our commitment to enriching the life

experience of emerging design talent is stronger than ever," Weaver said. "We see the urban environments that U of A students travel to, such as Mexico City and Rome, as some of the most incredible, immersive learning experiences imaginable. As a firm, HBG is thrilled to be able to support professional and personal growth through travel."

In their studio, Marsh and Vo worked on a museum project that involved Trajan's Forum, the last of the Imperial Fora to be constructed in Rome. Students in the studio worked with a site of ruins that no one had seen or worked with before.

Students studied fragments from the site and used them as catalysts for design for their museum, which aimed to reintroduce the city of Rome to ruins that lay under the park.

The goal of the studio was not only to build a design that housed exhibits, but to also treat the museum itself as an exhibit in the city. Their project lit up at night, becoming a beacon and exposing the site to the city.

Students were careful to maintain views important to the surrounding Pieta, Trajan's Forum and Trajan's Market. The roof structure was a key component of the building because students couldn't change what already existed on the site.

"You can't tear down walls or put stuff on top of the ruins," Marsh said. "We used the Roman cobblestones as a design influence. I used a pattern that was familiar with the city that was going to be experiencing the architecture."

In his studio, Ritter worked on a library design near Trajan's Market, and he connected links of different moments in time through the building, both physically and metaphorically.

The project consisted of connecting links of time through the building physically and metaphorically. The building was designed to bridge the space between the top of Trajan's Market, which has a walkway for pedestrians on one side and an urban threshold with both cars and people on the other.

Ritter's goal was to physically connect the two through a bridge condition, but he also tried to connect the ruins. The idea was that the geometries of the building would take space based on the ruins that were already at the site. One of the biggest factors was the street space.

"As you walked down the street, you felt enclosed behind the five- to six-story building with an obvious presence, and then there was a big hole where the site was," he said. "I created a facade for the front of the building that was the same height of the building."



Kyle Marsh, from left, Colby Ritter and James Vo won prizes in the 2014 Hnedak Bobo International Design Competition.

Sukkah City Design Recognized

Frank Jacobus and Marc Manack won an award for their Super Sukkah.

Text Bailey Kestner
Rendering **SILO AR+D**

Their project was one of 10 cutting-edge sukkahs selected in the competition "Sukkah City STL 2014: Between Absence and Presence." The 10 winning projects, chosen from a field of 33 entries, were created both by individuals and teams of architects and designers from around the country in fall 2014. The winning projects were displayed in October 2014 at Washington University in St. Louis.

Jacobus is associate professor, and Manack is assistant professor, both in the Fay Jones School. They also are co-principals of the architecture firm SILO AR+D. They received \$1,500 for the project from the Kemper Art Museum at Washington University in St. Louis.

The Sukkah City STL is an ambitious contemporary design competition presented by St. Louis Hillel and the Sam Fox School of Design and Visual Arts at Washington University. It challenged participants to reimagine the traditional Jewish sukkah, a small, temporary structure erected each fall during the weeklong festival of Sukkot, through the lens of contemporary art and architecture.

Jacobus, Manack and the students only had about a week and a half between the day they learned about the competition from Dean Peter MacKeith and the day the boards and visuals for the design were due. Then, they had two weeks to build and install their design before traveling to St. Louis to present the project.

When they initially talked about the project design in terms of the competition theme, they knew they wanted to do something that changed the way people think about presence in terms of architecture.

"We often think about architecture like a building presence in its daytime appearance," Manack said. "We wanted to switch that around and say this is a building that has a strong presence at night, and, during the day, it dissolves into its environment."

They began designing a geometry that would be distinct – not as basic as a pyramid, sphere or cube – and one that would change as a person moved around it. They also wanted it to be reflective, with a faceted surface. It needed to be

economical in terms of construction and easy to transport and reassemble in St. Louis.

Their Super Sukkah design translates the Star of David into a three-dimensional shelter with a distinct day and night presence. The traditional sukkah was covered with materials that once were organic but have become disconnected from the Earth. Similarly, the Super Sukkah's daytime presence disconnects the slowly evolving characteristics of the organic materials in its immediate environment through the act of surface reflection. The daytime phenomenon signifies an environmental absence as the Super Sukkah becomes a chameleon that reflects the nature of its surroundings.

The designers said that the nighttime presence of the Super Sukkah is a geometric inversion that provides a new figural character defined by the illumination of the interior surfaces into citron, palm, myrtle and willow – four plant species important to Sukkot. These colored lights become a campus lantern whose figural presence glows from the energy gathered on one of the Super Sukkah's photovoltaic surfaces.

Their Super Sukkah employs reflection (absence) and transmission (presence) as both an embodiment of the sukkah's rich cultural heritage and as a reinterpretation of its continued meaningfulness in the 21st century.

The design accomplished the team's goal to showcase both presence and absence. As a viewer moved 50 to 75 yards away, the materials disappeared, leaving just the casting of light.

"I thought that was a nice part of its absence – as you get farther away, its material presence disappears, and it just becomes light," Jacobus said.

Jacobus said that students did a great job of coming together to finish the project, and it helped them understand how to work under a tight deadline. They spent a lot of time gathering materials, welding, bolting and figuring out many of the construction details.

"The students were instrumental," Jacobus said. "They were a part of the design process. We wanted to hear their ideas and how they wanted it to turn out, especially since they were going to be the ones to construct it."

The construction team included students Colby Ritter, Austin Magruder, Kyle Marsh, Kelley Reed, Jay Williams, Thomas Boyster, Katie Brewer, Andrew Schalk, Alex Little, Evan Douglas, Seth Spradlin and Daniel Hill.

Following the exhibition in St. Louis, the Super Sukkah returned to Fayetteville and was displayed on the lawn of Vol Walker Hall.



Nighttime view of the Super Sukkah.

Designing Resiliency in the Wake of Disaster

Text Julia Trupp
Renderings UA Community Design Center

This aerial view toward the south shows the "slow street" for the town of Mayflower, an area that includes the public library's rooftop theater and city park.

Unlike the path a tornado leaves, trying to trace the lineage of an idea is difficult, especially when that one idea becomes the design of an entire city.

In April 2014, the central Arkansas city of Mayflower was devastated by a tornado. In the aftermath, city leaders teamed up with the University of Arkansas Community Design Center to create a recovery plan that combined knowledge, creativity and the power of resilience.

After an EF4 tornado struck western Pulaski County on April 27, 2014, the design center faced the challenge of helping the towns of tornado hotspots Mayflower and Vilonia. Sixteen people were killed and more than 400 homes were destroyed by the tornado, the nation's deadliest in 2014.

The tornado started at the southern part of Mayflower, then crossed Interstate 40 and flattened neighborhoods along the shore of Lake Conway. Moving in a northeasterly direction, the tornado was at times half a mile wide, produced winds up to 200 miles per hour and left a trail of destruction 41 miles long.

When the tornado struck, Mayflower was still recovering from the 2013 oil spill, and Vilonia had been hit by a tornado only three years before in April 2011. Residents sought shelter in underground storm shelters and fortified rooms, but many structures suffered. Homes in southern states are often built on concrete slabs without basements, which are more common in northern states. Slabs are easier and less expensive to construct, and there is no need to protect pipes from freezing by putting them underground.



The photo (top left) and plan (bottom left) show the existing conditions for Mayflower. The computer rendering (top right) and plan (bottom right) show the potential for Mayflower when its long, triangular core is anchored along a "slow street."

Steve Luoni, a Distinguished Professor and director of the center, and Paco Mejias, adjunct faculty and project designer, taught a fifth-year studio focused on Mayflower in spring 2015. They joined together with the Central Arkansas Planning and Development District, the organization charged with managing recovery planning.

From November 2014 through February 2015, Luoni, Mejias and other center staff members worked with the community of Vilonia on its recovery and redesign. Recovery planning for nearby Mayflower was imagined specifically for fifth-year architecture students in the spring design center studio.

This allowed time to prepare a syllabus tailored toward practice in an educational environment, and "with the added obligation to make Mayflower a pedagogical experience," Luoni said.

The design center operates differently from semester to semester, with each group of students focusing on a new studio project. Their research often includes talking with people in a specific community about what needs to change and how their lives could be improved.

"The experience in the community is quite different than going to school," Mejias said. "Students had the opportunity to go to meetings with the mayor and be in the professional environment."



Similar to a teaching hospital, the experience in the design center studio allows students to work with professionals on developing state-of-the-art design and planning approaches that incorporate recent research, Luoni said.

Because of the professionalism required in projects such as this, students' attitudes changed as well, Mejias said. The students collaborated well with the professionals on the project and found a nice bridge into real-world situations.

In their work on the city redesign, students used texts such as *The Western Town: A Theory of Aggregation*, edited by Alex Lehnerer, to help them consider an approach to placemaking based first on architecture rather than infrastructure. They also did research tailored to their own area of interest.

For the Mayflower recovery plan, the studio focused on developing a new type of walkable town center with mixed residential, recreational and commercial functions, which would be anchored by an existing city park and municipalities.

Two planning challenges were the transportation corridors (including a railroad) and the area's thin, triangular form – where a common city grid would not work. The resulting design was created around a "super street" or "slow street," which stretches the qualities and landscapes common to a town square along the street's 4,500-foot length. It is both main street and town square, combined into a new hybrid concept about place. The street is the primary armature for the town layout, and no building is more than a block away. Green spaces are incorporated into the street, creating a collection of urban rooms oriented toward social services. It also functions as the city's park system.

The "slow street" is then positioned parallel to a "fast street," or Arkansas 365, which allows traffic to quickly and freely move at the edge of town.

The result is a novel and memorable walkable town center with mixed land uses and downtown neighborhoods that contain families of all income levels in diverse housing types – not unlike the frontier Western town the project team used as a model. The design team also recommended that the city require safe rooms for all new multi-family housing construction.

Devin Howland, the local disaster recovery manager for Faulkner County, worked with the city and the design center to help form a recovery plan reflecting the community's needs.

Listening to the community was essential to the recovery planning process, Howland said. Visiting Mayflower High School and envisioning changes with the student council inspired the design team. Students bluntly told the team what they thought needed to change. One boy said that, while he had pride in his hometown, there were limited activities for him and other teens. After that visit, students started coming to city council and planning commission meetings.

After listening to people in Mayflower – and incorporating knowledge gained from the center's staff in Vilonia – the fifth-year students showed their diligence and commitment to the Mayflower project throughout the semester. The final review of the students' work came on the one-year anniversary of the tornado.

On May 26, Luoni presented the finished plan to the Mayflower city council. The council's decision was almost pre-formed because of how closely the city had worked with the planning organizations and the design center throughout the process. The vote for implementation was unanimous, as it was in Vilonia.

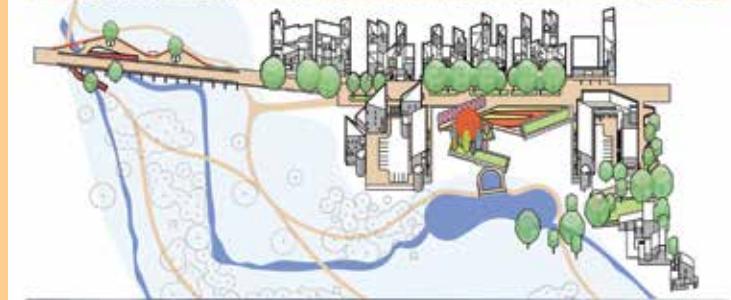
"This has empowered the community, and it can be a place where kids want to live and hang out. With this plan, you can literally be born, live, have a family and retire in Mayflower," Howland said.

Many people associate resilience with disaster, but the design center is working to change the way resilience is viewed. Resilience can mitigate the decline of a place from chronic stresses related to poverty, health impairment, food insecurity and social isolation.

"Disaster works well for design because everyone is mobilized, and it's easier to see the reason for design and planning activity," Luoni said. "But we can't just design for disasters. More often, we have to design for the every day, the commonplace. Design and planning can be a far greater public resource than they currently are."

For the past decade, the design center has been working on aspects of resilience in its projects, and it recently became one of three Regional Resilience Design Studios. This is part of the Architects Foundation's ongoing National Resilience Initiative, started in 2014, which aims to create a network of Regional Resilience Design Studios across the country.

The quality of any plan is the "master key for everything," Mejias said. The plan first captures people's emotions, then that collective energy can motivate action. "That's why I'm a UACDC fan," Howland added. "They enhance human interaction."



Top View north to the Promenade and Spillover Park.

Middle Shown in this plan, the Promenade area along the "slow street" features a tree-lined esplanade that spills into the floodplain and serves as a primary trailhead to a new municipal greenway system.

Bottom View east from Mayflower Trail toward the Promenade.

Expanded Displays in Next Phase

Text **Julia Trupp**

Photography **Sherre Freeman**

New ironwork on the bridge in the Evans Children's Adventure Garden replaces the previous railings, which were formed from dead cedar trees and wood branches.

GARVAN WOODLAND GARDENS—

With more than two decades of growth and thousands of memories etched along the floral-lined pathways, Garvan Woodland Gardens is redefining the visitor experience families have known for years.

Becca Ohman, gardens director, started working at the Hot Springs garden four years ago as a design coordinator. In 2011, the staff was pursuing objectives and projects outlined by the Averill Master Plan that was created in 2008.

"The master plan provides very clear design principles and goals for the Gardens' future. The staff and crew have accomplished a tremendous amount in such a short time," Ohman said.

The quality and type of construction methods used by staff were carefully selected so that Garvan Gardens remains beautiful for visits from current and future generations. As gardens director, Ohman said her goal is to preserve the character of this landscape and, ultimately, the vision that Verna Garvan had when she donated the 210 acres to the University of Arkansas for it to become a botanical garden.

"I believe I am a steward of that mission, and it is my goal to not only uphold those beliefs but also to take us into the next phase," said Ohman, also a Fay Jones School alumna. "Garvan Gardens has moved into its teenage years; with that, there are different challenges and opportunities presented."

Maintenance is a primary concern to ensure that this place is preserved and presented in a manner able to be enjoyed by guests at the highest level of quality. However, staff members have more tricks up their sleeves. Naturalized plants will be added to the Arkansas natives at the Wildflower Meadow, their vibrant colors intended to draw the attention of guests walking along the ridge.

Additionally, the designers are re-establishing the mission of the Flowering Border and the Ellen Edmondson Great Lawn to be a traditional English and European garden, providing more year-round interest and offering a true perennial border. Garden staff members also are working with Modus Studio in Fayetteville to complete a one-of-a-kind tree house for the Evans Children's Adventure Garden.

The staff also will be completing design elements in the Garden of the Pine Wind, the Japanese-style garden. As one of the more popular sites at Garvan Gardens and the fifth-ranked Japanese garden in North America, it will soon have new paved pathways to provide more substantial overviews, which is key in traditional Japanese gardens. The banks of the Koi Pond are also getting a new look. Work for the Garden of the Pine Wind is made possible by an Arkansas Natural and Cultural Resources Council Grant.

Ohman said she also hopes to expand upon the relationship with the Fay Jones School. During a fall 2013 studio, landscape architecture students collaborated with landscape architects at Garvan Gardens to create "Mystic Creatures: Topiary Art Meets Imagination." This unique topiary display featured mythical creatures brought to life with mosaiculture, an ancient art form created with carefully manicured plants surrounding structural steel frames.

"The topiary project provided an exciting new overlay to the constant beauty of the Gardens. The collaboration with students of the Fay Jones School was an incredible success. The Gardens benefited from highly imaginative, well-conceived designs, and the students saw their designs come to life as built work. We hope to find other opportunities for such a mutually beneficial relationship in the near future."

During the past two summers, Garvan Gardens also hosted a weeklong Design Camp conducted by the school; another is planned for next summer.

Ohman got her start at Garvan Gardens while attending the University of Arkansas as a landscape architecture student. During the original master planning process, "there was a tremendous energy throughout the department."

"I grew up in Hot Springs, and it was a special opportunity to be associated with the land and school at the same time. We had plant identification and planting design classes on the property, but much of the land was undeveloped. At that time, the Gardens included the Garvan Pavilion, Ellipse Trail, Mrs. Garvan's plant collection – and lots of poison ivy."

After graduating in 2000, Ohman spent time in Colorado and California, doing master planning for communities and resorts. Then, she and her husband, Cory, moved back to Arkansas and her hometown. They had a Garvan Gardens membership, and the family visited frequently.

"Having an amazing treasure in your hometown, one that you had watched grow from its infancy, was a legacy I wanted to share with my children," she said.

She ran into Bob Byers, former associate executive director – but also landscape architect and philosopher. He was Ohman's professor in design school. When Ohman half-jokingly said, "Hey Bob, are you hiring?" he asked for her resume. They worked together for years on design coordination and continuing the vision of Garvan Gardens before he left Hot Springs in April 2015 to start his new



journey as executive director of the Fort Worth Botanic Garden in Texas.

"Bob is a visionary. He truly knew the Gardens inside and out. He knew the history, the science and the art of the Gardens, and combined that knowledge into unparalleled design."

Ohman said Byers established the exceptional level of care necessary for its future and shared his knowledge and love for it as a sacred space. "He was always a teacher – that was one of his finest gifts," she said.

And they are carrying on his legacy with new design plans and the development of new signage. "Way finding is intrinsic to a delightful visitor experience," Ohman said. "Garvan Gardens, by nature of the topography and its forested areas, can be challenging to traverse. The experience should be one of being in a place of great beauty, not confusion."

The new contrasting white signs also feature the Fay Jones School of Architecture and Design's expanded name to "display the Gardens' pride of being part of the school and to pass that message on to our visitors."

The most magical change for the Garvan Gardens family – staff and guests alike – is the new and improved Fairy Village, designed by Jerry Lewis, 2014 Volunteer of the Year, and James Scallion, the gardens operations manager.

What started as a fairy house and playground has developed into a whole new world. An old tree stump at Garvan Gardens was being saved for "just the right use." Soon, that stump inspired countless ideas that would develop into a palace, using found objects from nature. The Chapel of the Fairies, along with a fairy amphitheater, hotel, wing emporium, lighthouse and even the Tooth Fairy's house, resides near the Garvan Pavilion.

"The Fairy Village was imagined as we were dreaming about the topiary project," Ohman said.

The response to the village has been incredible, Ohman said. Summer is the season for fairies, especially in Europe, which is what some of the gardens are modeled after. Because of visitors' heartfelt reactions, Lewis looked for ways to enhance the Fairy Village exhibit. He and his team created bathhouses and a spa area for the fairies, which connects the display to the architecture found in downtown Hot Springs.

"It attracts the child in every one of us and brings back memories of childhood. This childlike innocence in the design approach evokes whimsy and magic," Ohman said. Now, her two sons, Peter, 6, and Grady, 9, consider Garvan Gardens their very own adventure land.

Along with ongoing design work and the expansion of the Fairy Village, the GardenShop is also getting a makeover. The need for new office space, and an oversized retail area in relation to the number of visitors, provided an opportunity to remodel the GardenShop. The design builds upon the character of the Welcome Center and brings in natural light and the color scheme of the surroundings.

"As gardens director, my first and foremost job is as a steward and visionary for the Gardens. Drawing upon the tradition and quality established in the first decades, valuing and preserving the institutional knowledge of our employees and seeking the best paths for the Gardens' growth are the tenants that shape my day to day."



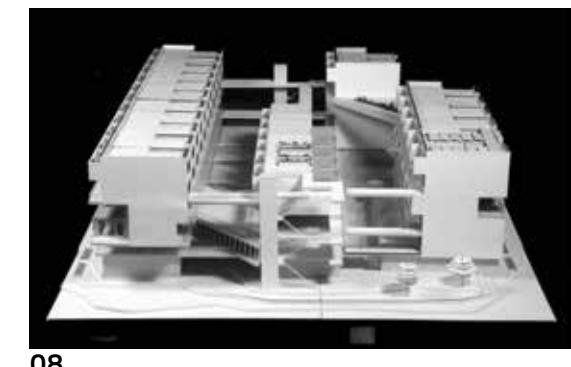
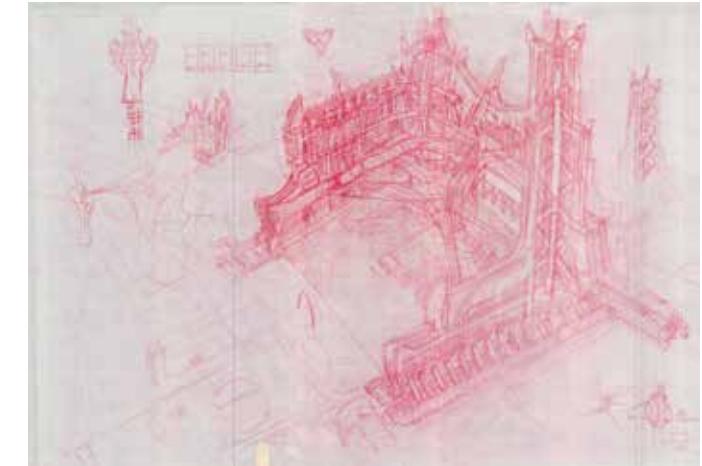
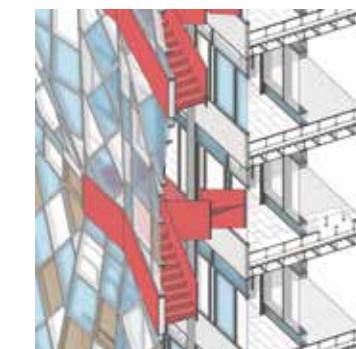
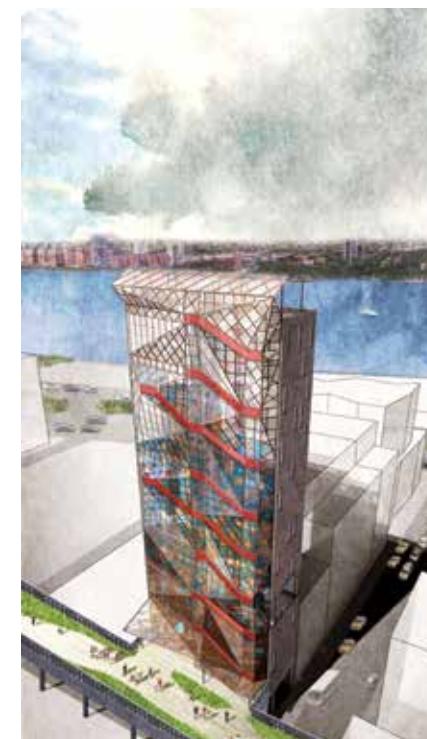
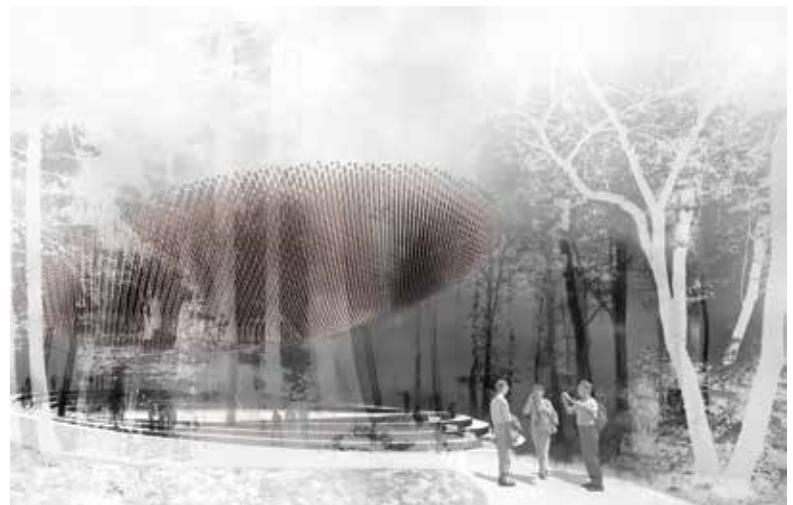
From top The Koi Pond, the Fairy Village and the Joy Manning Scott Full Moon Bridge, considered the focal point of the Garden of the Pine Wind. Opposite The Fairy Gourdmother House. Photo courtesy of the Arkansas Department of Parks and Tourism

Pin Up

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

ARCH 5016: UA Community Design Center Studio
Student: Jay Williams
Professor: Stephen Luoni & Paco Villatoro
Greer's Ferry National Water Garden, a new look at Edward Durell Stone's unfinished conceptual design for a garden park of national significance in central Arkansas.

PIN UP—



01 IDES 4805: Studio 7

Students: Beth Grimes (right) & Megan Phillips (left)
Professor: Kim Furlong

Black box theater (Grimes) & informal theater (Phillips) for the proposed renovation of the U of A Fine Arts Center, originally designed by Edward Durell Stone in 1951.

02 ARCH 5016: UA Community Design Center Studio

Student: Jay Williams
Professors: Stephen Luoni & Paco Villatoro

Greer's Ferry National Water Garden, a new look at Edward Durell Stone's unfinished conceptual design for a garden park of national significance in central Arkansas.

03 IDES 4815: Studio 8

Students: Thao Dao & Megan Phillips
Professor: Carl Matthews

Fitness studio as part of a five-building mixed-use proposal to re-inhabit downtown Pine Bluff, Arkansas.

04 IDES 3805: Studio 5

Student: Allison Giacometto
Professors: Jennifer Webb & Nann Miller

Co-work space in St. Louis providing entrepreneurs, remote employees & small businesses with affordable, flexible & collaborative workspace.

05 ARCH 5026: Option Studio

Students: Thomas Boyster, Ayesha Erkin, Grant Gilliard, Ryan Hamrick, Kyle Heflin, Austin Hoover, Paulina Paz, Andrew Schalk, Kapui Sze, Daniel Tenorio & James Vo
Professor: Santiago Perez

The Robotic Fabrication Studio inaugurated the first project designed, programmed & fabricated by students utilizing a six-axis robot arm.

06 ARCH 3026: Design 6

Student: Austin Autrey
Professor: Jeff Shannon

A design for New York City School of the Kinesthetic Arts at 19th Street & Highline, in Chelsea, New York City (bird's-eye view & detail perspective).

07 ARCH 5016H: Honors Thesis

Student: Thomas Boyster
Professor: David Buege

A study of temporalities in St. Louis' architecture informs a projective exploration of a vertical city as a production of diachronic time through sectional persistence (hand drawing).

08 ARCH 4016/4026: Comprehensive Design Studio / Performances

Students: Caitlyn Juarez (top) & Laura Cochran (bottom)
Professors: Marc Manack & Alison Turner

L-Rock Arts, a magnet arts high school on the creative corridor in Little Rock (Juarez); Net-Zero Mixed-Use, a housing & retail project in Portland Oregon (Cochran).

First-Year Combined Studio

For the first time, all design disciplines came together in a fall 2014 studio.

Text Julia Trupp
Photography Phoebe Lickwar

First-year architecture, interior design and landscape architecture students were part of this combined studio taught by several faculty members, including Laura Terry, associate professor of architecture. Terry, who has almost exclusively worked with first-year students since her arrival to the school in 1998, has long advocated for such a collaboration.

"The work we have been doing in architecture is conducive to multi-disciplines," she said. "The reality is, regardless of their discipline, students will be working together in their professions. If we start now, it will help in their final year when they come back to an interdisciplinary studio and when they move into the workplace."

In previous years, architecture, landscape architecture and interior design studios were located in separate buildings. With the addition of the Steven L. Anderson Design Center to the renovated Vol Walker Hall in 2013, as students and faculty all came together in one structure, it also seemed like the right time to combine the disciplines in one studio. This practice is now part of the first-year studio curriculum.

Faculty members Russell Rudzinski and Lynn Fitzpatrick co-taught with Terry in the architecture discipline, Windy Gay and Anca Nelson represented interior design and Phoebe Lickwar was the professor for landscape architecture. But all of them led the studio as neutral design faculty members, emphasizing the equal importance of the three disciplines.

With this neutrality, the faculty members focused on artist Louise Nevelson's "Night Zag Wall," part of the permanent collection at Crystal Bridges Museum of American Art in Bentonville. The Nevelson sculpture is an assembly of parts into a larger composition. Using this piece of art as a precedent for the Design I studio allowed the final project to be both individual to each student and collective to the entire studio.

"We had to take the individual investment and make it a larger studio project. The Nevelson sculpture has small pieces that come together to make one whole," Terry said. "So we took different conditions – solid void, shadow play, light and dark – and had 90 boxes or modules at the end that resembled how Nevelson worked."

Initially, Terry and the faculty members considered painting the boxes white. Once they saw the students' Rhino and shop-work creations, they knew that they had to be black. For the final review, the boxes were arranged first in a grid, and immediately students thought the layout resembled a city.

"This gave us the opportunity to discuss the scale of a city, and that led to other topics," Terry said. The faculty challenged the students to rearrange the boxes every 30 minutes and create a new structure during the final review. "We pushed the modules together, they were just voids. We stacked them. We kind of joked at one point that it was Louise Nevelson's sarcophagus."

Before students even began work with the Nevelson piece, Terry had planned to take them to Crystal Bridges to see it in person, but when the time arrived, the work had been taken down to make room for the "State of the Art" exhibition. Terry worked closely with Sandy Edwards, museum deputy director, who, with the museum staff, brought out a fragment of the Nevelson to show students.

As a precedent for Design I students, the Nevelson contains the basic elements of composition. For Design II, it has more complex ordering systems used in the studio – grid, field, linear, centric, radial, pinwheel and serial progression.

In the spring semester, the studio traveled to the Miller House and Garden in Columbus, Indiana, a mid-century modern work of architect Eero Saarinen, landscape architect Dan Kiley and interior designer Alexander Girard, that showcases a collaboration between the three design disciplines. Students returned from the trip with a newfound sense of confidence in recognizing design elements, and everything they had learned suddenly became tangible.

"Some students were on the verge of tears because they said the trip changed their lives forever. One student was frustrated with the collaborative studio in the beginning, but, by the end, the student didn't want to be separated into discrete disciplines," Terry said. "It was one of the greatest days of my teaching career. They had personal insights so rich."

The Design I students' boxes from the Nevelson project were displayed at design conferences in Indiana and Texas. Students changed the structure every couple of hours to create a new experience for visitors.

The Teaching Faculty and Support Center awarded Terry and her colleagues a \$5,000 grant to do a three-dimensional scan of the Nevelson piece to have "in the cloud."

"The accuracy of the scan is more than a photograph. Now we can actually measure it, and, in the future, we can work bigger and really challenge the scale for students," Terry said.



Above and opposite Students created their work after studying "Night Zag Wall" by Louise Nevelson.



Revitalizing a Small Town

Two design studios explored options to renew the vitality of Pine Bluff.

Text Julia Trupp

Carl Matthews, a professor of interior design, and Phoebe Lickwar, an assistant professor of landscape architecture, usually teach two separate studios. Last year, they positioned their studios next to each other in hopes of creative overlaps as both groups of students worked on redesigning downtown Pine Bluff.

Lickwar's third-year landscape architecture studio focuses on cities that face environmental justice challenges and typically have underserved populations.

"Students were tasked with a series of projects that were really about bringing people back to downtown Pine Bluff, re-inhabiting Pine Bluff, and then addressing issues of water infrastructure and public space simultaneously," Lickwar said.

This was the second year that Matthews asked his interior design students to focus their work in Pine Bluff. This year's group of fourth-year students looked at abandoned buildings or underutilized structures. They also conducted studies of the social and financial needs of the community and developed their own program for how the space could be used.

"Our studio took five adjacent buildings on Baraque Street, which was once a thriving commercial street in a town that's largely abandoned now, and developed ideas for re-inhabiting almost the entire block," Matthews said. A combination of residential and commercial spaces would allow for 24-hour use of the area.

Students in the two studios were not working on the same project, but they were "grappling with some of the same issues," Matthews said.

Both interior design and landscape architecture students had to create their work based in reality rather than speculation, Lickwar said. Because Pine Bluff is one of the most crime-ridden cities in the country, students had preconceptions and some fear before their visit.

Once they met with the two business owners whom they would work with throughout the semester, those fears eased, and they started to see the possibilities and potential for the town.

For example, the vacant land is one reason that people don't want to invest in the downtown area. But those larger spaces allowed students to design on a much larger scale. "My students really saw it as an opportunity, and they were excited about it. It was a leap of faith," Lickwar said.

One landscape architecture student ended up proposing a trail system from the University of Arkansas at Pine Bluff

through his newly designed public park along the waterfront to downtown Pine Bluff. He felt like the university population could play a part in occupying the downtown area.

The university population also intrigued the interior design students. They looked at student housing and thought about how the student population might be young people who would end up operating businesses on the street.

"I think this really shows that our disciplines aren't just concerned with designing the thing itself but that our disciplines bring strategies to the table for the evolution of cities like Pine Bluff," Lickwar said.

The major bank in Pine Bluff has recently announced a loan program to encourage the redevelopment of downtown, and Matthews shared his students' work with business owners to give them ideas on possible next steps. "Perhaps some of the student work can be used by people to help build a story," Matthews said.

Because of some parallels drawn between Pine Bluff and Detroit, one student positioned this project first in her portfolio during an interview with a top firm in Detroit. She got the job instantly and moved to Detroit the day after graduation.

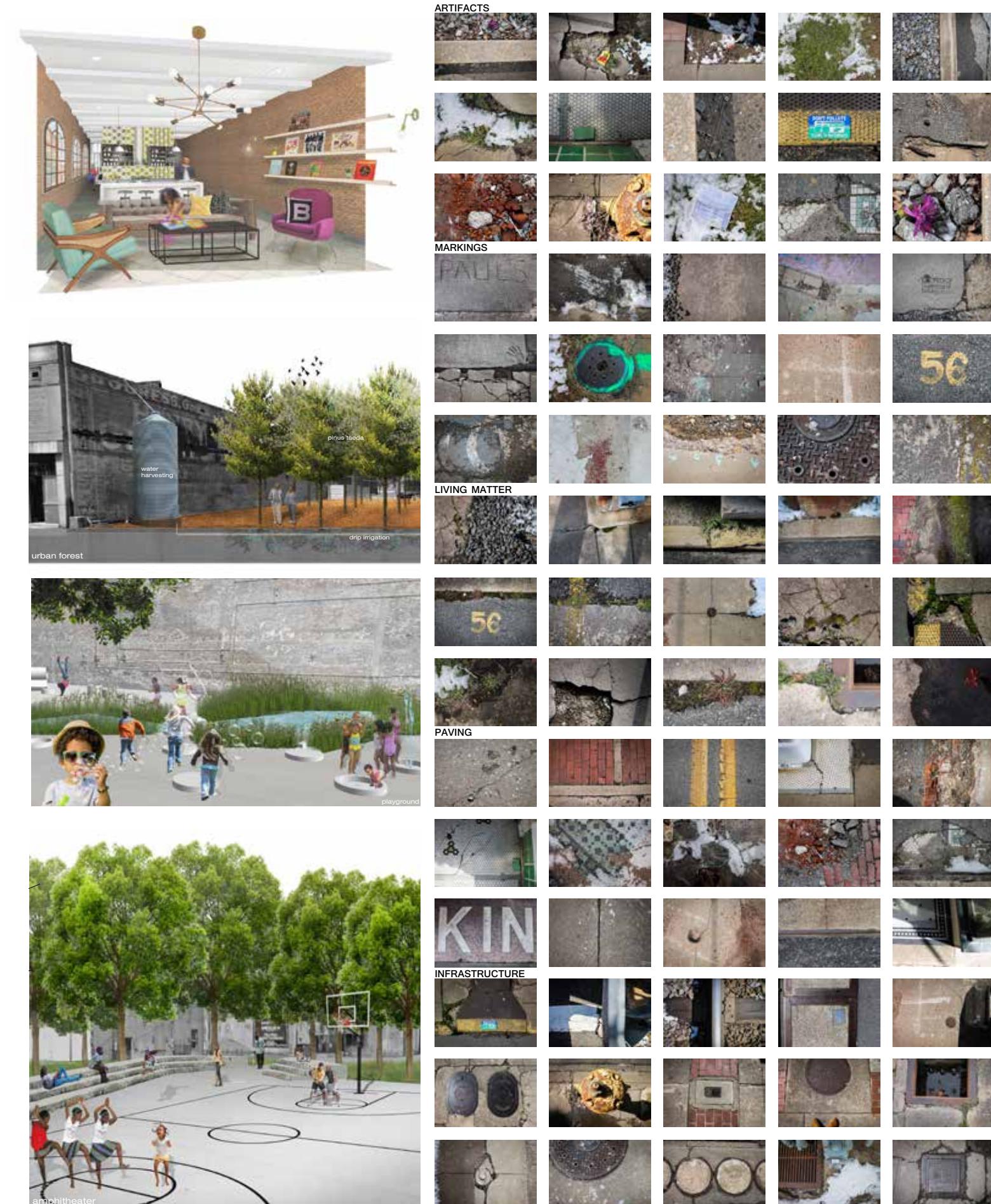
"I don't think she would have ever considered moving to Detroit to begin her design career had we not done this project, and had she not had this project as a springboard," Matthews said.

While the studios may look to other cities, such as Hot Springs, for next spring's project, the Pine Bluff projects resonated with students and faculty alike.

"The goal of the students' work, in my mind, is to push the envelope. The advantage of being in school is that you're not constrained by realities of practice," Lickwar said. "I also see the student work as conceptual and generating ideas, and hopefully getting people to think about things that have not occurred to them as possibilities."



Above Bariatric Health Center. Rendering by Amy Kent.
Opposite, at top A residential loft. Rendering by Amy Kent, Paige Vondemkamp and Bria Chatman.
Opposite, bottom three These images show design strategies for vacant parcels. Renderings by Hannah Moll.
Opposite, far right An analysis of urban surfaces. Photos by Hannah Moll. Moll's work won a 2015 Arkansas ASLA Merit Award in the student analysis and planning category.



Design With a Social Agenda

Students in the John G. Williams studio began the semester by dissecting a book.

Text Michelle Parks

Each student chose a book, some for its subject. Many pulled apart the cover and all the pages, then rearranged the pieces and reconstructed them based on some issue or idea that interested them. Some carved a topography right into the surface of the book.

That process allowed Tod Williams and Billie Tsien, this year's John G. Williams Distinguished Visiting Professors in Architecture, to get to know Fay Jones School students. "It was a way for the students to start thinking about their own design mentality and their own design philosophy, and it was a way for Tod and Billie to see how University of Arkansas students think and work," said Frank Jacobus, an associate professor of architecture.

The book study also fit perfectly with their project: a branch library combined with affordable housing on the same 100-by-100-foot site in Brooklyn. Williams and Tsien brought the project idea based on a need for branch libraries in New York, which are independently controlled by the boroughs, to replace buildings built in the 1960s. The site allowed them to build up 80 feet or so, but they only needed 25 feet of height for their programs.

At the same time, the city has not developed enough affordable housing over the past three or four decades, and there's a movement now to change that. And many people in New York are talking about having a library and affordable housing coexist on the same site. This studio speculated on how that might happen.

The challenge was devising a way to put together two very different programs – which require different entries, different amounts and configurations of space, and different materials. With this project, the students couldn't gloss over the pragmatic aspects. Those were the very things they had to solve for, and they had to figure them out first.

"I think it's been a great challenge for them. It's been frustrating for the students at times because they're probably not used to looking at something so pragmatically. But they're also having to be pragmatic and try to design something beautiful that improves people's lives at the same time," Jacobus said.

Williams said that he and Tsien often give students projects

that are of a relatively small size and with a social agenda. They talked to the students about how to think about material and space, how those are applied and arranged, and how light is integrated. Those things combine to create the beauty of a space.

Jacobus said that Williams and Tsien had students do their initial design work by drawing by hand, to really get into their spaces and live there for a while. "You have to live in a drawing, you have to live in a project long enough in order to really make decisions about space, material, light and form," Jacobus said.

The affordable housing would generate revenue for the library, and the residents there are more likely than many people to need the services and educational opportunities a library provides. That Brooklyn branch offers English as a second language classes, mentoring to youth and adult education. Jacobus likes that the students confronted a real-life scenario for a design that would provide a public service.

The students looked at surface texture. Even if the overall surface was monolithic, they considered the texture of the brick and the way light plays off of it. With attention to indentation and patterning, a surface that might read as monolithic can be broken down into sizes more relatable to humans.

In addition to bringing light into the housing units, the students looked for ways to make the most of the views. That site has views of the water to the west and views of the Manhattan and Brooklyn skylines.

As they essentially put two buildings on one site, they looked for strategic ways to position exits and combine stairwells. "They really worked hard on solving some of the functional problems so that they didn't get in the way of good lighting, good space and clear wayfinding," Jacobus said.

Many of their design solutions included a courtyard – for a shared social space and to try to get light into those interior spaces. Many of them also created roof gardens, which could be used by the library as a teaching garden. "Some people overlook those details, and they're not flashy, but those are the things that make environments more stimulating," Jacobus said.

Most of the 10 students in the class kept the library on the bottom levels, but others experimented with putting the library on top, or putting the housing and library side by side or otherwise intertwined. They considered how much of a social presence the library had to have.

Jacobus said that the constraints of the project forced the students to be more creative. And Tsien said she enjoyed watching their responses to this project.

"They tackled it in a very straightforward manner," Tsien said, including creating many physical models. "One of the things we appreciate is the fact that they approached it in a very hands-on way rather than digitally."

Read more from our interview with Tod Williams and Billie Tsien at designblog.uark.edu.



Above Street view of the library and affordable housing.
Rendering by Jay Williams



Clockwise from top left Library café, garden level reading room and nighttime view of the library and affordable housing. Renderings by Colby Ritter

Rooted in Site

This aspect was critical in one landscape architecture studio: that students didn't know the identity of their site until seeing it for the first time.

Text Michelle Parks

Students in this fall 2014 vertical studio first experienced their site – Mount Kessler – on an immersive camping trip with their professors, Noah Billig, Kimball Erdman and Carl Smith. Randy Hester, the Garvan Visiting Professor, also joined them as they traveled to the north side of the area on a Friday afternoon, hiked for a while, and then set up camp with a campfire. The next day, they hiked some more, recording their impressions of their surroundings – both observable patterns and their individual perceptions.

The vertical studio combined second-, third- and fourth-year students. Rather than trying to force a hybrid of the studios each professor typically teaches, they created a pedagogy that was completely new and that they felt was relevant to all three year levels.

"This opportunity was really to deal with landscape perception, assessing the landscape on its aesthetic value, and a very human reaction to it rather than a more academic or intellectual understanding," Smith said.

To do that, they took these 20 students to Mount Kessler with no prior information or analysis. Though close to campus, the site offered a landscape capable of capturing their imaginations. "It was wild in a way that a lot of other landscapes around here aren't," Billig said.

The site also was at a critical juncture, with a combination of preservation and development in its near future. In 2014, the city of Fayetteville purchased the 328-acre site, which is next to 200 acres that will hold a regional park. The professors worked closely with Guy Headland, with the Rivers, Trails, and Conservation Assistance Program of the National Park Service, located within the Fay Jones School, to identify the site and establish contacts.

Students got to know the site by observing, experiencing and drawing, with no photographs allowed. They spread long rolls of paper on the ground to draw. They created aesthetic renderings using charcoal and pencil, along with some natural materials: crushed leaves, grass, moss and dirt. They recorded some of the textures and colors of the surfaces where their paper lay.

Then, students researched the cultural, historical and

ecological aspects of Mount Kessler. They met with Frank Sharp, a landowner on Mount Kessler, along with various other people connected to this place. Then, they combined their aesthetic impressions and that research to create paintings of the landscape. For this project, one student made a media tempura paint from crushed shale mixed with egg yolk. They all created land-art installations.

They pulled together these experiences to devise landscape character reports that looked at the capacity of different parts of the landscape – "what areas might be changed, what areas might be changed but with an eye toward sensitivity for the landscape, and then what areas need to be completely left alone," Smith said.

Students went off trail and intensely analyzed zones of varying natural characters within the overall area, discovering sceneries and environments unnoticeable from the trail. "That project was the threshold where they became the experts on the mountain," Billig said. "They had to read a landscape more deeply than they ever have before."

In the end, students prepared a landscape design informed by the landscape character in which the project would take place – either a visitors' center or a site intervention along the trail.

Students spent more time on this site than in typical studios, really rooting themselves in the place before trying to explain it. Traditional site analysis can leave students without a clear idea of how things – such as cultural, ecological and aesthetic – are interwoven.

"I think by going at it through the aesthetic door, that gave them what they needed in terms of the curiosity and the emotional investment in that landscape," Smith said.

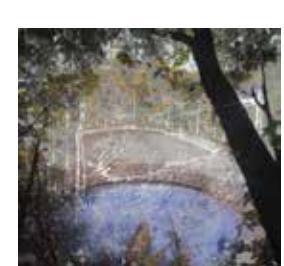
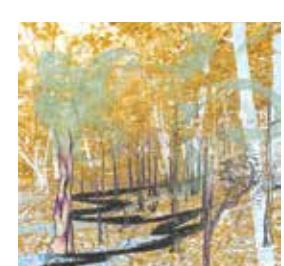
Almost every student struggled at some point, when their paintings or installations fell flat or their site analysis wasn't complete enough to move to the next stage, Billig said. Though they struggled with the iterative process, they learned to not give up and it changed the way they view the design process.

Their sketches and paintings created during the studio were exhibited at the Anne Kittrell Gallery in the Arkansas Union and at the University of Arkansas Student Gallery (sUGAR) on the Fayetteville square. The work also was displayed at the Fayetteville Natural Heritage Association's gala for Mount Kessler in April, and the professors lectured on the students' work at a spring Ozark Society meeting.

Work from this studio by Hannah Moll, now a fourth-year student, won a 2015 Merit Award in the student analysis and planning category from the Arkansas chapter of ASLA.



Students in the vertical studio created land-art installations (above and opposite) and paintings (opposite, at far right).



Adapted Focus in Third Year

Interior designers must consider many aspects when reimaging spaces to live, work or shop.

Text Julia Trupp

Materials and finishes, lighting systems, fire sprinkler systems, and heating and cooling systems are some of those aspects. The main focus of an interior design studio is transformation.

Professors Marie Gentry and Jennifer Webb combined their teaching knowledge and experience in interior design to adapt the studio curriculum for third-year students last year. Having worked together for 15 years, this was the first time they collaborated on a design studio integrating each of their expertise.

Gentry teaches lighting design and its role in creating interior space. Without thoughtful and appropriate illumination, she said, "the best design is just not effective." Webb focuses on the human factors of interior design. She considers factors such as how the variations of lighting can affect mood and behavior. The professors created a design problem to challenge the third-year students in the 2015 spring semester.

"This is a unique year because it precedes their internship – and we are the only program in the school with a required internship," Webb said.

Interior designers are frequently tasked with imagining new interior spaces within the footprint of existing buildings. To realize each of the solutions, interior design students must generate all kinds of drawings that include floor plans, lighting plans, and mechanical and technical details. Each of these design solutions also includes color and materials selections and images of the planned space.

For this studio, the students focused on a project larger in scale and complexity than they had previously encountered: a perfumery. To prepare, students wrote a paper about sensory memory and then constructed an installation inspired by their memory. These physical experiences bridged sensory knowledge with the built environment.

One student described a family ski trip, and another one wrote about an elderly aunt who lived in a dark apartment and smoked cigarettes. Another student wrote about roller derby races, while a student from Vienna detailed a candy shop she

visited as a child with her grandfather.

The ski trip memory was constructed using bright white lights and dry ice to illustrate the coldness of the slopes. The derby racer used a platform resting atop marbles, to give visitors who walked through the sensation of being in the race. Students created 21 of these experiences, which were available to the public to test.

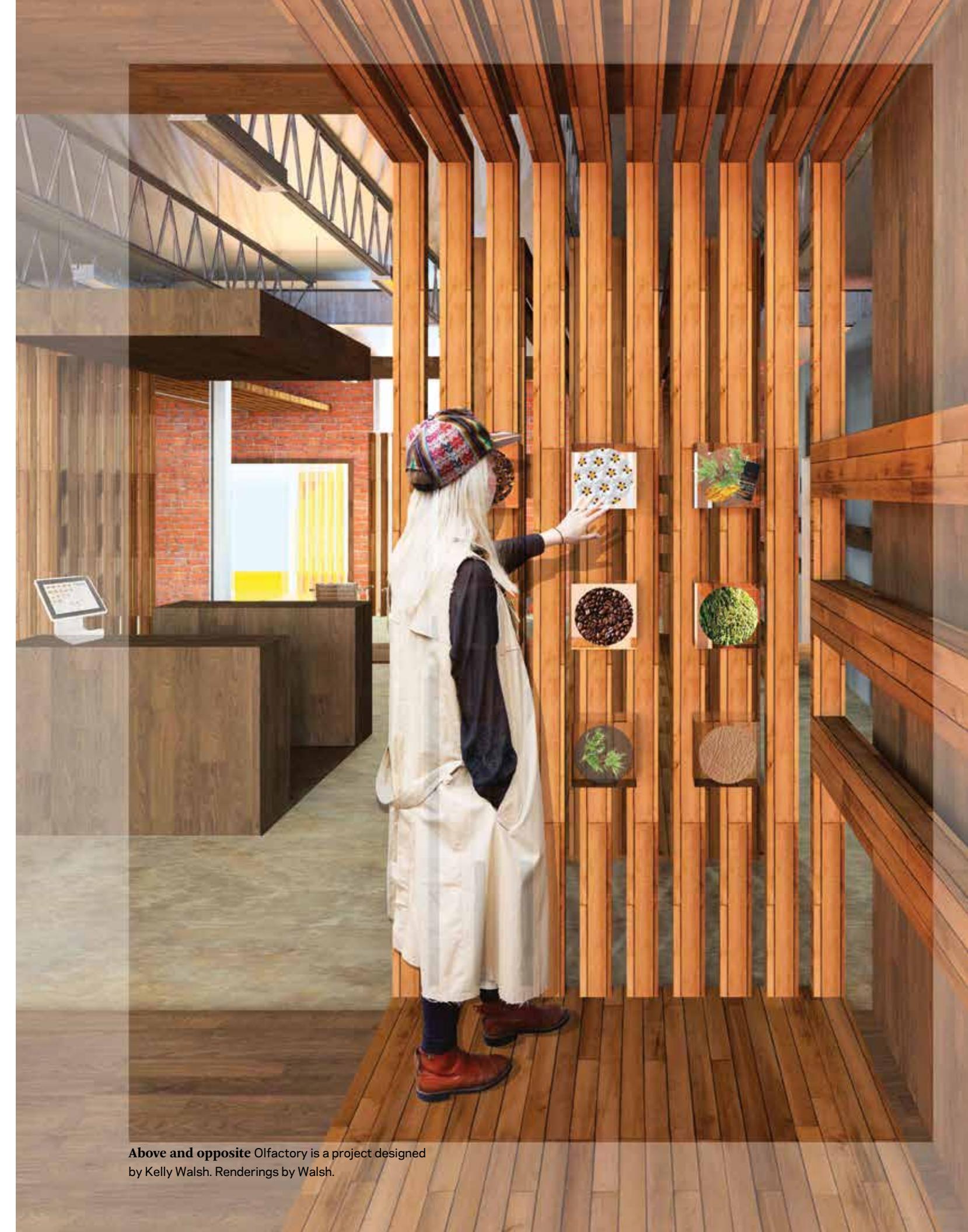
The perfumery design was informed by the senses. Students had to think about technical aspects such as the size of the spaces, acoustics, lighting, how the perfume would fill the space and appropriate airflow. They also focused on the safety requirements of producing perfume that included flammable ingredients. This constraint was one of the biggest design challenges for the students.

For the first two years of school, interior design students are encouraged to think big and emphasize creativity. However, by the third year, constraints are introduced because the work is closely related to the upcoming internship. This past year, third-year studios worked with historic buildings in Fayetteville and in St. Louis, which provided a significant design constraint.

"There was a mid-century building for the perfumery project right here on Church Street," Gentry said. "Although we couldn't go in it because of the condition of the interior, we were able to walk around the building, take measurements, photo-document its condition and imagine it as it might be. Students used the existing trees and shrubbery and integrated those into their own renderings."

After final reviews for the perfumery project, the professors sent two students' work to the Angelo Donghia Foundation for its Student Scholarship for Interior Design competition. Kelly Walsh was awarded the \$30,000 Donghia Scholarship to support her final year in the program.

"One of the things that always surprises me and is quite gratifying is how invested the students become in the process. So many of them will completely immerse themselves, and it is continually impressive," Webb said.



Above and opposite Olfactory is a project designed by Kelly Walsh. Renderings by Walsh.



The Art of Architecture

Design students understand and explain Frank Lloyd Wright through research, an interpretive model and a viewing pavilion for the Bachman-Wilson House.

Text Michelle Parks
Photo Tim Hursley

The Welcome Pavilion for the Bachman-Wilson House was designed and built by architecture students in the Fay Jones School of Architecture and Design.



Student Kyle Heflin made this model of the Bachman-Wilson House. Photo by Don Shreve

Last September, a group of students in the Fay Jones School journeyed to a nearby airport hangar where Frank Lloyd Wright's Bachman-Wilson House lay in pieces on the ground. They wanted to get a peek at this significant work of architecture that Crystal Bridges Museum of American Art acquired and moved to Bentonville from its original site in Millstone, New Jersey.

The Wright home and a pavilion designed by architecture students both were constructed this year on the museum grounds. They opened to the public on Nov. 11.

"This was a Frank Lloyd Wright house, and it was just a pile of lumber," said Gregory Herman of that day at the hangar. "It really takes the reconstitution and the genius of the architecture to give it its spirit. When it's disassembled, by and large, it's just a pile of lumber."

Herman is an associate professor of architecture in the Fay Jones School – named to honor Fay Jones, the school's first dean, long-time professor and Frank Lloyd Wright apprentice. Last fall, Herman and his students prepared interpretive materials for this Wright home that would be accessible, understandable and enlightening to the public.

Herman's studio project is one of two projects connected to the Bachman-Wilson House that architecture students developed last year in the first collaboration between the Fay Jones School and the museum, which opened in November 2011.

The spirit of Wright's architecture – and its tie to nature – left a deep imprint on Jones and other Arkansas architects, even though Wright never designed a building in the state.

"It is surprising, considering the influence Wright had on Fay Jones and other faculty here," Herman said.

The Bachman-House is unique in that it was designed in the later part of Wright's career and built just five years before his death in 1959. "So, it really reflects the end of his career, but also

that he was still very much a productive architect well into his 80s," Herman said.

Arguably America's most famous architect, with more than 500 completed design projects in his lifetime, Wright might best be known for the Guggenheim Museum in New York City and Fallingwater, a home in rural southwestern Pennsylvania.

The students focused on Wright's residential designs for the project and traveled to the Avery Library at Columbia University in New York City to research Wright's works on paper.

Relation to the landscape

Wright's later work, including the Bachman-Wilson House, reflects his unique vision of American democracy. Indeed, the term Usonian means "of or relating to the United States." In the 1920s, Wright designed a Utopian, agrarian, American community called Broadacre City. It was to be filled with Usonian-style homes, a truly original American residential design intended to be affordable with the option of being constructed, at least in part, by the owners.

"They were spatially adventurous and suggested new ways of living through spaces that had multiple uses and were overlapping – which is a hallmark of a lot of Wright's work anyway, but really was modernized in the Usonian houses," Herman said.

With the Usonian style, the "organic sensibility" of a structure – its relationship to the landscape – was key. The furnishings and any ornamentation were integral to the architecture, often with built-in pieces, such as couches, benches, bookshelves and dining tables. In the Bachman-Wilson House, the dining table wraps around an interior wall.



The Bachman-Wilson House, reassembled on the grounds of Crystal Bridges Museum of American Art, is the only Frank Lloyd Wright work in Arkansas. Photo by Russell Cothren

At the Avery Library, students filtered through Wright's wide variety of approaches to Usonian houses to develop a basis of comparison for visitors to Crystal Bridges. They wanted to show how the Bachman-Wilson House fit along a "continuum of thought" for Wright and his Usonian houses. "It's part of a critical mass of exploratory designs," Herman said of this house.

"The care and craft that went into the preparation of the drawings, which people don't see, are just exquisite. And you can also see that in Fay Jones' work," Herman said.

Usonian homes were typically single-story structures; the Bachman-Wilson House is one of the few homes from Wright's late period that is two stories. The footprint of the Bachman-Wilson House shrank to reduce the cost of construction. There are two bedrooms and a bathroom upstairs, with a balcony that overlooks the ground-level living space.

Designed on a 4-foot grid plan, the house features a large expanse of glass, lots of wood inside and out and concrete block – used in a way that is "downright comfortable, rather warm even," Herman said.

The defining ornament of this house is the pattern of perforated wood panels that covers the band of windows just below the ceiling line. These clerestory windows protect privacy while providing light. The pattern of the panels – 72 panels stacked three high – casts dramatic shadows into the space.

Andrew Schalk, who graduated in May, said the research of Wright's work reinforced his own ideals about architecture, such as economy of space, sustainability and affordability. He also was relieved to see how many iterations of a design this revered, prolific architect would create – as often happens in the students' design studios.

"The point of their research was to inhabit the design ethos of Wright and to present the material so it would be understandable



These drawers in the model show a three-dimensional plan of the home's interior and a single ornamental clerestory window panel, the design for which was inspired by sycamore seedpods. Photos by Don Shreve

PERSPECTIVE: COVER STORY—



Student Grant Gilliard made this model of the Welcome Pavilion. Photo by Michelle Parks

and desirable, even artful," Herman said. "We are a design school, after all."

Students drew, diagrammed and analyzed Wright's work. They also built what Herman calls a "Buick of a model," showing the site at Crystal Bridges where the Bachman-Wilson House has been reassembled, along with a viewing pavilion that other architecture students designed and built.

Students used digital fabrication technologies to create the pieces for the model. While the entire model was a group project, Grant Gilliard made the model of the pavilion, and Kyle Heflin made the model of the Bachman-Wilson House, including interior detailing and furnishings.

"The house itself is a work of art," Herman said.

Working with a limited space at the museum, the students integrated an exhibit into the model's walnut base with sliding panels and drawers containing details about the Bachman-Wilson House design and Wright's Usonian style that could engage and enlighten visitors of all ages.

"I think the model on its own helps you understand the building, but it doesn't help you understand what Wright was going for, and that's what the drawers are about," Schalk said.

The model, situated in the Crystal Bridges lobby next to the museum's Great Hall, serves as a prelude to experiencing the Welcome Pavilion and the Wright house.

The museum is anticipating 250,000 visitors to the Bachman-Wilson House in the first year alone, Herman said, and his students' work will provide those visitors with an interpretation of Wright. In addition to the interactive model, students also produced many drawings as part of the package they delivered to the museum.

Veined leaves and dragonfly wings

Months before the model was built, other students had already begun work on a pavilion to be perched just a few yards away from the site of the Bachman-Wilson House along a hillside

trail at Crystal Bridges. Nearly 30 students worked with Santiago Perez in three studios over the course of 2014 and into early 2015 to design and build the pavilion.

Perez, an assistant professor and then a 21st Century Endowed Chair in the Fay Jones School, sought to integrate design, fabrication and installation with this single project. "What I've tried to do in the DesignFab Lab is to break down the barriers between design technology and production, and to create a place where innovation can take place without barriers," Perez said.

This pavilion project allowed the students to be hands on throughout the design and development process. In a typical design studio, when students draw a line for a structure, it matches up perfectly with the connecting lines.

"Well, in the real world, wood shrinks and expands, and steel, when you weld it and heat it, it also distorts," Perez said.

They had to adjust their project to deal with changes to the site over the last year. "That whole accelerated process was only made possible through digital modeling," Perez said. "While the conceptual designs were being developed, we were also coming to terms with what actually could be fabricated in the lab by producing a mock-up."

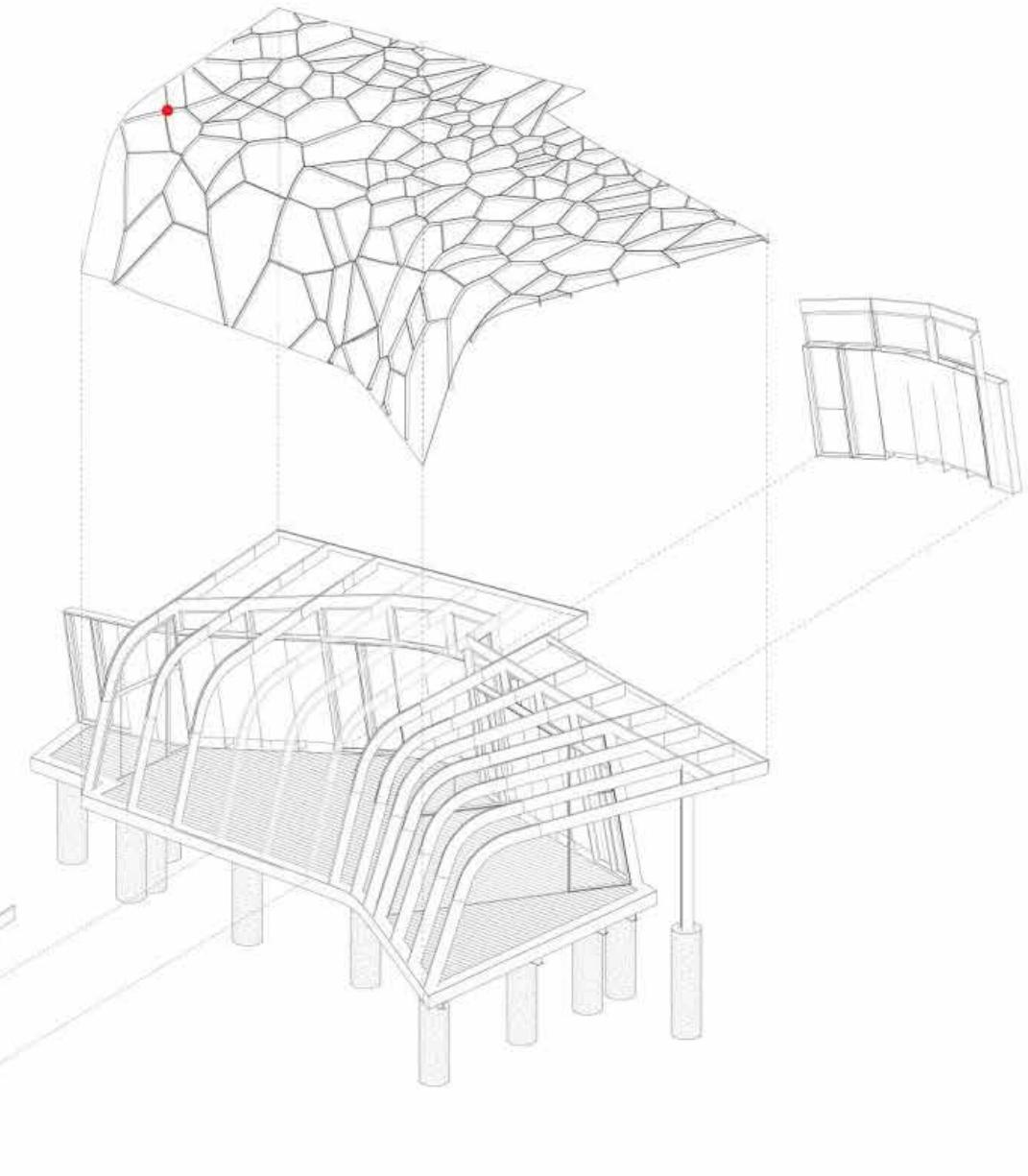
The pavilion is an open-air structure made from cedar frame and decking, polycarbonate panels, steel pieces and glass, with a covered portion of less than 400 square feet. One wall arches over the structure to become the roof and features a unique geometric design found in nature – similar to the details of veined leaves and dragonfly wings.

Called a Voronoi pattern, the geometric design creates a plane of polygons that also happens to be a strong pattern for the distribution of forces on a surface, Perez said. While architecture traditionally has looked to right angles for design structure – from columns to beams – this system references the efficient design of nature.

They used digital modeling software to create a Voronoi pattern, and projected it from a two-dimensional plane onto the three-dimensional surface of the pavilion that arches and curves.



A mock-up of one of the pavilion panels. Photo by Santiago Perez



An exploded axonometric view of the pavilion.



Construction of the pavilion on site at Crystal Bridges last winter. Photo by Santiago Perez



The pavilion nears completion in August. Photo by Beth Hall Photography; courtesy Crystal Bridges Museum of American Art, Bentonville, Arkansas



The Welcome Pavilion bridges the public setting of the museum with the domestic setting of the Bachman-Wilson House. Photo by Tim Hursley

In the five-week summer studio, some of the fifth-year students from the spring studio returned to work with a younger group of students. The students had to figure out how to take idealized patterns and designs and make them work with real materials as well as they worked on paper.

The older students developed some of the more standardized framing methods, while the younger students took on the more experimental and more challenging geometric aspects of the roof/wall patterning.

The pattern continued to evolve as students worked with the steel material. "The ideal pattern broke down, and the new pattern had artifacts and geometric lines that were discontinuous," Perez said.

"We used the digital modeling to derive the angles, but then the limits of the machine that we had in the shop basically required that the students calibrate by hand the angle on the machine," he said.

That summer studio, with its six-day work schedule, left Molly Evans physically exhausted but mentally satisfied. Now in her fourth year, she learned to write the code to direct the computer-controlled plasma cutter on how to cut the steel. She enjoyed the intimacy of working directly with the materials that came from learning to cut and weld steel and helping to build wood joists for the pavilion deck.

The experience influenced her design approach by teaching her the importance of conveying information through drawings.

"Learning how to detail and being able to see the process of the 1:1 scale has changed the way that I view design as a whole," Evans said. "The process is just as important as the product."

Students in the fall 2014 semester studio picked up the project where the summer class left off. They worked to solve the issue of "drift" – the difference between the design and the

realities of construction. They recalibrated the project, which required remaking some of the thin-gauge steel panels that make up the curved wall. They also produced the steel components that connect the polycarbonate roof panels to the framing, and they generated all the building permit documents.

"They were the ones that finally absorbed this drift between the ideal and the real. And that was fascinating to watch," Perez said.

As Kirsten Henson, then a fifth-year student, worked in the fall studio, she learned how to weld and to use saws and benders.

"I think it was the most eye-opening experience as far as architecture because it taught you how things are really put together," she said. "You can draw anything on paper, but that doesn't mean it's going to work."

Today's architecture graduates have to navigate between design as a conceptual process and design as a technical process, Perez said.

"I see these studios as a bridge between academia and the professional life of the alumni, and giving them a chance to determine to what extent they want to encounter material in their careers," he said.

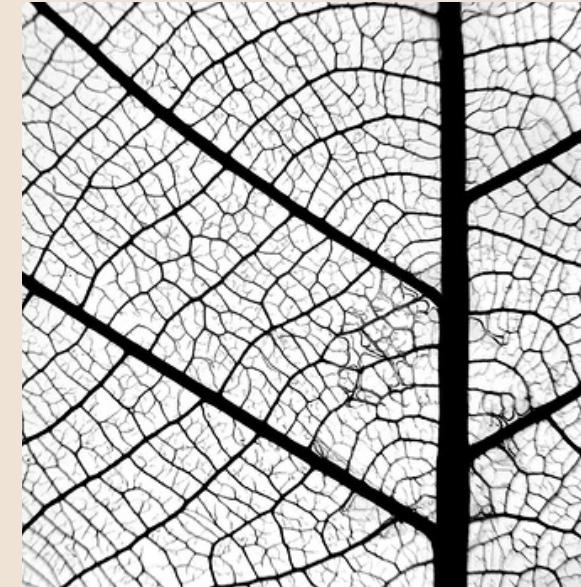
In their studio, Henson and her classmates finished the pavilion to about 90 percent complete at the site. A professional contractor, 3DG Inc. in Rogers, was hired to complete the work.

Perez is thrilled by the physical legacy this project leaves for these students.

"For those alumni that come back to Fayetteville to visit, they'll be able to go to that completed structure and walk through it with their family and friends, and explain how that was part of their design education," he said.



Museum visitors take in the interpretive materials inside the Welcome Pavilion in October.
Photo by Tim Hursley



The pavilion design was inspired by patterns found in nature, such as the veins of this leaf. Photo by Mark Boucher

Connections & Intersections: Fay Jones & Frank Lloyd Wright

The lives of Fay Jones, an Arkansas native and award-winning architect, and his mentor Frank Lloyd Wright intersected for the first time in 1949, when Jones almost literally bumped into Wright at the American Institute of Architects' convention. Wright was there to receive the AIA's Gold Medal, the highest award in American architecture, given in recognition of a significant body of work of lasting influence on the theory and practice of architecture.

Jones and Wright remained in touch throughout the next 10 years, until Wright's death in 1959. Jones, with family in tow, spent a summer as an architecture apprentice at Taliesin, Wright's institute and design studio near Spring Green, Wisconsin. Then, in 1958, Jones convinced Wright to travel to Northwest Arkansas and speak at the University of Arkansas, where Jones taught architecture courses. Jones had been a member of the university's first graduating class of architecture students.

In 1966, the university appointed Jones as the first chair of the Department of Architecture. The School of Architecture was established in 1974, with Jones serving as its first dean. In 1990, Jones received the AIA Gold Medal – the only one of Wright's disciples to receive this coveted award. Jones died in 2004, and the school was renamed in his honor in 2009.

Today, their work and influences still intersect. In 2014, Crystal Bridges Museum of American Art in Bentonville acquired one of Wright's Usonian-designed homes, the Bachman-Wilson House, which was threatened by regular flooding of the Millstone River in Millstone, New Jersey. Now reassembled on the grounds of the museum, it is the only building in Arkansas designed by Wright.

An innovative digital exhibit titled "Fay Jones and Frank Lloyd Wright: Organic Architecture Comes to Arkansas" explores these two notable architects. Crystal Bridges' Library and Archives and University Libraries' Special Collections collaborated on the online exhibit. Gregory Herman, associate professor of architecture,

contributed an essay and advised on the project, and the David and Barbara Pryor Center for Arkansas Oral and Visual History provided an interview with Fay Jones' late wife, Gus. The digital exhibit consists of nearly 150 photographs of the two architects' work, families and colleagues; correspondence; lectures; musings and writings; and other media.

"Despite all of the current shortcomings with online exhibitions, one cannot argue against the incredible value such sources add for scholars and researchers, and the University of Arkansas and Crystal Bridges Museum should be praised for their bold decision to advance this discourse," wrote Evan Rawn on *ArchDaily*, one of the world's leading architectural websites.

The exhibit can be viewed at digitalcollections.uark.edu/cdm/landingpage/collection/joneswright. — Text Kalli Vimr



Frank Lloyd Wright (left) speaks with Fay Jones (center), Fine Arts Librarian Fay Johnson (front right) and students in 1958 in the architecture studio of the Fine Arts Center, designed by Edward Durell Stone. Image courtesy of the Fay Jones Collection, Arkansas Architectural Archives, Special Collections, University of Arkansas Libraries.



Fellowship Honors School's Founder

Text **Mary Purvis**
Photography **Karen E. Segrave**



More than 100 alumni and friends of the Fay Jones School came together on Feb. 20 with a common purpose: to honor and remember the late John G. Williams, the founder of the school.

In the spirit of renewal, Dean Peter MacKeith, as well as Chancellor G. David and Jane Gearhart, welcomed numerous Fellows and their guests from across the country to the William J. Clinton Presidential Center in Little Rock to help celebrate and advance the John G. Williams Fellows tradition.

MacKeith had appointed a planning committee, consisting of current John G. Williams Fellows, to lead the organizational activities. Members included Steve Kinzler, Terry Rasco and John Allison, as well as Associate Dean Ethel Goodstein-Murphree and Professor Marlon Blackwell. Honorary committee members included Ernie Jacks, Gordon Wittenberg and Maurice Jennings, all members of the Fellowship.

In order to help advance and grow the Fellowship, each current member was asked to invite, as his or her guest, someone they would like to see become part of the John G. Williams Fellows tradition. The only prerequisite for joining this distinguished group was a love of design, architecture, the school and, most of all, Williams.

The evening began with a self-guided tour of the presidential library followed by a reception, dinner and recognition program in the Great Hall. Sue Hein, Williams' daughter, presented each candidate for Fellowship with a bronze John G. Williams medal. To encourage additional support of the Fellowship, Chancellor Gearhart, who has since retired, announced during his remarks that he would match each new John G. Williams Fellowship commitment made by the end of fiscal year 2015 (June 30).

The evening concluded with an impromptu sharing of memories and stories by Fellows, former colleagues and Williams' former students. Both the former chancellor and his wife also became Fellows that evening. In response to the chancellor's challenge, the school conducted a campaign that included a March appeal to members of the Fellowship and

a June letter to alumni and friends. As of November 2015, 21 new Fellows had joined the Fellowship, and more than \$53,000 had been raised for the endowment.

Williams, a native of Van Buren, was hired by the University of Arkansas to teach architectural drawing and design in the College of Engineering in 1946. Largely due to Williams' dedicated and cheerful persistence, a four-year architecture program was created in the College of Arts and Sciences in 1948. Williams served as the Department of Architecture Chair for the next 18 years. The highly successful department became the School of Architecture in 1974.

The John G. Williams Visiting Professor Endowment, established by the Fellows in 1992, has brought a succession of nationally recognized architects to the school, including the most recent John G. Williams Endowed Visiting Professors, Tod Williams and Billie Tsien (both FAIA) in spring 2015.

For anyone interested in becoming a Fellow or who would like to give the gift of Fellowship to someone else, the cost to join is a one-time gift of \$1,000, which may be paid out over a year from the time of the commitment. Such contributions help further

solidify the reputation of the Fay Jones School as one of the leading architecture and design schools in the country while also renewing and expanding the John G. Williams Fellows Endowment. Each new Fellow receives a John G. Williams medal.

The next John G. Williams Fellowship gala will be held Feb. 19, 2016, in Northwest Arkansas. Invitations and additional information were sent out in November. Please contact Mary Purvis at mpurvis@uark.edu or 479-575-7384 for more information or to make a Fellowship gift.



Above Alumni David Swearingen (B.Arch. '72) and Jerry Brackett, Terry Rasco, Greg Roberts and John Allison (all B.Arch. '71).

Opposite, clockwise from top left Bob Laser (B.Arch. '50); Wali Caradine, Jr. (B.Arch. '74) and his wife, Dr. Delbra Caradine; Sue Hein (Williams' daughter), Jennifer Brown and Jane and former Chancellor G. David Gearhart; and Kevin McClurkan (B.Arch. '84), Mark Weaver (B.Arch. '82), David Porter (B.Arch. '82) and David McKee (B.Arch. '77).



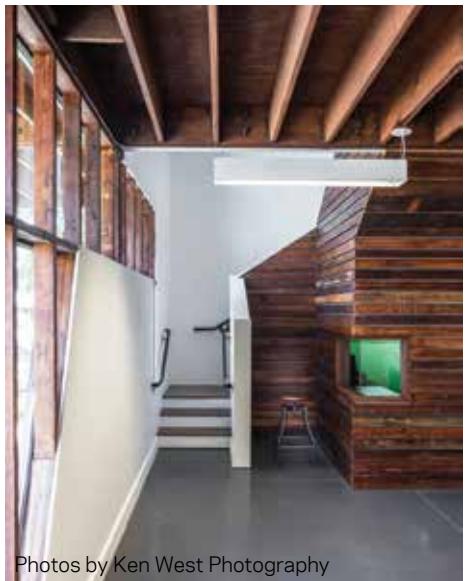
2015 Fay Jones Alumni Design Awards

Text **Julia Trupp**

Image **Ken West Photography**

Jason Jackson (B.Arch. '06), with brg3s architects, received an Honor Award for Preservation, the highest award in this year's Fay Jones Alumni Design Awards. His project is the Memphis Slim Collaboratory, in Memphis, Tennessee. This north elevation image shows the transition from the metal cladding on the new recording studio to the cedar rain screen that wraps around the two-story collaborative space. Designs for residential, educational, commercial, medical, retail, entertainment, historic and public urban spaces were among 32 vying for recognition in this year's competition.

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Photos by Ken West Photography



Photos by Joe Wittkop Photography



Photos by John Chiasson

Jason Jackson (B.Arch. '06)
Project Title:
Memphis Slim Collaboratory Honor Award for Preservation

For this project, the historic Memphis, Tennessee, home of Memphis Slim, the famed blues musician, was reconstructed into a music "collaboratory" where artists can work together. The structure's two-story front portion was rebuilt to the exact dimensions and form of the original house, and it is wrapped in a cedar plank rain screen reminiscent of the original clapboard siding. The single-story, new addition, clad with corrugated metal, holds recording studio spaces.

Jury members called the project "an innovative take on preservation, juxtaposing new and old forms" and "a project with intriguing designs of multiple disciplines." They noted that a "provocative and innovative approach to preservation makes this project shine."

Jackson is with brg3s architects in Memphis.

David McKee (BA '76 and B.Arch. '82) and **Matt Hoffman** (B.Arch. '10)
Project Title:
315 Mountain Merit Award for Interior Design

The 315 Mountain project transformed a Fayetteville structure, built in 1955 as a tire store and later serving as a restaurant, into a mixed-use facility that includes office, exhibition and residential spaces. The design combined mid-century modern and industrial elements – both existent in the original – with a more contemporary aesthetic. The original brickwork was preserved, and sloped glass, another signature detail, was highlighted in a corner bay window.

The jury called this project "a refined interior solution that shows a creative freedom in contrast to a more restrictive exterior."

McKee is with David W. McKee Architect PLLC in Fayetteville. Hoffman was formerly with the firm.

Michael Gavin Duke (BLA '87)
Project Title:
Crater Hill Merit Award for Landscape Architecture

The Crater Hill project in Nashville, Tennessee, involved a landscape master plan for re-imaging an existing house and a 17-acre site into a modern dwelling and complementary modern landscape. Collaborating with the architect, design work included the front gate entry sequence, drives, arrival court, house entry steps, the master terrace courtyard, the pool/spa family courtyard, the rear yard and the service court. Materials used were primarily limestone, concrete and glass rails.

The jury said that Duke designed a "luscious landscaping strategy" that changed a once "very conventional home." That strategy "creates a sense of grace, serenity, order and most importantly – beauty," the jury noted.

Duke is with Page Duke Landscape Architects in Nashville, Tennessee.



Photos by Tim Hursley



Photos by Andrew Pogue



Photos by Tim Hursley

Sarah Bennings (B.Arch. '04); **Ross McCain** (B.Arch. '77); **Reese Rowland** (B.Arch. '90); and **Joe Stanley** (B.Arch. '69)
Project Title:

Residence Life and Student Center Merit Award for Architecture

Chris Baribeau (B.Arch. '03); **Graham Patterson** (B.Arch. '11); **Suzana Annable** (B.Arch. '12); and **Josh Siebert** (B.Arch. '02)
Project Title:
560 Vinson Merit Award for Architecture

The Fayetteville project 560 Vinson is an expansion of a modest ranch-style home atop Mount Sequoyah, inspired by the purposeful patina of materials over time. A warm palette of weathering steel and cedar rain screen provides a striking form on the site in juxtaposition to the residential context of the established neighborhood.

The jury said that the team combined "quiet materials and strong form" in this renovation for a design that "avoids cliché" and is "powerful in its subtlety." The jury noted that "the newly open interior space, and its connection to the outdoors, is inviting and well aligned with the contemporary needs of its occupants."

Baribeau, Patterson, Annable and Siebert are with Modus Studio in Fayetteville.

Jim Henry (B.Arch. '99)
Project Title:
Galveston Fire House No. 4 Merit Award for Architecture

Galveston Fire House No. 4 in Galveston, Texas, replaced the previous fire house that was destroyed by Hurricane Ike in 2008. Designed for resiliency, the 14,000-square-foot fire and beach house features an elevated command and living quarters combined with observational decks positioned above a sacrificial utility base. The overall strategy allows for reuse of the facility with minimal rebuild or demolition in the event of another disaster.

The jury called the design "an elegant solution to a simple program" and one that "responds to extreme site constraints in a clear and comprehensive" manner. They also noted that "the functions of the fire house are expressed with clarity, intention and exuberance."

Henry is with HDR in Dallas, Texas.

The Residence Life and Student Center is located at the Arkansas School for Mathematics, Sciences and the Arts in Hot Springs, the state's only residential high school. The project was built on a plateau 26 feet above existing buildings and 50 feet above roads. It includes a pavilion, campus library, three-story atrium and circulation tower that visually and physically intertwine, creating a community-centered campus core.

Jury members called the work "an impressive design for an important program on a challenging site" and said the pavilion "uses transparency to form a light-filled heart for student living."

Bennings, McCain, Rowland and Stanley are with Polk Stanley Wilcox Architects in Little Rock.



AIA Names Top Young Architects

James Meyer and Jim Henry were among 14 design professionals honored across the country.

Text **Julia Trupp**

James Meyer was in Boy Scouts, around 12 years old, when he experienced his first real exposure to architecture. He grew up in a single-family home, and because his mother traveled so often for business, he was left with his grandparents, the outdoors and his imagination.

"One of the dads had to come up with an activity for our camp, and he was an engineer and brought over a ton of grid paper for us to draw house plans," said Meyer. "That evening, we had dinner with my mom's friends, and one of them wanted me to draw them a house like I had earlier. So I made a house with a zoo in it. I had one with a track. There were so many possibilities."

Meyer, now a project architect at WER Architects in Little Rock, and Jim Henry, director of design in the South region and associate vice president at HDR in Dallas, Texas, were two of the 14 recipients of the 2015 American Institute of Architects' Young Architects Awards. These awards honor their leadership and contributions to the profession.

When Meyer entered high school, he recalls becoming inspired by cities outside of his hometown of Little Rock. His mother would come home from her trips abroad with pictures and stories, fueling his creativity and wanderlust.

"I didn't know it at the time, but those moments exposed me to a lot of architecture," he said. "Maybe the most formative for me was when I was a sophomore in high school, and I got to go with her to Sydney, Australia, for a couple weeks. Just getting out of Little Rock and getting to a really metropolitan place – there are so many great buildings and public spaces."

He attended the Architecture Discovery design camp at Washington University in St. Louis, staying on campus for two weeks while working on an intensive project. Later, as a University of Arkansas student, he recalls sleeping in his car outside the UA Community Design Center, as director Steve Luoni rapped on the window with urgency so he could start a presentation.



Southern Gourmasian, a Little Rock restaurant that started as a food truck, serves southern ingredients with an Asian twist. James Meyer worked on this space design, which was created under a tight budget by using found, recycled and salvaged materials. Photo by Greg Henderson.

"Studio nights were long, and that particular night I had overslept. It was one o'clock in the afternoon, and I was the first to present – and I had woken up five minutes before. It went well," Meyer said.

In his final years of school, Meyer spent much time working as an intern at the center before becoming a full-time project designer after graduation in 2006. After, he was awarded a fellowship through the Skidmore, Owings & Merrill Foundation and was able to travel to Europe to pursue his career in architecture for four months. And, his life expanded from there.

"I went to Europe, got engaged, moved to Little Rock to get married, started at WER and have been here ever since," he said.

About four years ago, Meyer got involved with AIA and StudioMain, a design collective founded in 2011 that seeks to establish and promote collaboration between the design field and general public.

With various awards, recognition and leadership roles in architecture organizations, Meyer has made sure to get as involved as he can. He said that he hasn't broken the rubber band yet, "but it's pretty stretched."

The AIA Young Architects recognition reassures Meyer that he is doing the right thing. "It tells me I'm moving in the right path. It's not just about creating new buildings and new spaces. It's not just design; it's service. If we can improve an environment, we can improve everyday lives," Meyer said.



Meyer also worked on the Windgate Art and Design building for the University of Arkansas at Fort Smith, which opened this fall. It features an exhibition gallery and student gallery spaces, art studios, computer labs, a wood shop, lecture hall, critique spaces and a photography studio. Photo by Aaron Kimberlin.

His fellow award recipient, Jim Henry, also came to the University of Arkansas with an interest in architecture but a spot on the football team. He declared his major in architecture early on, but he had to make sure he could get into the program while playing football.

"I was okay doing a business degree or something if I continued to play football and later get my master's (in architecture)," Henry said. "I didn't really know anything about the U of A because I came in as a preferred walk-on after being recruited. When a scholarship didn't come through as a sophomore, I decided my education was more important than playing football."

Even though Henry decided to leave the team, the football connection still sneaks into his architecture career. Doing work in Arkansas, Henry said that when clients find out he was once a Razorback football player, they work with him more easily and it makes for funny stories.

Henry moved around to various cities in Texas and New Jersey with his family as a child. Growing up in San Antonio, Texas, he was influenced passively by the stonework and materials found in city structures. As a child, he indulged in various art forms, such as painting, pottery and drawing.

When he moved to New Jersey, the communities were much smaller and denser, which he appreciated but did not understand the reason. In a high school drafting class, he asked his teacher what architecture and design looked like as a profession because, in addition to math, he also enjoyed seeing his doodles and drawings come to life.

Along with his interest in art, Henry was involved with his church and sports teams in school. He held many leadership roles growing up, and, because of his extracurricular activities, he learned about the importance of a team. He's already taken many prerequisites as a college freshman, so he jumped right into studio work his sophomore year after leaving the football team.

The idea of going from a team to being anonymous was daunting. He joined a fraternity, and soon became more engrained in the architecture program.

"Friendships got stronger. Studios are long hours, and you start to bond – a lot of my memories are of late night studios, staying up all night working with a small group of people, figuring out who was going to pick up pizza and trying to stretch money," Henry said.



Jim Henry serves as design director for the new home for the Wilford Hall Ambulatory Surgical Center at Lackland Air Force Base in San Antonio. The 680,000-square-foot, \$481 million "Super Clinic" focuses on outpatient care, and functionally operates as a hospital without beds. It's the largest center of its kind in the Department of Defense, serving more than 55,000 patients. Rendering by HDR.



Henry was co-design lead for the new Parkland Hospital is a \$1.27 billion healthcare facility replacing the existing Parkland Memorial Hospital built in 1954 in Dallas, Texas. The HDR and Corgan team led the design for a master plan of a new 64-acre healthcare campus, as well as for the 862-bed full-service acute care replacement hospital. This project won 2015 Honor Awards from AIA Dallas and Texas Society of Architects/AIA. Photo by Farshid Assassi.

He took a summer studio in Mexico with one of his college mentors, professor Marlon Blackwell, and also worked in the Community Design Center. His professors were important to him, and their voices were very relevant in his head as he started to shape his life into his architecture career after graduating in 1999. As he progressed, he developed a voice of his own.

"It's interesting, your gift in this career falls in a lot of different areas. A lot of what I do is leadership and being able to communicate with people and problem solve. I don't think I'm the most naturally talented at what I do, but I work really hard. And I think that through that hard work and dedication and extra effort, you can make a big difference," Henry said.

And that hard work led him to receive a AIA Young Architects Award. "It's a pretty big deal to be nominated by the Dallas chapter, and to go up with others in the country to represent the class of 2015 just says a lot to me about what I have been able to achieve in my career," he said.

Henry has been purposeful in being available to lead and be involved. He has accepted various leadership positions, and, based on that experience, he developed a voice that was able to communicate a lot of integrity, he said.

He has been chair of several committees, organized design award shows, served as a guest lecturer and critic at various conferences and universities, and has held the communications director position on the AIA Dallas board of directors – which gave him exposure to the Young Architects Award. Outside of that, he volunteers at his church's children's ministry.

"I feel fortunate to do what I do every day and achieve these milestones already. Knowing that I want to have fun and wanting the people I work with to have fun while we are listening to them is extraordinary," Henry said. "Figuring out the next chapter will be interesting to me."

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'70s

Mary Lee Fairhead Shipp (BID '76) has had a successful, multifaceted career in design, construction management, project management and sales for more than 30 years. After retiring this year from DIRT Environmental Solutions, she is working at Emmanuel Episcopal Church in Webster Groves, Missouri. In 2012, she established the Fairhead-Shipp Family Design Education and Experience Scholarship, available to interior design students in the Fay Jones School.

Patrick Hoy

(B.Arch. '78) is a founding principal of Hoy + Stark Architects in Tallahassee, Florida. After working in other firms for more than 25 years, he created his own with partner James Stark in 2006. In the past nine years, he has hired three intern architects and has worked on projects that include retail, education and



Hoy + Stark Architects studio



Market Plaza development

religion. One recent project is Market Plaza, a new multi-use development with 54,000 square feet of commercial office and retail space, which includes the firm's office. The open studio space for Hoy + Stark Architects was designed to reflect the core values of the firm: the complete inclusion of all employees in all aspects of a project. The office is surrounded by glass on three sides, allowing for outside views and resulting in reduced utility costs. To complete the project as designed, the firm performed much of the construction work. Hoy helped to construct the birch plywood walls, built-in desks, conference room table, cabinets and work counters, and the carpet tiles were laid by hand. This resulted in significant savings and made the project budget stretch much farther. The completed project was delivered for \$39 per square foot, considerably less than the average \$65 per square foot for commercial construction. The firm received an Honorable Mention for this project in the 2012 Fay Jones Alumni Design Awards competition.

'80s

Mark Steven Fowler (B.Arch. '82) is owner and architect at Mark Steven Fowler Architects in Harrison. The firm does mostly church and commercial work in Northwest Arkansas. One recent project was the addition of a 16,000-square-foot water park, including dressing

and shower facilities, for the Harrison City Pool. He also worked with Crossroads Community Church on a 24,000-square-foot sanctuary complete with a balcony.

Scott V. Emmelkamp (BLA '87) is principal at Planning Design Studio in St. Louis, Missouri. He is serving as president of the St. Louis Chapter of the American Society of Landscape Architects through the end of 2015. He presented "Healthy Greenways = Happy Communities" as an education session speaker at the Missouri Parks and Recreation Association Conference in Springfield, Missouri, in February.



Hillary Rodham Clinton Children's Library and Learning Center. Photo by Tim Hursley

and Learning Center, also in Little Rock. This "community embedded, supportive learning center" offers not only books, but also a performance space, teaching kitchen, greenhouse, vegetable garden and an arboretum. This project, part of the Central Arkansas Library System, received library architecture's highest honor in 2015, an Honor Award from the AIA/American Library Association, as well as a 2014 American Architecture Awards from the Chicago Athenaeum: Museum of Architecture and Design and the European Centre for Architecture Art Design and Urban Studies. It also won a Merit Award in the 2014 Fay Jones Alumni Design Awards competition, sponsored by the Fay Jones School. The design team also included alumni **Dustin Davis** (B.Arch. '00), **Mandy Breckenridge** (B.Arch. '04) and **Joe Stanley** (B.Arch. '69). The project received LEED Gold certification and was featured in "Southern Comfort: 8 Great Examples of Architecture in Arkansas," a blog post from *Architizer* in June. Rowland also was part of the design team for the Residence Life and Student Center at the Arkansas School for Mathematics, Sciences and the Arts in Hot Springs. Others included alumni **Sarah Bennington** (B.Arch. '04), **Ross McCain** (B.Arch. '77) and **Joe Stanley**. The project won a Merit Award for Architecture in the 2015 Fay Jones Alumni Design Awards competition (see p. 50). Rowland was featured in the January/February 2015 issue of *Green Building & Design*, a national publication on sustainability and architecture.

He was a speaker for TEDx MarkhamSt, an independently organized TED event, held in Little Rock in July. The readers of *Arkansas Business* selected Polk Stanley Wilcox Architects as the Best Architectural Firm for 2014. The firm was ranked 31st in the Design category of the 2015 Architect 50 listings in *Architect* magazine, the national

publication of the AIA.

Randy Zwicker

(B.Arch. '91) is a senior designer and senior associate at Hornberger + Worstell in San Francisco. The firm focuses on master planning and the design of destination resorts, urban business and conference hotels, recreation and wellness facilities, academic and residential communities and mixed-use complexes, as well as the rehabilitation and modernization of historic structures.

Zwicker worked on the 1.3 million-square-foot Genting Grand Secret Garden Resort Hotel in Chongli, Hebei, China, which includes a 265-room ski-in/ski-out hotel, 50 condominiums, five restaurants of various authentic cuisines, a sports bar, wine cellar, spa and wellness center, fitness facilities, children's facilities and a retail shopping center. The project won the 2014 Best Mountain Resort Award at the fourth CHA China Hotel Awards, sponsored by *LifeStyle* magazine. Zwicker also worked on the 32,000-square-foot TPC Stonebrae Golf Clubhouse in Hayward, California. The clubhouse includes a restaurant and bar, banquet room, pro shop, fitness and recreation facilities and storage, as well as an outdoor events lawn. He also worked on the 370,000-square-foot Westin Riverfront Resort and Spa, which opened in 2008 in Beaver Creek, Colorado. The resort has 230 guest residences, restaurant and bar, spa, athletic club, sports medicine clinic, children's facilities, 25-yard pool and riverside hot tubs, retail area, and a ski-in/ski-out lift. The project was the first LEED Silver resort hotel in Colorado and has won numerous awards, including the *Conde Nast Readers' Choice Awards* No. 1 Best Mountain Resort from 2010-2013. Zwicker is a board member for the women's knitwear company Callina, a high fashion design company that makes quality products with an organic, sustainable ethos. He also provides all of the professional photography for the products.

Harvey F. "Bunny" Brown IV (B.Arch. '93) has been elected as president of Jackson Brown Palculict, a design firm based in Little Rock. Brown has been with the firm since 1993 and became principal in 2003. He directs the



Genting Grand Secret Garden Resort Hotel in Chongli, Hebei, China. Photo by Randy Zwicker



Westin Riverfront Resort and Spa. Photo by Starwood Corporation



Bryant High School. Photo by Tim Sitler



Arkansas Union South Terrace. Photos by Janet Warlick



Elkins High School (showing moveable wall).

efforts of the project team, including project planning, scheduling, budgeting, design, client relations and quality assurance. In 2014, he became the first Arkansas architect to be named an "Eco Hero" by the *Arkansas Green Guide*, published by Arkansas Business Publishing Group. He has led design teams for seven LEED facilities,

including Bethel Middle School in Bryant — the first LEED school in Arkansas, built in 2006. Other projects include Hurricane Creek Elementary (LEED Silver), Bentonville Central Fire Station (Gold Career from *Fire Chief* magazine 2008 Station Style Design Awards), Arkansas River Resource Center (LEED silver), Little Rock Fire Station No. 23 (first LEED fire station in Arkansas), Bryant High School (LEED Silver) and Pulaski Technical College's Fine & Performing Arts/Humanities Center (pursuing LEED certification). He is a member of the Dean's Circle for the Fay Jones School.

Gail Hiett Shepherd

(B.Arch. '94), principal at Hight-Jackson Associates in Rogers, is in charge of studio operations, including organizing in-house design charrettes and ensuring that the studio remains efficient while maintaining the focus on creativity and quality. She worked on the new Elkins High School in Elkins, which started with a series of community design meetings in 2009.

The 68,200-square-foot school has 28 classrooms, with a layout designed for future expansion to the west, as well as an Internet cafe and an outdoor dining patio. A moveable

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wall between the auditorium and the commons area opens up, allowing for the seating capacity of auditorium events to more than double. The building is designed so that the classroom corridors can be locked down for after-hours functions, while still allowing use of the media center, auditorium and commons areas. Completed in fall 2013, this project won the Transformational Award from the Fayetteville Chamber of Commerce and the Construction and Developers Committee. Shepherd also worked on the 88,700-square-foot auditorium and gymnasium addition to Harrison High School, which is in construction development phase. She also worked on a 4,000-square-foot remodel of the Arkansas Union South Terrace on the University of Arkansas campus. The project design focused on filtering noise, wind and exhaust fumes from the bus traffic below. A “living screen” with native plantings acts as a filter to protect students and others from the elements. The space includes a fireplace, covered seating area, computer recharging stations and lighting that extends the hours of operation. Sustainable elements include the use of ipe wood, LED lighting, and stools and chairs created from recycled milk jugs. The project was awarded the Excellence in Innovations in Sustainability from the Association of College Unions International. Shepherd, LEED BD+C, is a member of the National Council of Architectural Registration Boards, Council of Educational Facility Planners International, The American Institute of Architects, as well as the Northwest Arkansas and Arkansas AIA chapters. She serves on the Fayetteville Chamber of Commerce LINK Committee and Construction and Developers Committee, is a 2012 graduate of Leadership Fayetteville, and is a 2015 participant in the Soderquist Center Milestone Leadership Intensive Retreat.

Erik S. Sutton (B.Arch. '95) is managing partner of Advanced Architectural Products, a manufacturers' representative firm in Fayetteville. Working with his business partner, **Tim Cooper** (B.Arch. '95), the firm represents EFCO, a Pella Company; Vetrotech, a fire-rated glass maker; Industrial Louvers; and Suntuitive, which produces dynamic windows.

Steven Jones (B.Arch. '96) is principal at Steven Jones Architect in Fayetteville. It is a full-service firm focused on enhancing the quality of life and community through architecture and graphic design with projects in Northwest Arkansas and Guadalajara, Jalisco. In 2013,



The Hatchery, Springdale (southwest view)



The Hatchery, Springdale (northeast view)

Jones completed a Master of Science in Advanced Architectural Design (MSAAD) from Washington University in St. Louis, where Peter MacKeith, now dean of the Fay Jones School, was one of his professors. His firm designed The Hatchery in Springdale, which combined a 3,200-square-foot existing structure with 3,000 square feet of new construction in an effort to create a community catalyst to revitalize the neighborhood around it using sustainable design principles. Built in 1954, The Hatchery was a “cross dock” building used as a produce distribution facility and a chicken hatchery. The new project retained the heavy timber structure and revamped the space to house an event space, offices and artist studios. Living spaces, a wood shop and additional studios are planned for the new space. The exterior landscaping and garden space helps to create a new focal point for the community through art and history. Jones also worked with Team Springdale to organize a Taco Tour of the taquerias in Springdale. The goal is to create community in Springdale by encouraging people to try the city's diverse cultural and culinary offerings. The launch of the Taco Tour was in May, coupled with the opening of the Razorback Greenway, a 36-mile shared-use trail that stretches from Fayetteville to Bella Vista.



The Hub, Bentonville. Photos by Thomas B. Merritt



Studio 124.

Philadelphia, Pennsylvania. Returning to Arkansas in 2004, Merritt worked for Miller Boskus Lack Architects and was recognized as “Architect as Artist” at the AIA Arkansas convention that year. In 2006, Merritt worked as the Special Projects Coordinator for the University of Arkansas, implementing Razorback Transit and organizing initiatives such as the Transit Map; Razorbikes, a free bike use program; and Go Loco, a ride share initiative. He was president and lead designer of a graphic design firm he started in 2008. In 2009, he moved to Bentonville and helped remodel a 1920s Victorian-style bungalow. In 2011, he completed his licensing exam and began practicing as a

licensed architect. That year, he also launched Studio 124, a gallery where he created and hosted art-related events, and self-published a book of poems, *Some Words*, through Lulu Publishing. At Studio 124, he hosted more than 24 art shows, collaborated with Downtown Bentonville Inc. and local businesses on curating art installations, community initiatives and the 2012 ARTSFEST, First Fridays and farmers market. He also helped launch a women's fashion line, N.A. Martin, in the form of a pop-up store. Merritt recently worked on The Hub, a former industrial complex in Bentonville that now houses 8,000 square feet of tenant space on 1.5 acres. The \$1.2 million adaptive reuse project is in the recently zoned arts district. It houses the Pedaler's Pub, a brick oven pizza restaurant; The Bike Rack Brewery; the first beer brewing facility in Bentonville; and the offices for non-profit organizations Bike Bentonville and Downtown Bentonville Inc. Site improvements included parking, landscaping and drainage control, outdoor patios, a stage, bike parking and paths, as well as a community garden.

Josh Bergman (B.Arch. '99) is project architect/designer at Perkins Eastman in Chicago. The firm focuses on domestic and international senior living projects, and has expanded to include institutional and hospitality projects in the Chicago area. A current project is the 68,000-square-foot Laboratory for Astrophysics and Space Research for the University of Chicago. The project is a renovation with an addition to an existing laboratory building on the university campus to accommodate the new and expanded astrophysics program. Other projects include the 900,000-square-foot Greenland Qingpu Golden Autumn Senior Living Community in Shanghai, China, and the Liaoneng Senior Living Community, a 1.6 million-square-foot market rate and senior living community under construction in Shenyang, China. Both will include a range of retirement care residences and extensive amenities, such as dining, entertainment, cultural and fitness facilities, and outdoor spaces. Bergman also has an Etsy shop, BirdsEyePrints, and is writing a book on human behavior and relationships.

'00s

Dustin Davis (B.Arch. '00), a project architect with Polk Stanley Wilcox Architects in Little Rock, was named a LEED Fellow by the U.S. Green Building Council (USGBC) in 2014. Fellows are recognized for their exceptional contributions to



Hillary Rodham Clinton Children's Library and Learning Center. Photos by Tim Hursley



Hillary Rodham Clinton Children's Library and Learning Center (interior)

the green building community as well as for their significant achievements among LEED professionals. Davis was a founding member of the USGBC Arkansas Chapter and was among the first LEED APs in the state. He coordinates the sustainable building portions of projects for the firm. He has helped with the certification of several LEED certified buildings in Arkansas,

including the Heifer International Headquarters in Little Rock, which was awarded Arkansas' first LEED Platinum rating. It is also the only building in Arkansas to be named a Top 10 Green Building by the national AIA and its Committee on the Environment (COTE). He was the LEED coordinator for the Hillary Rodham Clinton Children's Library and Learning Center in Little Rock, which is LEED Gold certified and whose project team also included alumni **Reese Rowland** (B.Arch. '90), **Mandy Breckenridge** (B.Arch. '04) and **Joe Stanley** (B.Arch. '69). This project, part of the Central Arkansas Library System, won library architecture's highest honor in 2015, an Honor Award from the AIA/American Library Association. It also won a Merit Award in the 2014 Fay Jones Alumni Design Awards competition, hosted by the Fay Jones School. Davis also serves as a National Chair for the Center for Green Schools, helping to advise the center and coordinate efforts with the Green Schools Chairs in a six-state region, and serves on the 2015 Greenbuild Program Working Group. In 2015, he was named an “Eco Hero” by the *Arkansas Green Guide*, published by Arkansas Business Publishing Group.

Michael Spaeth (B.Arch. '00), in partnership with **Bevan Brawner** (B.Arch. '99) and **Clay McGill** (B.Arch. '01), incorporated BiLD Architects in Fayetteville in fall 2014. The three partners, all Arkansas-licensed professionals and members of the American Institute



BNSF Logistics U.S. Headquarters, Springdale.

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of Architects, have been involved in architecture design projects in the area for more than 10 years. **Sara McGill** (BID '06), an Arkansas-licensed interior designer, provides interior design consulting for BiLD. The firm provides architectural design and project management for K-12 public schools, commercial and residential buildings, retail spaces, new construction, additions and renovations and interior design. A current project is BNSF Logistics U.S. Headquarters in Springdale, which was expected to be completed in August 2015. This is a 30,300-square-foot, single-story, tilt-wall and steel-framed construction with exterior prefinished fiber cement panels, aluminum storefront fenestration and aluminum sunshades. The interior finishes include aluminum storefront, carpet, luxury vinyl tile and ceramic tile. Spaeth also is a 2009-2010 Leadership Benton County graduate.

Casey Hargrave

(B.Arch. '01) is owner of Casey A. Hargrave Architect, Inc. in Fort Smith and a consultant with Childers Architect. After an internship with John Harrison Jones in Memphis, Tennessee, Hargrave relocated to Fort Smith and took a position with Childers Architect, where he later became a consulting architect. In his work with Childers, he focuses on tribal architecture with an emphasis on healthcare and hospitality. He provides his clients with a hands-on approach and stays heavily involved in all phases of projects. In 2007, he worked with Choctaw Casinos for the design of a new gaming facility – his first casino. Six years later, he designed a 169,000-square-foot casino and hotel in Roland, Oklahoma, for Cherokee Nation Entertainment. The project included a casino with 850 games; poker room; three food and beverage venues; a convention space; a 120-room, nine-story hotel tower; a swimming pool; and a 450-car parking garage. The interior and exterior were cohesively designed based on the four elements – earth, water, fire and sun – which are significant to Cherokee culture. The first phase of this project opened this summer.

Deric Louton (B.Arch. '02), a project architect at Crafton Tull in Rogers, works with a team of architects to provide an excellent product for a variety of clients. A recent project was Happy Hollow Elementary School in



Cherokee Casino and Hotel Roland



Cherokee Casino and Hotel Roland, interior



Happy Hollow Elementary School. Photos by Don Shreve



Happy Hollow Elementary School (interior).

new replacement school was built on adjacent property and can serve 500 students at full capacity. The design takes inspiration from its namesake, Happy Hollow farm, which was established 100 years ago by William Lighton and was a model for sustainable, efficient agricultural practices at the time. Reflecting the character and values of the original farm, the new school building is organized around a large courtyard with its primary view southeast toward the Boston Mountains. The single-story structure sits on a sloped site, with seven floor elevations all connected by accessible ramps. Sustainability measures include controlled stormwater runoff, heat reflective roofing and paving, landscaping that requires no irrigation, water-conserving plumbing fixtures, and regionally produced and recycled building materials. The project has won the ACEC Award of Excellence and the Fayetteville Chamber of Commerce Phoenix Award. At home, Louton is working on a true tree house for his two daughters.

Jonathan Opitz (B.Arch. '02), a project architect at AMR Architects in Little Rock, received the 2014 Emerging Professional Award from AIA Arkansas. He has won several design competitions, such as the American Lung Association Kids Cottage Design Competition (first place and Crowd Favorite, 2007), the AIA Arkansas Convention Associate Design Competition (2006) and the Emerging Green Builders Natural Design Competition (2007). He serves as a board member for StudioMain, the Architecture and Design Network and AIA Arkansas. He nurtures his passion for architecture and his community with volunteer work among various organizations in central Arkansas. His current work focuses on education, mixed-use mid-rise, outpatient medical and multifamily developments.

Juliet (Bell) Richey (BLA '03) has served as the Washington County (Arkansas) Planning Director since

Fayetteville, a new 66,250-square-foot school to replace the former school building. The older building, constructed in the early 1970s, was not energy efficient and had foundation settlement issues and water infiltration problems. There was no capacity for growth at the previous site, and its location made circulation to and from the school challenging. The

challenging. The new replacement school was built on adjacent property and can serve 500 students at full capacity. The design takes inspiration from its namesake, Happy Hollow farm, which was established 100 years ago by William Lighton and was a model for sustainable, efficient agricultural practices at the time. Reflecting the character and values of the original farm, the new school building is organized around a large courtyard with its primary view southeast toward the Boston Mountains. The single-story structure sits on a sloped site, with seven floor elevations all connected by accessible ramps. Sustainability measures include controlled stormwater runoff, heat reflective roofing and paving, landscaping that requires no irrigation, water-conserving plumbing fixtures, and regionally produced and recycled building materials. The project has won the ACEC Award of Excellence and the Fayetteville Chamber of Commerce Phoenix Award. At home, Louton is working on a true tree house for his two daughters.

Juliet (Bell) Richey (BLA '03) has served as the Washington County (Arkansas) Planning Director since

2005. She manages the planning office and all staff, reviews current development and zoning projects in the unincorporated areas of the county, serves as the county's floodplain administrator, works with the regional planning agency to make headway on regional planning projects, and proposes updates to the county's development ordinances to better facilitate appropriate planning and development review for the county. She is a member of the national American Society of Landscape Architects, as well as its Arkansas chapter. She was a member of the Arkansas ASLA Executive Committee from 2007-2014 and served as member at large and secretary during that time. She is a member of the Northwest Arkansas Regional Planning Commission (appointed by County Judge Marilyn Edwards). Since 2010, she's served on the board of directors for the Beaver Watershed Alliance, a non-profit organization focused on water quality. She also has worked as an advisory member for the Blue Pathways Educational Series.

Jonathan Boelkins (B.Arch.

'04) returned to the Fay Jones School in fall 2015 to teach full time as an instructor. He recently completed a Master of Science in Advanced Architectural Design as a Danforth Scholar at Washington University in St. Louis, where he also served as a teaching assistant for graduate-level architecture and urban design studios. While studying in Barcelona with Washington University, Boelkins designed an urban plan and architectural intervention for Port Vell, the half-mile-long historic waterfront of the city, which has been cut off from the city by 14 lanes of traffic. By envisioning a new structure that serves as an urban terrace, the waterfront is reconnected to the city while providing views of the harbor, much-needed shade and new amenities such as a small nautical school. The board-formed concrete structure evokes Barcelona's rich history of shipbuilding, allowing varying amounts of light to create an episodic experience along the waterfront. Also while at Washington University, Boelkins submitted a design to the Chicago Lakefront Kiosk Design Competition associated with the Chicago Architecture Biennial, which seeks to provide a striking form that is capable of taking several unique stances on the landscape. With tectonics familiar to both the marinas of the Chicago lakefront and iconic pieces of modern furniture, the chiseled

form of the kiosk rotates to respond to the highly varied program, potential sites and transportation requirements. His design was featured in an exhibition at the Creative Exchange Lab in St. Louis, highlighting the role of models in the design process. He continues to volunteer with the AIA, serving on the AIA Arkansas Convention Committee and as a design juror for the Southern Arizona AIA Design Awards in 2014. He is currently designing a 2,500-square-foot residence near Lake Charlevoix in northern Michigan.

Mark Horne

(B.Arch. '04) is an architect with Allison Architects in Fayetteville. He mainly focuses on design, visualization, BIM coordination, and is facilitator and construction administrator for institutional and public architecture. He is also treasurer for Northwest Arkansas AIA, a mentor, and a visualization and 3D modeling specialist. He was construction



James Turrell's Skyspace. Photo by Dero Sanford



Intervention for Port Vell, Barcelona



Chicago Lakefront Kiosk Design Competition



Faulkner Performing Arts Center. Rendering by HGA

administrator for the Faulkner Performing Arts Center on the University of Arkansas campus, which opened in September. The 39,400-square-foot project transformed the former Field House building into a space for musical and other performances. He was project architect for the Black River Technical College Health and Science Complex in Pocahontas. This 39,200-square-foot facility includes laboratories and nurse training and simulation facilities. He was project manager for *The Way of Color*, a Skyspace, or site-specific art installation, designed by James Turrell at Crystal Bridges Museum of American Art in Bentonville. Horne has worked in more than 10 school districts and received an Honor Award from the Boston Society of Architects in the 2006 "In the Pursuit of Housing" competition. He also builds and maintains trails with the Ozark Highlands Trail Association.

Meredith Davies Spray (BID '04, B.Arch. '08) is an architectural intern and interiors coordinator at Taggart Architects in North Little Rock. While in the traditional role of an architectural intern, she is also the only in-house designer focused on interior design. She also works on graphic design and rendering projects. A recent project was the Cancer Center of Excellence in Searcy. This 23,217-square-foot project for Unity Health integrates cancer screening, diagnosis and treatment clinics into one

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building. The new structure houses the center as well as a breast center clinic and connects them to an existing radiation treatment facility. Rather than dark and dreary, this new space offers an open and welcoming environment. All public spaces, oncology exam rooms and chemotherapy suites are flooded with natural light. Individual chemotherapy stations are grouped around a centralized caregiving station

and are positioned along a continuous window wall with unobstructed views to a private meditation garden. The garden has two sculptural water features and seasonal and perennial plantings to provide a tranquil atmosphere. In June 2014, Spray became a LEED Green Associate.

Lori Filbeck (B.Arch. '05) is a project architect at Harrison French & Associates in Bentonville, where she has worked on projects in the region, such as a new church activity center, restaurant and fitness building remodels and an urban infill building for a restaurant and lease space. A recent project was the remodel for the Harrison French & Associates corporate office, which consisted of minor site work and modifications and a major interior remodel of the 44,785-square-foot, former home improvement store space. This project received LEED Gold certification. She also worked on



Cancer Center of Excellence, healing garden. Photos by Ken West Photography



Cancer Center of Excellence, individual chemotherapy station.

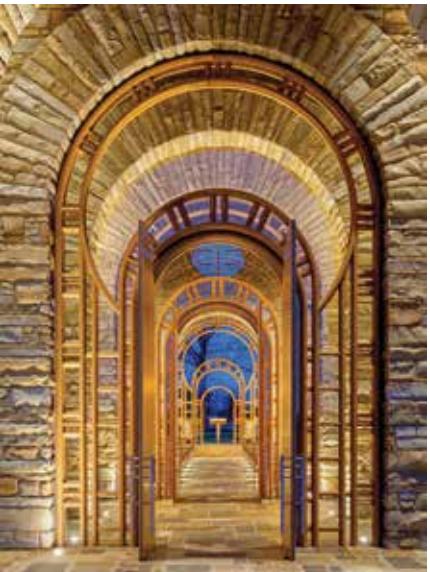


Union Student Technology Center. Photo by Don Shreve



Harrison French & Associates offices

improvements to Peel Mansion in Bentonville, including a new bridal room and restroom building, maintenance office and shop, catering prep area, north deck and lawn venue, and openings in the porch wall to connect to a new deck. These improvements connected old and new structures with historic preservation and harmony in mind. In 2012, she worked on remodeling projects inside the University of Arkansas Student Union. The former, two-story bookstore area was remodeled to create two separate spaces. An 11,718-square-foot University Recreation fitness center with shower and locker rooms, cardio and weights area, a group fitness room, and storage and support areas was created on the second floor. A 6,625-square-foot Student Technology Center with open gaming, recording room, technology lab, conference room, equipment checkout and storage spaces was created on the third floor. An additional project was the 6,694-square-foot Multicultural Center on the fourth floor, which included a redesign of office and gathering spaces and the addition of a lecture hall.



Hunt Chapel, Rogers. Photos courtesy Maurice Jennings + Walter Jennings Architects



Residence at Smith Mountain Lake, Virginia

2011. During her time in the office, she has played a critical role on the Rio Roca Chapel, which was completed in 2011 in Palo Pinto County, Texas, on the Brazos River, and Hunt Chapel, which was completed in 2013 in Rogers for the Hunt family, as well as multiple residences. Rio

Lori Yazwinski **Santa-Rita** (B.Arch. '05) has been made a partner in Maurice Jennings + Walter Jennings Architects, PLLC, a Fayetteville-based firm that provides architectural design for a variety of project types, especially chapels and high-end residences. In the Fay Jones School, she was in the honors program, emphasizing her studies on history and urbanism. She interned for Maurice Jennings while in college and began work there in a full-time roll in 2006. She received her LEED AP in 2009 and became a licensed architect in Arkansas in

Roca Chapel won a 2012 Honor Award from AIA Arkansas, a 2013 National Wood Works award in the traditional wood design category, and a Merit Award in the new facilities category of the 2011 Religious Art and Architecture Awards, sponsored by *Faith & Form* magazine and the Interfaith Forum on Religion, Art and Architecture. Hunt Chapel won a 2014 Honor Award from AIA Arkansas and the 2014 Legacy Award at the Fayetteville Chamber of Commerce Construction and Developers Banquet. As with most projects, Yazwinski Santa-Rita and others in the office worked on the design, construction documents, and answering questions from the contractor for a residence at Smith Mountain Lake in Virginia. It was completed in 2015 for a client who wanted to take advantage of their lake property views. Her fellow partners in the firm are **Maurice Jennings** (B.Arch. '75), who was a partner of the late Fay Jones and worked with him for 25 years, and Jennings' son, **Walter Jennings** (B.Arch. '01), who joined the firm in 2006. The firm's design philosophy is rooted in organic architecture, and the architects believe firmly in harmony between a building and its natural surroundings, a close relationship of the individual elements of a building to each other, a generous use of natural light and the honest expression of materials. Yazwinski Santa-Rita was recently nominated for the executive board of the Arkansas AIA. She volunteers with the Ozark Literacy Council, helping with the "little free library" program. She and her husband, Julian, have a son, Oliver.

Michael Baldwin (B.Arch. '06) recently completed his time as senior designer at RTKL Associates in Chicago, where he collaborated on all phases of the design process for large health care facilities and multi-family residential projects. After almost nine years at RTKL, he returned with his wife to Northwest Arkansas, where he is working as a project manager at Core Architects in Rogers. While at RTKL, he worked on the Central DuPage Hospital Bed Pavilion for Cadence Health System. This 293,000-square-foot project included 202 private patient rooms, an executive office suite and physicians' lounge, a conference center and a 150-seat auditorium. The project received LEED Silver certification, and it won first place in the health care category in the 2012 ASID Illinois Design



Port Imperial Riverwalk C. Rendering courtesy RTKL Associates

River and faces midtown Manhattan. It has 360 residential units and integrates a four-story, 580-space parking garage and a large outdoor amenity deck.



Idlewild Presbyterian Church. Renderings by Jason Jackson



Jason Jackson (B.Arch. '06) is lead design architect at brg3s architects, in Memphis, Tennessee. He oversees design of all projects from conception to completion and develops design strategies, processes and implementation including speculative and theoretical designs. He worked with Community LIFT on a recent project, the Memphis Slim Collaboratory, also in Memphis. The historic home of blues musician Memphis Slim was reconstructed into a music collaboratory where local artists can work together, making use of rehearsal space, recording studio, workshops, career training and a computer lab. This 2,100-square-foot project, located in a blighted section of the city, has reactivated the surrounding area. It was featured in publications such as *ArchDaily*, *Dwell*, *Freshome* and *Inhabitat*, and was the World-Architects.com Building of the Week for Tennessee on Oct. 20, 2014. It received an AIA Memphis Honor Award, AIA Tennessee Award of Merit and the Best Conversion/Renovation Project in the *Memphis Business Journal's* Building Memphis Awards, as well as an Honor Award for Preservation in the 2015 Fay Jones Alumni Design Awards (see p. 48). Jackson also worked with the University of Tennessee Health Science Center in Memphis on its Interprofessional Simulation Center. This new, 56,447-square-foot interprofessional simulation and clinical learning facility prioritizes high-quality, effective learning environments that facilitate

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critical thinking and hands-on experience. The program embraces current trends in healthcare education while ensuring flexibility for the program. Jackson also helped renovate and expand the Idlewild Presbyterian Church in Memphis. The 63,300-square-foot project included a new main entrance to the historic Idlewild Presbyterian Church, as well as new classroom facilities and a gymnasium, major accessibility upgrades and renovations of many existing church facilities.

Chris Wilkins

(B.Arch. '06) recently moved to Pfluger Architects in Austin, where he is an architectural designer. Previously, as project manager, BIM manager and architectural designer for Urban Foundry Architecture, also in Austin, he specialized in urban projects that involved commercial and residential projects, including retail, restaurant, office,



Stouthaus Coffee Pub. Photos by Chris Wilkins



The Longhouse

mixed-use, single-family and multifamily projects. As the BIM manager, he produced presentation renderings for the office. He recently worked on the E. Cesar Chavez Multifamily project in Austin, a 10,200-square-foot project that maximized the area of development as allowed by zoning while responding to the popular design aesthetic of the city and surrounding neighborhoods. Another project was The Longhouse, a 2,100-square-foot home designed for a residential builder as a speculative home in an ever-changing and established Austin neighborhood. The form and color palette of the house were largely influenced by the neighborhood, and a key element was the use of an eastern-facing courtyard that allowed light to enter the full-height window wall along the main hallway, dining room, kitchen and living room. Wilkins also worked with Stouthaus Coffee Pub, which previously had operated a food trailer service, and created an 1,800-square-foot brick and mortar coffee house and pub in Austin. The materiality and openness of the plan created an ambiance not typically found in a standard metal building tenant space. After graduation, Wilkins worked with both the U of A Planning Group and the U of A Community Design Center, and he and his wife moved to Austin in 2008. He is finishing his final three licensing exams and expects to be licensed in Texas by December 2015. He became a LEED

Green Associate several years ago. He also enjoys digital photography and rendering services in architecture as a hobby and on commission.



A Little Rock home for a chef



Canopy at The Bernice Garden, Little Rock

kitchens, additions and seating arrangements. He's also involved in volunteer waterway cleanups, organization participation and promotion of greener strategies for civic growth. Once LEED accredited, Anderson started engaging and educating civic leaders in Little Rock about low impact design strategies, smart environmental design and safe infrastructure. As chairman of the Built Environment/Land Use Committee for the Little Rock Sustainability Commission, he and his team brought together diverse government groups to award a grant for "Greening America's Capitals." A three-day, multidisciplinary design meeting took place between local agencies, engineers, design professionals and business owners to discuss the best approach to greening Main Street. Low impact design construction is currently underway at several intersections on Main Street. Anderson worked with University of Arkansas at Little Rock applied design students to design the canopy and cistern at The Bernice Garden, a sculpture garden in the SoMa area of Little Rock. The community space houses artworks, farmers' markets and diverse events throughout the year. The garden was among the Top Three Best of the Best 2012 Landscape Award winners selected by the Little Rock City Beautiful Commission. He has also worked on two two-bedroom, two-bathroom, energy-efficient homes in Little Rock. He designed a mother-in-law suite for a home, which features a sleeping loft, daybed on the ground floor, deck and windows that frame views of the trees and greenery.

Jimmy Coldiron (B.Arch. '08) is a project designer and architect at HNTB Architecture in Kansas City, where he is involved in a wide variety of projects ranging from aviation, convention centers and hotels, and sports

David Anderson (B.Arch. '07) is a sustainability designer and residential building science consultant, and sole proprietor of güsdesigncoop in Little Rock. He consults, designs and builds sustainability focused projects, such as single-family housing, landscape and site design concepts for outdoor spaces, and interior remodels that include

architecture. His role as a designer ranges from crafting design strategies and graphics to detail development throughout the construction document phase. Coldiron has worked with the University of Kentucky in Lexington to create the Commonwealth Stadium, which opened for the fall 2015 football season. The \$110 million stadium renovation project inserted new programmatic elements into the historic stadium, while creating a cohesive and unified aesthetic whole. The design decreased overall stadium capacity in order to provide a higher quality environment for patrons. New amenities included concourse concessions and restrooms; three premium clubs; home team facilities that include a game day football locker room, coaches' lockers and an all-sport student-athlete recruiting room overlooking the playing field; and a complete rebranding of the stadium's identity and graphics. A new Suite and Press Tower along the south sideline provides premium sideline suites for the first time in stadium history. A related project is a new \$45 million football training facility to be located adjacent to Commonwealth Stadium. Coldiron also worked on Levi's Stadium, home of the San Francisco 49ers. The stadium embraces a progressive approach to sustainability and technology and is the first LEED Gold certified stadium in the NFL. The stadium layout is inspired by the Roman amphitheater, with a C-shaped seating area, a multi-story tower containing clubs, suites and press and two pedestrian entry plazas flanking the tower. White steel columns, cables, plates and braces create a light network that helps define spaces, decks, stairs and ramps. The open floors allow views of the surrounding hills and sky. He also is working on a study for an expansion to Terminal D at the Houston International Airport. The terminal serves about 2 million passengers each year who are traveling to destinations in Asia in increasing numbers. With a passion for the outdoors, Coldiron continues to develop his skills as a woodworker as he remodels his house in Kansas City. He is actively involved in the local AIA chapter and has finished his intern development program.



Houston International Airport, Terminal D (rendering)



Levi's Stadium, home of the San Francisco 49ers (rendering)

Brian Poepsel (B.Arch. '09) is a study abroad coordinator at the Office of Study Abroad International Exchange at the University of Arkansas, where he coordinates outreach programs on campus and advises students who are planning to study abroad. He presented a paper at the Southeast Chapter of the Society of Architectural Historians annual conference, hosted by the Fay Jones School in Fayetteville in October 2014. His paper, titled "Detailing the Continuous Present: Thought on Influence in the Architecture of Fay Jones," explored the influence of Bruce Goff on the work of Fay Jones.

'10s

Lee Porter (BLA '10) is the sustainability and resilience project coordinator for the City of Fayetteville, and she recently became a LEED Green Associate. She organizes projects that help the city use energy, money and time more efficiently. She recently worked on the LED Lighting Retrofit at the Trash and Recycling Center, replacing metal halide bulbs with LED daylight harvesting fixtures. In addition, Porter also does residential garden design and paints storm drains for UpStream Art.



"Indy Crossroads 2020," event square

Tyler Cukar (B.Arch. '11) is an urban designer at !melk landscape architecture and urban design in New York, New York. He moved to New York in 2011 to work for

HNTB on large-scale urban infrastructural projects, including subway stations in Chicago and New York City, the South station urban revitalization in Boston and streetcar system designs in various cities. He also placed fifth internationally in the annual Cityvision competition for envisioning future cities and was published by The Institute for Urban Design in their book, *An Atlas of Possibilities for the Future of New York*. In spring 2013, Cukar attended Columbia University Graduate School of Architecture, Planning and Preservation for a Master of Science in Architecture and Urban Design. While there, he focused on the public realm and how zoning and urban design guidelines shape cities, specifically New York City's trend-setting urban design guidelines. He was published in two books, *Alternate Futures for New Rochelle* and *Re-Imagining Lutyen's Delhi* as part of a global studio including a brief but intensive visit to Delhi, India. After graduation, he began work at !melk landscape architecture and urban design, a firm that focuses on many large-scale urban design projects throughout the world. Recent projects include the redesign of the Las Vegas Strip and the first public park in Las Vegas; Pier 57 in New York City; and Hance Park in central Phoenix, Arizona. Cukar also worked with Justin Garrett Moore, a former professor and current senior urban

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designer at the New York City Department of City Planning on two district designs for Indianapolis. This was part of a grant won by Moore and part of a bigger proposal called “Indy Crossroads 2020,” which looks at how events can transform underutilized neighborhoods and reconnect the inner ring suburbs of Indianapolis. These plans are currently being implemented into the city’s 2020 master plan. Cukar also has been a guest critic at Columbia University and the Pratt Institute.

Nathan M. Morton (B.Arch. ‘11), who was previously a project manager at Hight-Jackson Associates in Rogers, has started his own firm. He also has independently designed and supervised the building of modern single-family residences in Northwest Arkansas as NMortonBuilding. He was project manager for the 1,600-square-foot

Mood Ring House in Fayetteville. This is a single-family residence designed by owner Marc Manack and built by 3GD. Morton also built some of the custom details independently as NMortonBuilding. This project was featured by *Dwell* and *The Wall Street Journal*. Morton designed and is building the 2,000-square-foot Morton-Younger Residence in Fayetteville for him and his fiancé, Heather Younger. Construction is expected to be complete in December 2015. He also worked with Central Arkansas Nursing Center to create 5150 Lincoln Center, a 74,000-square-foot nursing and rehabilitation center in Tulsa, Oklahoma. Morton has had several commissions for furniture and design for individuals across the country and has displayed his work in multiple solo art exhibitions in Arkansas. He designed and fabricated several pieces used to display artwork at Crystal Bridges Museum of American Art in Bentonville. He and Younger teach a weekly art and architecture class for children; this summer, the class explored the basics of residential architecture through observational drawing and hands-on demonstrations. Morton served on the Construction Board of Adjustments and Appeals for the City of Fayetteville in 2014-2015. He is serving a three-year term on the Fayetteville Arts Council as one of four “working artist” members.

Chase Pitner (B.Arch. ‘11) received a Master of Architecture II from Harvard University’s Graduate School



A 9-foot diameter pedestal for a standing mobile by Alexander Calder



Custom display cabinet for a Las Vegas artist's sacred objects



“PushPull” – ONE Prize International Design Competition



Option studio – fibrous composites

ONE Prize International Design Competition. Their entry, “PushPull,” was selected as a finalist for the competition. Their design featured a system of circulatory links flowing into presentation spaces, works spaces, and “think” spaces. Pitner also worked on his final graduate studio project in fall 2014, under professor Achim Menges, with his teammates, **Chris Meyer** (B.Arch. ‘05) and Wenling Li. In this option studio, “Material Performance: Composite Morphology and Fibrous Tectonics,” they investigated the potential of fibrous composites as a tectonic system in architecture. They specifically explored the relationship between carbon and glass fiber through rigorous material investigations with the fabrication and construction of physical models. They focused on developing form-active structural surface conditions with fibrous composite systems. The fibrous composite is comprised of carbon fiber and glass fiber, fused by a resin matrix.



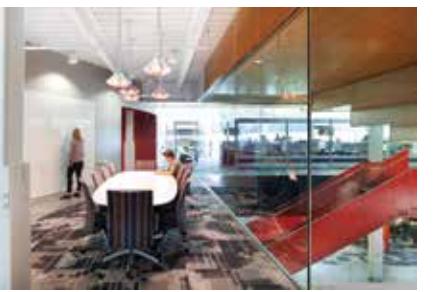
AMC Theater Support Center. Photos by Eric Linebarger

Ashli (Hart) Duhamel (BID ‘12) is a designer at Pendulum Studios in Kansas City, which handles many sports projects. For baseball stadiums, she focuses on the design of suites, event spaces, lobbies, locker rooms and other support spaces. She is also working on a Kansas City brewery and tavern and a boutique hotel in a historic building in downtown Kansas City. When previously at HOK, she worked on projects that included corporate interiors for NAIA Headquarters in Kansas City, and Tortoise Capital Advisors and AMC Theater Support Center, both in Leawood, Kansas. The 120,000-square-foot AMC Theater

of Design in December 2014. He then relocated to New York, where he worked for HOK’s Sports + Recreation + Entertainment group. He returned to Kansas City in June, and has been with BLKBRD Design Studio, a small, four-person architecture firm, since August. While in graduate school, Pitner and classmate Christopher Esper participated in the Terreform 1 – 2014

Support Center project aimed to unify the AMC employees while redefining the modern workplace. The space provided a transparent, team-focused culture while eliminating typical barriers that prevent workplace efficiencies. The interior is open, bright and energetic, using natural daylight for nearly all lighting needs. To create a custom carpet, the design team magnified still shots from several high-grossing films (such as *Titanic*, *ET: The Extra-Terrestrial* and *Gone With the Wind*), pixelated them and had the new images printed onto a carpet. The carpet was then cut into tiles and installed at random. This project received the Capstone Award for Architectural Design from the *Kansas City Business Journal* and the Starnet Design Award, Gold in Corporate from Starnet Flooring. She is an active member of IIDA Mid-America, where she serves on the board as a student-chair, and is working toward her certification. She is a new mom and blogs about balancing design and motherhood at designersd.com.

Phillip Morgan (ARSTBS ‘12) is an architect-in-training at BRR Architecture in Bentonville. Morgan assists the Sam’s Club remodel team as a project manager and designer. He assesses project cost estimation on various new store prototypes, prototype changes and renovations. He recently received his Master of Architecture from Arizona State University. While there, he worked with a professor on a book she was writing about Enric Miralles, the late architect. With his previous employer, Oakland Construction, Morgan also worked on the College Avenue Commons and Streetscape project for Arizona State University in Tempe. This included a 135,000-square-foot, mixed-use building to house a bookstore, restaurant and the main building for the university’s Del E. Webb School of Construction. The project received LEED Silver certification and highlights



AMC Theater Support Center



College Avenue Commons and Streetscape. Photo by Bill Timmerman



College Avenue Commons and Streetscape. Photo by Tim Trumble

construction innovations, such as smoke evacuation fans, and often overlooked aspects of construction, such as the gang assemblies for toilets. It also serves as an anchor for social events, including Food Truck Wednesdays, pep rallies, football games and other events in the plaza.

Cory J. Simons (ARSTBS ‘12) is a mechanical designer for pb2, an architecture and engineering firm in Rogers, as well as a technical engineer for the U.S. Army Reserves. He attended the University of Oklahoma for one semester, pursuing a graduate degree in urban design, but decided to join the U.S. Army Reserves instead. He was stationed at Fort Leonardwood, Missouri, for about nine months to train for his Military Occupational Specialty job as a 12T Technical Engineer. Simons graduated from the program with Distinguished Honors and was inducted into the U.S. Army Corps of Engineers. He returned home to Rogers and began working for pb2 in January 2015.



After Vilhelm Hammershoi (Digital Collage, 2014)



Transfiguration (Axonometric Illustration and Collage, 2014)

Paul Mosley (B.Arch. ‘13) received his Master of Science in Architecture from the School of Architecture at the University of Illinois at Chicago in May 2015 and is now pursuing a Master of Arts in Design Criticism in the university’s two-year program. There, he has served as a contributing editor for its student journal *Fresh Meat*, and he received a 2015 Board of Trustees Tuition Waiver. He published several essays, including “Expo 70” in the

“Expo” issue of *The Modernist* in November 2014; “The Ruination of Mies’ Marks” in the “Domestic” issue of *The Modernist* in July 2014; and “Architecture and the Problem of Painting” in *Fresh Meat* Volume 7, “Collage,” which published in September. Mosley also worked on “The Exploding Edenic Inevitable” with Sam Jacob, an architecture professor. The project’s core design approach was to remake, appropriate and hybridize references from worlds that are unfamiliar to one another. It synthesized ideals of utopianism, appropriation and representation into a proposal for a building in Chicago with public space, a commercial plinth and a tower of housing.

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The idea was to exploit the similarities between the architecture of Mies van der Rohe and Shaker architecture. This summer, he worked with Alexander Eisenschmidt on his installation for the 2015 HongKong/Shenzhen Bi-City Biennale of Urbanism and Architecture. Previously, Mosley worked at deMx architecture in Fayetteville from October 2013 to June 2014 and exhibited independent design work in Fayetteville. He created “Transfiguration of Mies van der Rohe’s Country House in Brick,” a project that resulted from an attempt to understand the critical role of history, representation and form in architecture. The Fay Jones School exhibited this work in the Fred and Mary Smith Exhibition Gallery in Vol Walker Hall, in September 2014.

Adam Stowe

(B.Arch. '13), a designer for brg3s architects in Memphis, Tennessee, works with team members to help carry out the design process from general concept to full completion. A recent project was the Methodist South Hospital Emergency Department in Memphis. The design team renovated and added to the



Methodist South Hospital Emergency Department. Rendering by Jason Jackson



Marion Performing Arts Center. Rendering by Adam Stowe

existing emergency department at the Methodist South Hospital. They used a translucent panel wall system that allows diffused light to enter the space and blocks heat gain in the interior. A canopy acts as a large welcoming gesture to draw attention to the department. Before joining brg3s architects, Stowe was a project manager at PKM Architects in West Memphis. There, he worked on the Marion Performing Arts Center in the Marion School District in Arkansas, which he oversaw from its conception to the construction administration phase. Project designers turned the building 16 degrees from the street to create a better frontage toward the main flow of traffic coming onto the campus. The curved canopy and curtain walls at the front complement the facade of the school gym across the street. The color red is prevalent throughout the project; it provides a traditional theater feel and ties the project details together to form a cohesive and holistic design from the exterior to the interior. The arts center opened this fall. Stowe also volunteers with Memfix, an organization that works with communities to redesign and temporarily activate specific city blocks. He participated in “Adapt a Door,” a charity event that brought designers in the Memphis area together to reuse

an antique door to create a new product, while generating awareness about historic preservation. These pieces were auctioned, with proceeds going toward the preservation of historical architecture in Memphis.

Leniquea Welcome (B.Arch. '13) is an intern architect at ACLA: Works, an architecture and interiors firm in Trinidad and Tobago. There, she does design work on high-end residential projects and small-scale commercial projects. Recently, she was accepted as a doctoral candidate for the anthropology program at the University of Pennsylvania. She currently serves as secretary of the Trinidad and Tobago Green Building Council.



Okemah Community Hospital (entrance). Renderings by 1Architecture



Muscogee (Creek) Nation Reintegration Complex (aerial view).

responsibilities include revising construction documents, project programming, project proposal graphic design, and analogue and digital renderings. A current project is the 116,000-square-foot Okemah Community Hospital in Okemah, Oklahoma. The new, all-inclusive hospital and clinic will take the place of the Muscogee (Creek) Nation's previous hospital and will quadruple the space for departments such as emergency, radiology, lab, pharmacy, primary care, optometry and dental. Expected to be complete by late 2016, this project has many sustainable features, including geothermal, green roofs, rainwater collection, LED and natural lighting, and many products made from recycled content. Another recent project is the 30,000-square-foot Muscogee (Creek) Nation Reintegration Complex in Henryetta, Oklahoma. The Muscogee (Creek) Nation created the first tribal re-entry program for its citizens, working with them before and after they leave prison in the areas of training, housing and counseling. This complex will include an administration building, on-site housing and a vocational training building. Sustainable features of the project include geothermal heating and cooling, LED lighting, bioswales and on-site water retention.

FACULTY NEWS—

Noah Billig was a member of the 2014-15 conference program committee and served as an abstract reviewer for the Environmental Design Research Association's 2015 conference. He was awarded a Mentor Research Grant for \$1,000 from the University of Arkansas Honors College in recognition of his honors thesis advising work with student Donna Freeman.

Marlon Blackwell was named the E. Fay Jones Chair in Architecture (2015-18) and was selected by *DesignIntelligence* as one of the “30 Most Admired Educators” for 2015. He was named a Ford Fellow, receiving a \$50,000 fellowship grant from United States Artists. His Fayetteville-based firm was recognized by *Architect* magazine as part of the Architect 50, the magazine's annual rankings of architecture firms; the firm was listed seventh in Design and 35th overall. The Museum Store at Crystal Bridges Museum of American Art received a 2015 American Institute of Architects Honor Award for Interior Architecture. The Steven L. Anderson Design Center addition and Vol Walker Hall renovation, a project for which the firm was lead architect, received a 2014 Honor Award and Members' Choice Award, both from AIA Arkansas. The Creative Corridor (in collaboration with the UA Community Design Center) won a 2014 Honor Award for Analysis and Planning from the American Society of Landscape Architects. He presented the lecture “Transmutation of Place” at AIA conventions in Des Moines, Iowa, and San Juan, Puerto Rico; at the Interior Design Show in Toronto, Canada; at the DATUM:KL Conference in Kuala Lumpur, Malaysia; and at the LATI7UDES Symposium in Santiago, Chile. He presented two seminars at the national AIA Convention in Atlanta, Georgia. Marlon lectured at universities such as the University of Cincinnati, Syracuse University, Florida Atlantic University, University of Arizona, Louisiana State University, University of Nevada at Las Vegas, University of Kansas, Georgia Tech University, Drury University,



Museum Store at Crystal Bridges. Photo by Tim Hursley

Monash University in Melbourne, Australia, Deakin University in Geelong, Australia, and the University of Newcastle in Newcastle, Australia. He did design work for the Dickson Street Theater in Fayetteville; the Discovery School in Jacksonville Beach, Florida; the Metal Museum in Nashville, Tennessee; the Indiana State Archives in Indianapolis, and private residences in Fayetteville, Bentonville and Benbrook, Texas. He serves on the Industry Advisory Group with the Department of State's Bureau of Overseas Buildings Operations and participated on the reviews for the new U.S. Embassy in Asunción, Paraguay.

Judy Byrd Brittenum serves as secretary of the national ASLA Council of Fellows. She also serves on the Washington County Historical Society executive board and board of directors. As chair of the society's garden and grounds committee, she coordinates Master Gardeners of Washington County at specific sites and guides maintenance of Headquarters House and Ridge House. She also serves as an advisor for the Wesley Foundation and for the student ASLA chapter.

Amber Ellett Penman attended the Women in Architecture 1974|2014 symposium at Washington University in St. Louis, with students Haley Walton, Adel Vaughn and Sierra Peterson, in November 2014. She presented “Unpacking the Site: Temporal and Spatial Readings of Place” at the 31st National Conference on the Beginning Design Student at the University of Houston in 2015. She and her husband, Scott, have since relocated to Boston, where she practices at Ann Beha Architects.

Kimball Erdman presented “Reconstructing the Rohwer Relocation Center Landscape: ‘A Cross between a Concentration Camp and a Museum Garden’” at the Southeast Chapter of the Society of Architectural Historians annual conference in Fayetteville in October 2014. Along with **Noah Billig** and **Carl Smith**, he participated in a panel discussion about their students' vertical studio work, titled “Shaking Hands with the Landscape,” at a spring 2015 Ozark Society meeting (see p. 34).

Articles by **Kimberley Furlong**, “An Interior at Home in its Site: Learning from Precedents” and “Studio-based



Red Hawk Retreat

FACULTY NEWS—

History Lessons: Collaborating to Discover Mid-century Values in the work of three American Modernists," were part of the Interior Design Educators Council conference in Fort Worth, Texas, in October 2014. She and Marie Gentry also co-authored "A Studio Foundation for an Evolving Discipline" for the conference. Furlong also presented "An Interior at Home in its Site," which features the Red Hawk Retreat, at the IDEC national conference in spring 2015. She received the Creative Scholarship Award for "Best Design as Interior." With Lynn Fitzpatrick, Phoebe McCormick Lickwar, Russell Rudzinski and Laura Terry, Furlong was awarded a \$5,000 Research in Teaching Grant by the University of Arkansas' Teaching and Faculty Support Center for "Digitizing Nevelson: Realizing the Potential of 3D Scanning in Art and Design Education." Furlong's "A Question of Value(s): A Case Study of Mid-Century Campus Churches in an Evolving Landscape" was part of the Southeast Society of Architectural Historians annual conference in Fayetteville in October 2014.

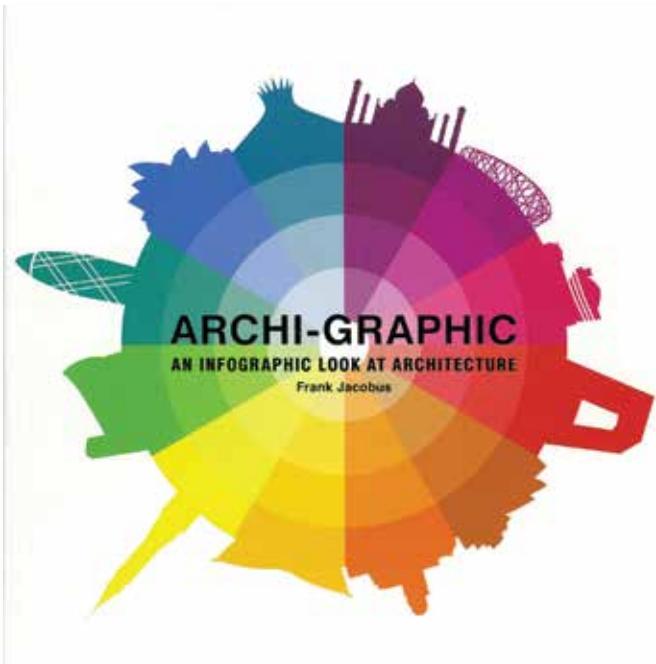
Marie Gentry authored "Lighting in Houses Designed by Bruce Goff: Mid-20th Century Examples" for the Southeast Chapter of the Society of Architectural Historians annual conference in Fayetteville in October 2014. She authored "Analysis of Lighting in Selected Mid-20th Century Houses Designed by Bruce Goff and Fay Jones" for the Southwest Regional Conference of the Interior Design Educators Council in Fayetteville in October 2014. With Kimberley Furlong, she co-authored "A First Year Foundation: Shaping Holistic Design Thinkers and Makers for an Evolving Discipline," also for the regional IDEC conference. Gentry reviewed abstracts for the 2014 IDEC national conference.

Although Ethel Goodstein-Murphree's administrative obligations leave little opportunity for generating new scholarship, she remains an active commentator on mid-century modern architecture and its preservation. She received the Southeast Chapter of the Society of Architectural Historians' Publication Award for "Outstanding Essay Published in Book Format" for "The Common Place of the Common Carrier: The American Truck Stop," Chapter 10 in *Visual Merchandising – The Image of Selling*, edited by Louisa Iarocci (Surrey England: Ashgate Press, 2013). She presented the lecture "The Museum as House...or...the House at the Museum?: Reflections on the Relationship Between Museums and Domestic Space, In Honor of the Bachman Wilson House," in August 2014 at Crystal Bridges Museum of American Art in Bentonville, as part of the museum's architecture speaker series. She presented the lecture "Rock 'n' Roll, Poodle Skirts, and a White I-Beam: The Preservationist's Guide to Loving the 1950s and Its Architecture" to the Quapaw Quarter Association in Little Rock in October 2014. She was co-chair for the Southeast Chapter of the Society of Architectural Historians annual conference, held in Fayetteville, also in October 2014 (see p. 13).

Greg Herman moderated the panel discussion

"Modern Problems" at the Southeast Chapter of the Society of Architectural Historians annual conference in Fayetteville in October 2014, for which he also served as a planning committee co-chair (see p. 13). He wrote an entry on the E. Fay and Gus Jones House for the online Encyclopedia of Arkansas History and Culture. He wrote an essay titled "Fay Jones and Frank Lloyd Wright: Organic Architecture Comes to Arkansas" for the online exhibition co-sponsored by Crystal Bridges Museum of American Art and University of Arkansas Libraries. He serves on the Washington County Historical Society board.

Frank Jacobus completed the book *Archi-Graphic: An Infographic Look at Architecture*, which was published in late October 2015 by Laurence King Publishing. The Super Sukkah, a project by Jacobus and Marc Manack, was one of 10 projects selected for "Sukkah City STL 2014: Between Absence and Presence," a contemporary design competition presented by St. Louis Hillel and the Sam Fox School of Design and Visual Arts at Washington University (see p. 15). The project was displayed at Washington University in St. Louis and on the lawn of Vol Walker Hall. The pair also created the Fayz Box, a material portmanteau formed through the collapsing together of multiple transparent layers, which serves as an interview booth and is housed in the lobby of Vol Walker Hall. They are co-principals of the architecture firm SILO AR+D.



Archi-Graphic

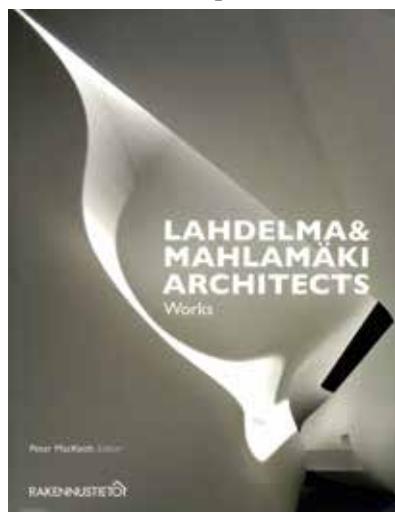
Stephen Luoni served on a panel regarding the National Resiliency Initiative for "Architect LIVE!" at the 2015 AIA National Convention and Expo in Atlanta. He was also a panelist for "Civic Leadership: Integrating Design into Local Government and Public Infrastructure" at the 2014 National Meeting and Expo for the American Society of Landscape Architects in Denver, Colorado. He



Food City Scenario

presented the lecture "Design within the Anthropocene" at the University of Hawaii. Several designs by Luoni and the team at the U of A Community Design Center have won awards. "Fayetteville 2030: Food City Scenario" received a 2014 American Architecture Award and 2015 Green Good Design Award, both from The Chicago Athenaeum: Museum of Architecture and Design and The European Centre for Architecture Art Design and Urban Studies, and a 2015 Great Places Award in the Planning Category, from the Environmental Design Research Association. "Four Urban Housing Narratives: Getting the City to be a Master Developer" won a 2014-15 Association of Collegiate Schools of Architecture/American Institute of Architects Housing Design Education Award. "The Creative Corridor: A Main Street Revitalization for Little Rock" (in collaboration with Marlon Blackwell Architects) received a 2014 Honor Award for Analysis and Planning from the American Society of Landscape Architects. "The Creative Corridor" and "Maumelle Environmental Trailhead Complex" both won 2015 First Award: Unbuilt Design Awards from the Florida/Caribbean AIA chapter.

Peter MacKeith took part in the "Annual Rings" architecture seminar in May at the Embassy of Finland in Washington, D.C. He presented a lecture, "Aalto's Identities," in February at the Arkansas Arts Center in Little Rock, as part of the Art of Architecture lecture series sponsored by the Architecture and Design Network. He also presented the lecture in January at



Lahdelma & Mahlamäki Architects: Works

Crystal Bridges Museum of American Art in Bentonville, as part of the museum's architecture speaker series. He authored and edited two books focused on contemporary architecture and design practice, *SOM Journal 9* and *Lahdelma & Mahlamäki Architects: Works*.

Marc Manack co-edited with Linda Reeder *Out of Scale* (ORO Editions, June 2015). He wrote "Re-Pitching the Tent Downtown" in *Faith & Form: The Interfaith Journal on Religion, Art, and Architecture* in fall 2014. He wrote "Blurred to Focus," the foreword for d3:dialog BLUR in fall 2014. His article "On Positioning" was published in the *AIA SPP Journal* (Issue 59) in fall 2014. A paper co-authored with Frank Jacobus, "Good-Fast-Cheap: Democratizing Design Build," was part of the 2014 Association of Collegiate Schools of Architecture conference. North Presbyterian Church, designed by SILO AR+D, received a 2014 Merit Award from AIA Arkansas, a 2014 Honor Award from the Gulf States AIA, and a Liturgical/Interior Design Award for Religious Architecture in the 2014 International Awards Program for Religious Art & Architecture, sponsored by *Faith & Form* and the Interfaith Forum on Religion, Art and Architecture. The church project was selected for the 2015 Center For Emerging Professionals Annual Exhibition, an annual exhibition of architectural work, art and designs of emerging architectural professionals across North America, presented at the national AIA headquarters in Washington, D.C. The Mood Ring House, a live-work residence in south Fayetteville, was featured by *Dwell* and *The Wall Street Journal*. The design draws upon a slightly revised model for low-cost family houses that the architectural firm SILO AR+D, with principal Manack, also designed in Cleveland. The nighttime reveals colored lighting provided by concealed LED fixtures, which can be manipulated and controlled via smartphone. "Reflects," a design by Manack and Jacobus, was one of five selected for the "Branch Out" exhibition of interactive treehouses at the Cleveland Botanical Garden, which was displayed this summer.



Mood Ring House. Photo by Tim Hursley

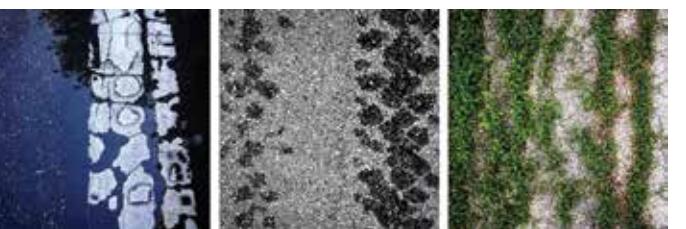
FACULTY NEWS—

Carl Matthews presented a lecture, "Really Cool Digs," in October 2014 at the Arkansas Arts Center in Little Rock, as part of the lecture series sponsored by the Architecture and Design Network. His house co-designed with Scott Biehle, Long Acres, was presented at the Interior Design Educators Council conference in Fort Worth, Texas, in October 2014, and also was published in *CitiScapes* magazine. Also at that conference, he presented the academic paper "Where Western Interiors Begin: Analyzing Design Regionalism in Texas Interiors." He authored two published academic articles: "Throwing in the Towel: Burnout among Practicing Interior Designers" in the *Journal of Interior Design* and "Seasons of Discontent: Do Age, Gender, Partnership and Parental Status Affect Burnout Among Interior Designers?" in the *Journal of Family and Consumer Sciences*.



Long Acres

Phoebe McCormick Lickwar presented "Falling Barns: Icons of Evolution in the Arkansas Ozarks," an article co-authored by **Frank Jacobus**, at the Southeast Chapter of the Society of Architectural Historians annual conference in Fayetteville in October 2014. "Deconstructing the Analog / Digital Divide: Forging Ties Between Art and Architectural Design," an article co-authored by **Lynn Fitzpatrick**,



Urban Ground. Photos by Phoebe McCormick Lickwar

Russell Rudzinski and **Laura Terry**, was part of the 10th International Conference on the Arts in Society in London in July 2015. An article co-authored with **Jennifer Webb**, "Mind the Gap: Using Wearable Technology to Develop Sensory Experiences of Place," was part of the same conference. "Film as Inquiry in Landscape Architecture Research," co-authored with Austin Allen, Katya Crawford and Anne Whiston Spirn, was part of the proceedings for "Incite Change | Change Insight," the Council of Educators in Landscape Architecture conference held in Manhattan, Kansas, in March 2015. Lickwar and Crawford also co-authored and published their article "Looking Up, Looking Down" in the *Journal of Landscape Architecture* (Volume 9, No. 3) in September 2014. Lickwar was awarded the Howell Vancuren Outstanding Teaching Award from the University of Arkansas in 2014. Her photographic work "Urban Ground" was included in the fall 2014 juried exhibition "Grit: The Urban Landscape" at the Copley Society of Art in Boston. Her Ozark Barns photography was selected for the juried exhibition "The Traces Left Behind" at the PhotoPlace Gallery in Middlebury, Vermont, in 2014.

Tahar Messadi co-presented workshop "Research Methodologies for Sustainability" with Stephen Boss at the Association for the Advancement of Sustainability in Higher Education Conference in Portland, Oregon, in October 2014. He received funding for several acoustics projects: a church and residence, both in Bentonville, a new and renovated school in Fayetteville and facilities at Shelby Farms in Memphis, Tennessee. He was appointed co-chair of research and research methodology tracks for the 2015 national conference of the Association for the Advancement of Sustainability in Higher Education. He was a reviewer for that conference, as well as for the U.S. Green Building Council's 2015 Greenbuild conference.

Nann Miller authored "Teaching Them to Weave: Preparing Textile Students for Long-Term Retention" for the Interior Design Educators Council conference in Fort Worth, Texas, in March 2015.

Russell Rudzinski, along with **Lynn Fitzpatrick** and **Laura Terry**, received the McIntosh Faculty Award to support the dissemination of the work produced in the first-year design studio. He did design work for Arkansas Sign and Banner. He made presentations at Dumas and Lake Village high schools and McGehee Middle School as part of the "Architecture in the Classroom" efforts led by the Alex Foundation.

Kim Sexton presented "Street Life: The Portico in Renaissance Italy" in the Harpur College Dean's Speaker

Series in Visual Culture at Binghamton University in Binghamton, New York, in October 2014.

Jeff Shannon was awarded the Fay Jones Gold Medal by AIA Arkansas in September 2014. He presented "Frank Lloyd Wright's Robie House: A New Perspective" in September 2014 at the Arkansas Arts Center in Little Rock, as part of the lecture series sponsored by the Architecture and Design Network. He also presented the lecture in May at Crystal Bridges Museum of American Art, as part of the museum's architecture speaker series. He was a planning committee co-chair for the Southeast Chapter of the Society of Architectural Historians annual conference, held in Fayetteville in October 2014 (see p. 13).

Carl Smith published "Baby Boomer Attitudes toward Compact Housing in Northwest Arkansas: A Comparative Study" in the *International Journal of Sustainability in Economic, Social, and Cultural Context* in June 2015. His peer-reviewed paper "Studies in Denser Living: Changing student insight and inciting change in student residential aspirations" was published in March in the Council of Educators in Landscape Architecture publication *Incite Change / Change Insight* (New Prairie Press). The book included four papers selected to represent scholarship from the CELA membership. The below image from the paper shows a narrow street in Orvieto, Italy, where homes sit beside and above stores and cafés, and cars and pedestrians alike share the street. He contributed a review of the 2015 CELA conference to *Landscape Journal*. A paper co-authored by Mark Boyer, "Adapted Verbal Feedback, Instructor Interaction and Student Emotions in the Landscape Architecture Studio," was published in Volume 34 (2) of the *International Journal of Art and Design Education*, in June 2015. Smith received a research grant of \$3,000 with **Noah Billig** for "Preferences in Northwest Arkansas With Regard To Private Amenity versus the Community Benefits of Compact Development" from the Northwest Arkansas Council.



Street in Orvieto, Italy

Laura Terry presented "Masks and Frames: Arkansas Barn Paintings by George Dombek" at the Southeast Chapter of the Society of Architectural Historians annual conference in Fayetteville in October 2014. She presented "Observations from the 35th Parallel" at the Indiana University Center for Art and Design in Columbus, Indiana, in October 2014. Her artwork, "Ozarks Landscape, Late Summer," was selected for the 57th annual Delta Exhibition, held in summer 2015 at the Arkansas Arts Center in Little Rock. "Plow the Good Earth," a polyptych of four panels, was selected for a collaborative art exhibition, "Ballad of the Farm: Then, Now, Tomorrow," which opened in May 2015 at the Bone Creek Museum of Agrarian Art in David City, Nebraska. An exhibition of her work, titled "Observations from the 35th Parallel," was displayed in fall 2014 in the Fred and Mary Smith Exhibition Gallery in Vol Walker Hall.



'Ozarks Landscape, Late Summer'

Alison Turner conducted the school's summer design camps for junior high and high school students in Fayetteville, Hot Springs and Little Rock in June 2015, working with **Kimberley Furlong**, **Noah Billig** and **Carl Smith**.

Jennifer Webb presented "The Test of Time" at the Southwest Regional Conference of the Interior Design Educators Council in Fayetteville in October 2014. The presentation received "Best Paper Award" by conference participants. She reviewed papers for the Environmental Design Research Association's annual conference and for the annual and regional conference of the Interior Design Educators Council. With Brent T. Williams, she co-authored the chapter "Rethinking Our Values to Achieve Emancipatory Design" for the 2014 Design Activism special issue of *IDEA Journal*, the Journal of the Interior Design/Interior Architecture Educators Association. With Katherine Ankerson, she co-authored the essay "Coming of Age: JID at 40" for the *Journal of Interior Design* (Volume 40, Issue 1) in March 2015. Webb serves as chair of the Board of Directors for the *Journal of Interior Design*.

LECTURE NOTES—

Once a newly designed building is constructed, it's often photographed and seen worldwide in print and online publications.

Text Michelle Parks

Some of those images were first seen through the eyes and lens of Tim Hursley, an architectural photographer based in Arkansas. He stumbled into the profession, but, 35 years later, he can't imagine what he'd be doing otherwise.

Hursley grew up in Birmingham, a Detroit suburb, among nine siblings. His brother, Greg, worked briefly with Balthazar Korab, a Hungarian-born photographer who was one of few architectural photographers then. Once a designer with Eero Saarinen, the Finnish architect and industrial designer responsible for the Gateway Arch in St. Louis, Korab later went into photography.

At 17, Hursley did yard work for Korab, but that evolved into a long-term photographic apprenticeship, as Hursley became the first photographer to work for him full time.

"Just like anything, you have to get interested in it. If I didn't get interested in what was going on there, I would have left or I would have been asked to leave," Hursley said. "It wasn't conscious, trying to be an architectural photographer or a photographer. And slowly, but surely, I got interested."

Hursley's education came through the apprenticeship rather than college. He developed many professional contacts during that time and was getting assignments directly from *Architectural Record*.

In 1979, the Museum of Modern Art chose Hursley's image of a John Portman design, the Renaissance Center in Detroit, to use on the materials for an architecture exhibit, "Transformations in Modern Architecture."

"When you have that kind of stuff happening when you're young, it can propel your dreams," he said.

He has since traveled the world taking photos, amassing work that earned him an Honor Award for architectural photography from The American Institute of Architects in 1990, along with a 2015 Award of Merit from AIA Arkansas. His twin sons, who actually started as physics majors but are now both Fay Jones School architecture students, recently won accolades in a national design competition (see p. 6).

When Hursley first visited Arkansas around 1979, he visited Thorncrown Chapel, the Fay Jones design in Eureka Springs. He took some casual snapshots of the new structure and shared them with architecture magazine contacts. The images show a service in progress, with owner Jim Reed sitting in the pews, as the preacher speaks.



Photo by Tim Hursley
Renaissance Center, in Detroit,
by architect John Portman

Those early images are on Hursley's website (www.timothyhursley.com), which he recently updated to be a gallery of his work rather than only a splash page. It also includes various design projects he's photographed, plus a dilapidated silo he bought and documented with time-lapse photography.

Hursley moved to Arkansas in 1980 and worked with his brother for a year in Little Rock, where he also established his studio, The Arkansas Office.

As an architectural photographer, Hursley aims to capture the expressions of inanimate objects. Though different from living subjects, they are characters with personalities and distinguishing traits. Through his work, he gives them life and motion and sometimes drama.

He interprets what each architect has created – reading how the form integrates with the landscape, how light filters through, how its pieces fit together to make the whole.

His days typically start early and can run long – often arriving and leaving in the dark. "I'm watching the light and the forms. There's a certain amount of looking for the best moments. I always like to say that I want to stay ahead of the light and anticipate the light," he said.

Through images, he can show aspects about a structure that people might not see on their own. He observes and analyzes light, studies changes and stalks special moments.

"If you're not constantly engaged and watching the light and the building, you're going to miss those moments."

Hursley used a large format film camera until late 2011, when he officially switched to large format digital. His first assignment with digital: photographing the newly completed Crystal Bridges Museum of American Art, by Moshe Safdie.

Hursley feels fortunate to have been lifted into this profession and guided through the design world. Early editorial connections set him up well for the career that was to come, and the architectural work remained satisfying enough that he didn't need to look beyond it.

Because of this career he fell into, he's particularly tuned in to his surrounding landscape wherever he goes. "The built environment, I'm sensitive to it, no matter where I am, and it can be the simplest of places, even in a small town in Arkansas."

Find a longer version of this interview at designblog.uark.edu.

CALENDAR—

EXHIBITS

Contact Justin Hershberger and Bradford Payne at exhibits@uark.edu for information regarding the schedule and location of rotating exhibits of student, faculty and guest work for this spring.

SPRING EXHIBITS

February 1 - March 18

"Inventing Fuller"
Curated by Winifred E. Newman

April 11 - June 11

"Equivalence"
Photography by Phoebe Lickwar

SAVE THE DATE

February 19

John G. Williams Fellowship Dinner
contact: Mary Purvis
479.575.7384, mpurvis@uark.edu

February 29-March 1

Advisory Board Meeting
contact: Mary Purvis
479.575.7384, mpurvis@uark.edu

March 1

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

April 15

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

May 19-21

AIA National Convention
Philadelphia, Pennsylvania
(Alumni & friends reception: May 19)
contact: AIA National
800.343.4146, conventionreg@aia.org

May 15-16

Dean's Circle Reception & Meeting
Little Rock
contact: Mary Purvis
479.575.7384, mpurvis@uark.edu

September 9

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

FALL LECTURE RECAP

August 31

Marlon Blackwell

Marlon Blackwell Architects, Fayetteville, Arkansas



Einar Jarmund
Rabot Tourist Cabin, Okstindan, Hemnes, Norway
(Photo by Svein Arne Brygfjeld)

September 2

Helle Søholt & John Bela

Gehl Architects, Copenhagen, Denmark

September 14

Einar Jarmund

Jarmund/Vigsnaes Architects, Oslo, Norway



Kevin Daly
Broadway Housing, Santa Monica, California
(Photo by Iwan Baan)

September 30

Juhani Pallasmaa

Architect/Educator/Author, Helsinki, Finland

October 5

Judith Gura

New York School of Interior Design, New York, New York

October 12

Kevin Daly

Kevin Daly Architects, Los Angeles, California



Gina Ford
Chicago Riverwalk
(Photo by Christian Philips)

October 26

Gina Ford

Sasaki, Boston, Massachusetts

November 4

Will Bruder

Will Bruder Architects, Phoenix, Arizona

November 9

Rainer Mahlamäki

Lahdelma & Mahlamäki Architects, Helsinki, Finland



Rainer Mahlamäki
Museum of the History of Polish Jews, Warsaw
(Photo by Wojciech Krynski)



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Monika Fischer-Massie
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Sherre Freeman
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Beth Hall Photography
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Greg Henderson
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Tim Hursley

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Jennings Architects**

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Aaron Kimberlin

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Wojciech Krynski

inside back cover

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Ken West Photography
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