For the third year, the school partnered with the Downtown Little Rock Community Development Corp. to design and build an affordable, sustainable home for the historic Pettaway neighborhood. On July 18, students and a crew loaded up the 1,100-square-foot house, designed and built in four separate modules, for transport to Little Rock.

The Interior Design program hosted a reception on Aug. 30, 2011, at Pomfret Hall, after a four-day visit from representatives of the Council for Interior Design Accreditation (CIDA). Student work presented to CIDA for the reaccreditation process, including projects from current and former interior design students, was displayed.

The “Forming Function” exhibit showcased student works designed and built in Furniture Design, a professional elective course taught by Tim LaTourette, the school’s woodshop director. Shown is a lamp and table created by Brian Lokey, a landscape architecture student.

Peter Eisenman, founder and principal at Eisenman Architects in New York, visited the school for a public lecture and informal visits with students. Here, he signs a book after his March 27 lecture in Giffels Auditorium in Old Main.
Letter from Jeff Shannon
Dean, Fay Jones School of Architecture

School News

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A Work in Progress

Renovations to Vol Walker Hall well under way, as new Anderson Design Center addition starts to take shape...

On the cover: This is a rendering by landscape architecture student Nick Cerra of Cutty Sark Gardens in Greenwich, England. It was for a studio project that addressed the challenges of urban design by mending the urban fabric at a historic site of international importance.
Recently I had occasion to review the past five years in the life of the Fay Jones School of Architecture. Here, I offer some of our most notable events and accomplishments from this period.

12 POINTS OF PRIDE

1. We named the school after Fay Jones, thanks to the generosity of Don and Ellen Edmondson.
2. We were nationally ranked (by Design-Build magazine) for the first time in school history, ranking 29th overall but 11th among public university programs.
3. We (our faculty, students and staff) have given the school the highest level of regional, national and international recognition in school history over this period. Primary contributors include the Community Design Center (51 awards), Marlon Blackwell (40 awards) and Garvan Woodland Gardens (seven regional or national articles). I can, without any doubt, claim that the school gives the university more positive recognition than any unit on campus, despite our small size.
4. We raised almost $29 million over the past five years, because of the generosity of our alumni and friends, particularly the Edmondsons and the Donald W. Reynolds Foundation. This total is by far the largest amount raised during a five-year period in school history.
5. We have increased the diversity of our student body by more than 44 percent over this period, up to nearly 20 percent of total enrollment, the highest level in school history.
6. We began a publications venture with the University of Arkansas Press. To date, three publications have been produced, each winning critical recognition. Seven more books are planned for publication over the next several years.
7. We generated more than $3.1 million in grants over the past five years, by far the highest level of success in school history.
8. We reached our highest level of outreach and public service in school history during this period.
9. We were very pleased to bring the Interior Design program into the school two years ago.
10. We have appointed, in this period, two new endowed faculty chairs, bringing our total to six.
11. We will, in less than a year, be in our new home in a renovated Vol Walker Hall and a brand new Anderson Design Center; and
12. We have the provost’s approval to begin implementing our new strategic plan, which features emphases on teaching critical design thinking, encouraging interdisciplinary collaboration, seeking multiple forms of civic engagement, developing additional faculty and staff support and achieving appropriate national recognition for each of our programs.

I hope this quick review of 12 notable successes by our faculty, staff and students over the past five years gives you confidence that we continue to offer students a great place to study design and that we offer you, our alumni and friends, a growing sense of pride in the Fay Jones School of Architecture. With your support, we hope the next five years is even better than the past five.

StudioMain Builds Design Consortium in Little Rock

A new storefront on Main Street in Little Rock gives a singular face and address to a group of design professionals and advocates.

StudioMain is a consortium of people interested in design, from architects and engineers to construction companies and community members. The idea sprung from the Art of Architecture lecture series and an increased presence in Little Rock by the Fay Jones School of Architecture, namely through design/build homes done there and work done by the school’s Community Design Center.

A team from the Community Design Center, chaired by the Central Arkansas chapter of the American Institute of Architects, architect Jennifer Herron got involved. Architects Joe Stanley (B.Arch. ’95) and David Sargent (B.Arch. ’84), developer Page Wilson and others followed.

Herron said the group aims to educate the community, advocate for better design, collaborate with allied fields and challenge convention. Members seek to demystify the design process for the general public, and to help people understand how design affects their daily lives.

“We want to show how good design and a better built environment can help improve everyday life,” said James Meyer (B.Arch. ’86). Meyer and other emerging professionals found the space at 1423 S. Main St., and then helped transform it into StudioMain. Village Commons, a nonprofit, subleases and shares the space.

Meyer and Allison Vandeveer (B.Arch. ’96) organized the young professionals, who solicited materials and other donations. They got them: reclaimed wood fencing from a nearby project, ceiling tiles not used on a hospital project, metal studs from a construction site. “We built the design of the space around those materials,” he said.

They cut the wood into planks, and students from the applied design program at the University of Arkansas at Little Rock burned the pieces. They used them to build a media cabinet, bar and cloud ceiling for the 900-square-foot studio space.

Through educational outreach, the StudioMain group wants to show why creativity and imagination are so important, Herron said. “Design is about alternative problem solving, and the arts are part of education that helps ask the questions.”

They also want to serve as a community resource on a variety of topics — such as making historic homes more energy efficient; energy tax credits; green roofs; on a variety of topics — such as making historic homes more energy efficient, energy tax credits, green roofs; improving lighting and ventilation; and city codes and urban planning.

“If you educate the people more about what good design is, the public is more aware of that and demands it,” Herron said. “It helps the overall well-being of a community.”

StudioMain will let design professionals stay actively engaged with urban planning and related discussions in their community, and offer expertise and potential solutions to officials and the public. “Part of our role as design professionals is to help improve the built environment,” Meyer said. “We should be at the leading edge of the conversation.”
Summer Mexico Studio Detoured to Peru

For 18 years, architecture students from the Fay Jones School have traveled to Mexico for 11 weeks during the summer. (Their other study abroad option is Rome.)

With Mexico just next door to the United States, getting there is easy. Even with that proximity, it offers “pre-Columbian ruins that have colonial architecture superimposed on them. The country is still in a process of emerging, so it’s got modern architecture that is known pretty well throughout the world,” said Russell Rudzinski, program director.

Those archaeological sites were once cities, and students study them as spatial typologies, building their experience and knowledge. Later, in the design studio, students apply what they’ve learned to a contemporary experience and knowledge. Later, in the design studio, students apply what they’ve learned to a contemporary experience and knowledge. Later, in the design studio, students apply what they’ve learned to a contemporary experience and knowledge.

“The drawing skills taught in Mexico enabled me to better see, and conceptualize, architecture through drawing,” he said. It also inspired his thesis project, which sought to understand the relationship between drawing and architecture.

Among their adventures, students have climbed down the slick steps of a bat-filled corridor to the tomb in Palenque. They’ve also trekked through an alligator-infested river and through the jungle to Yaxchilan, an ancient Mayan city discovered within the last two centuries. “It’s so hard to get to, and so few people visit it,” Rudzinski said, “that you really can convince yourself that you’re the first person to set eyes on it.”

All of this changed this year, however, due to the U.S. Department of State travel warning for Mexico and resulting restrictions on student travel set by the University of Arkansas. As director, Rudzinski sets the schedule and determines the budget for the summer program. So, he quickly shifted gears to create an alternate studio this summer.

Wanting to stay in Latin America, he considered Buenos Aires, Brazil, La Paz, Bolivia, and Quito, Ecuador. He decided on Peru for its “equally impressive” combination of pre-Columbian and colonial architecture as Mexico. As the center of the Incan empire, its history has depth.
Nine architecture students traveled to Rwanda in central Africa to understand the culture and propose housing design solutions for residents in the capital city of Kigali.

They worked with Peter Rich, an architect from South Africa who was the John G. Williams Visiting Professor in the school, and Korydon Smith, then associate professor of architecture in the school. Last September, the students, Smith and Rich spent two weeks in Kigali, where they worked with students and faculty members of the Kigali Institute of Science and Technology (KIST).

Called the “Land of a Thousand Hills,” Rwanda is the most densely populated country in Africa, with a population of about 11 million people – though about 95 percent live in rural areas. Kigali is expected to triple in size from 1 million to 3 million in the next 20 to 30 years, resulting in rapid urbanization. This growth stems from high birth rates, plus migration from rural areas and surrounding countries, such as Uganda and Burundi, which saw increased Rwandese populations from a mass exodus caused by the 1994 genocide.

To prepare for the population boom, Kigali officials are developing strategies for improving public health and infrastructure, guiding public and private development, and creating higher-density neighborhoods and housing. Though public policies are moving toward land titling, traditional informal “squatter” settlements are common.

Each Fay Jones School student was paired with a Kigali Institute student as they conducted in-depth interviews with people in urban and rural areas, gathering details of their daily routines and ways of using space. They observed the families, sketched their homes and neighborhoods, and noted building materials and methods. They also learned about the relationship between informal commercial spaces, civic and school buildings, access to water, and the network of roads and paths.

Housing is now single story due to the available construction technologies. To build homes, people carve out a part of a hillside, making a flat area for the foundation and creating a wall where they removed the soil, heavy with clay. They typically use mud bricks to form the walls of a home, topping it with a roof made from bamboo and sheet metal.

Building vertically, however, will require extra care in this seismic area, located along the Great Rift Valley. One student developed a concrete frame design, with spans of 10 to 15 feet, which would provide greater structural stability and could be built upon vertically. Concrete and steel are expensive to get in this land-locked country, but this scheme calls for walls to be filled in with mud brick and stucco. He also explored principles of engineering and economy of means to use as little steel and concrete as possible, while still being mindful of a spatial layout that would fit Rwandese lifestyles.

Students also used low-impact design methods to address stormwater runoff in this region that sees rainfall on par with Seattle.

Rich liked that this design project was a very practical and real one. Students, who had to take all of their field research and apply it to their practice, came up with very common-sense designs. "Architects don’t actually invent anything. They reinterpret things that have already been done and invest them with new symbolic meaning, adjusted to a given context," Rich said.

Smith said this project was a challenge for students, who are often told if they don’t design and define a space, someone else will do it for them. “In this case, that’s exactly what they had to do was to allow or begin to predict how other people would be empowered to build their own environment,” Smith said.

Students provided an infrastructure with public bathrooms, which might one day be incorporated inside homes to become private. And they identified structural building systems that could be occupied one way initially, but then be added onto horizontally or vertically.

Smith, Rich and Tomà Berlanda (from KIST) are authors of a forthcoming book resulting from the research and design proposals in this studio. The University of Arkansas Press, under the Fay Jones School imprint, will publish the book in the spring. It will include a glossary of Kinyarwanda terms (the language of Rwanda) that have both social and architectural meanings.

Spatial relationships of rural housing by Long Dinh.

A study of urban streets by Ginger Traywick.

A detailed wall section by Kareem Jack.
Mid-Century Modern Design Lauded in Paper, Film

Ethel Goodstein-Murphree received the 2011 Ned Shank Award for Outstanding Preservation Publication from the Historic Preservation Alliance of Arkansas for her article, “In Memoriam, Carlson Terrace, 1957-2007.” She is associate dean and professor of architecture in the school.

Published in Preservation Education and Research, the journal of the National Council for Preservation Education, her article examines the challenges of preserving mid-century modern architecture through a case study of how this project designed by Edward Durell Stone was lost. Built in three phases between 1957 and 1964, Carlson Terrace offered functional, low-cost housing to accommodate the influx of married students who flocked to the campus early in the post-World War II era.

Distinguished by Stone’s signature concrete grilles, Carlson Terrace housed generations of students. But after falling into disrepair, it was razed in 2007, adding to the growing list of works by the Fayetteville native that have been demolished or irrevocably altered.

Though an array of buildings in this region represent the mid-century modern style — from Stone’s vanished Carlson Terrace to the “Ozark Modern” expression of Fay Jones and John H. Williams — she believes the style’s clean lines and undecorated forms belie the complexity of the era — a series of postwar conditions that all influenced the construction of what was a remarkable project.

This architectural period is also the focus of Clean Lines, Open Spaces: A View of Mid-Century Modern Architecture, a documentary produced by Mark Wilcken for the University of Arkansas Educational Television Network. Wilcken shows the difficulty of viewing this familiar fabric of Arkansas communities, sometimes considered cold and unattractive, as “historic,” despite the fact that many examples are 50 years old or older.

The alliance honored the 55-minute film with its award for Outstanding Preservation Reporting in the Media. Goodstein-Murphree, the film’s architectural adviser, worked closely with Wilcken and a team of humanities scholars, including architects Charley Penix (B.Arch. ’80), of Crowell Architects Engineers, and Charles Witsell, of Witsell Evans Rasco Architects/Planners, and Brad Cushman, gallery director and curator of exhibitions at the University of Arkansas at Little Rock.

The film, shot with high-definition technology, was screened around the state and aired on AETN. Producers interviewed include Ernie Jacks (B.A. Architecture ’50), Bob Laser, Charley Penix and Rhode Island-based Hicks Stone, son of Edward Durell Stone, also contributed.

Goodstein-Murphree said people tend to think of architecture with a “capital A, as something extraordinary and removed from their day-to-day experience.” They’ll tour centuries-old buildings and ruins in other countries, but not think about the “built fabric” in their neighborhood and state. She hopes that the documentary and her article will, in the future, “cause the stewards of mid-century modern buildings to pause before aiming the wrecking ball.”

The film also received three Emmy Awards in the 2012 competition of the Mid-America Chapter of the National Academy of Television Arts and Sciences. It won Best Cultural Documentary, and Goodstein-Murphree won individual awards for Best Writing and Best Editing.

Mid-Century Modern Design was also the subject of a 2012 publication, Mid-Century Modern: Lines, Open Spaces, a documentary produced by Mark Wilcken for the University of Arkansas Fine Arts Center, which opened in 1951.

Watch a full-length version of the documentary. Visit http://www.aetn.org/midcenturymodern/
The computer numerically controlled (CNC) router in the school’s Visualization Lab had interesting beginnings. A faculty member studying immersive environments wrote a $40,000 grant for this machine, so he could build a specialized exercise bicycle for NASA. When Lynn Fitzpatrick became director of the lab — commonly known as the Viz Lab — in 1999, she inherited the massive, 55-by-10-foot CNC router. She had no interest in doing the same research, so she started using it to make things in the architecture school. Over the years, she’s gradually added more equipment to the lab, including two laser cutters and a three-dimensional printer (former faculty member Darrell Fields wrote the grant for that). The lab is open every day during the school year, and serves a steady stream of students. “The lab has just become a mainstream part of the school at this point,” said Kimball Erdman, assistant clinical professor of landscape architecture professor. Even first-year students used it this past year to make pieces for a pattern project. When using the laser cutter, students start with a computer file. They can direct the heaviness of the cut, and they use cardboard, Bristol board, paper — even copper for etching. Students usually make parts used to construct models. The three-dimensional printer works much like a computer printer. It starts with a deep bed of fine powder. Then, a cartridge filled with a binding solution “prints” the binding in the prescribed pattern, creating a three-dimensional modeling software. Next, a layer of powder is applied. More binding and more powder are laid, building the object layer by layer. Excess powder is blown out, and just the model remains. “It can do things that none of our other machines can do because it’s without gravity when it’s sitting in here,” she said. In the fall 2011 semester, students worked with Mark Dion, an artist selected by the university’s Public Art Oversight Committee. They helped him make some works that were part of his proposal for a public art piece for campus. They took artifacts from the university’s museum collection — a microscope and a vessel — then took three-dimensional scans of them. They printed the replicas in the lab’s three-dimensional printer. Dion wants students to create more of these, which will go in a display case. From that project, art department students have become interested in learning Rhino software. In addition, College of Engineering students have created fiber glass parts using foam molds they made with the CNC router. Another engineering researcher used the router to make circuit boards and small metal pieces. Landscape architecture and engineering students have used the CNC router to create landforms and to study drainage and environmental issues. Architecture students have used it for making furniture, landform models and to form molds for casting concrete. The CNC router recently got upgrades: a new controller, software and wiring, along with some new bits. Students can use a range of materials on it, including wood, steel, rigid insulation, aluminum, plastic, vinyl and Plexiglas. Fitzpatrick is interested in getting students to see the Viz Lab not as the place where they make their final projects. “But they might be making something that would allow them to make their final thing.” The field of architecture is also moving toward the design of the components that will be used in a larger design. It helps students think about the process more. “Knowing that there is a direct relationship between what you draw and what you make, and that relationship is not the same as drawing for representation,” she said. In the school’s future home, the renovated Vol Walker Hall, the Viz Lab and the wood shop will inhabit part of the bottom floor, in an overall Design Shop. Students already use the CNC router to create furniture pieces. In the new space, two additional, smaller CNC routers will produce pieces such as furniture. “Students will understand this as a place where you make things, and it doesn’t matter how you’re making them.”

Using Geospatial Technology to Chart the Past

In the months that followed the Dec. 7, 1941, attack on Pearl Harbor, President Franklin D. Roosevelt created the War Relocation Authority and gave the agency the task of removing each and every person of Japanese ancestry from the west coast of the United States. In the name of national security, more than 120,000 people — many of them American citizens — were sent to barbed wire-encased internment camps, where they would live in close-quartered barracks. Two of these camps were located around 30 miles from one another in the southeastern corner of Arkansas and combined to house nearly 20,000 internees during their existence. The Rohwer Relocation Center opened in September 1942, and its 500 acres were packed with 620 buildings. Today, however, all that remains of Rohwer is a small cemetery with 24 deteriorating headstones, four commemorative monuments and a brick smokestack that was once attached to the hospital's incinerator. Whether intentional or not, what remains of Rohwer and this dark time in American history is dwindling. Utilizing advances in geospatial technology, Robyn Dennis (B.L.A. ’00) and Caitlin Stevens (B.Arch. ’10), a pair of Fay Jones School alumnae, have set out to preserve what remains of Rohwer. “There are many people who don’t even realize that we had an internment camp here in Arkansas,” Stevens said. “Understanding that it existed and the political issues and fear that caused its creation are very important to history and to contemporary situations.” Dennis and Stevens both work for the University of Arkansas Center for Advanced Spatial Technologies (CAST), a group that specializes in geoinformatics and geomatics. They, along with Kimball Erdman, assistant professor of landscape architecture, conducted a survey of the Rohwer remains as part of a large landmark conservation effort organized by the University of Arkansas at Little Rock. With funding from a National Science Foundation Cyberinfrastructure for Transformational Scientific Discovery grant, Dennis and Stevens packed a van full of surveying equipment and traveled five hours to conduct an on-site assessment of Rohwer. Utilizing CAST’s laser scanners and GPS units, they were able to make an accurate three-dimensional digital model of the site. “When we were mapping where the monuments were, we were mapping not just their location but the names on the gravestones, conditions of the gravestones and dates of death,” Dennis said, “so that you could actually look at this and create a sort of 3-D virtual tour.” Erdman and his class created the three-dimensional data into a two-dimensional Historic American Landscapes Survey (HALS) sketch in May. Their rendition will be submitted to the Library of Congress and stored there. “The HALS document is an inventory of the present and an analysis of how the site has evolved to its present state,” Erdman said. Dennis and Stevens want to continue working with the data they collected at Rohwer and develop a more detailed visualization and analysis of the camp. Their goal is to create a widely accessible, virtual replica of Rohwer in its original and current states. “Ultimately, I’d like to see the data used to create educational interactions between the story, the site and the visitor,” Stevens said. “With evolving technology, the visitor could be in Rohwer, Ark., or online anywhere in the world, accessing virtual models, people and information about the camp from the 1940s and also its current condition.”
Thinking Outside the Book

A recent book edited by Korydon Smith, a former associate professor of architecture, offers a guide to the complexities of architectural theory and thinking critically. While designed as a textbook, Introducing Architectural Theory: Debating a Discipline can be read by anyone interested in the historical development of ideas about architecture.

“We were interested in creating a course that would affect the students’ long-term thinking about architecture. We wanted the course, foremost, to provide students with strategies for critical thinking,” Smith said. “Architectural theory would simply be the medium. We aspired for students to not only understand the origins and trajectories of various architectural theories, but also to verbalize and re-conceptualize their own predictions of architecture.”

Each chapter includes three different views on a topic: an original text, a philosophical text and a reflective text. For example, the first section of the book deals with the construction of buildings, known as tectonics. Smith starts the section by looking at the debate between simplicity and complexity. The original text is Marcel Breuer’s “Where Do We Stand?,” in which he discusses the architecture of the Modernist movement. He emphasizes his belief and the belief of many of his contemporaries that architecture should focus on the structural principles and practical uses of buildings.

The reflective text, a portion of Robert Venturi’s “Complexity and Contradiction in Architecture,” contradicts Breuer’s stance. Venturi says that complexity, ambiguity and even contradiction are key elements of architecture. “On Simplicity” by Vittorio Gregotti is the philosophical text. Gregotti insists that designing a “simple” building is anything but simple, and that a building is not simple because its parts are inherently geometrically basic but because all of those parts display their necessary. “The discussions on tectonics further cover the debates on ornamentation, honesty versus deception, and material versus immaterial.”

“Organizing the book in this fashion positions the reader to make up his or her mind on which author they agree with the most. It also allows students to explore other options,” Smith said. “I’m often asking students, ‘What’s missing here? They are given three positions, but is there a fourth or fifth option?”

“The other sections of the book present reading materials pertinent to various elements of architecture, including function and form, proportion and organization, context, and the role of nature in architecture. The texts in each chapter span the timeline of history, containing works from 25 B.C.E. to the current era, which shows how theories have changed or not over the past two millennia.”

Introducing Architectural Theory: Debating a Discipline was published in 2012 by Routledge. Smith has accepted a teaching position at the University at Buffalo School of Architecture and Planning in Buffalo, N.Y., which he started this fall.
Shared amenities, such as this common area, increase home values and foster neighborhood stewardship in a pocket neighborhood.

This project, which students and staff tackled in a design studio last fall, was a collaboration between five-year architecture students in the Far Jones School of Architecture and the staff of the University of Arkansas Community Design Center. The Downtown Little Rock Community Development Corp. commissioned the project, which students and staff tackled in a design studio last fall.

The Pettaway Pocket neighborhood project won a Grand Award in the “On the Boards” category in the 2012 Residential Architecture design awards program, the most comprehensive housing design awards program in the country. Just 36 projects – including four Grand Award winners – were chosen from more than 800 projects submitted in a wide range of housing categories. The Pettaway project was a collaboration between five-year architecture students in the Far Jones School of Architecture and the staff of the University of Arkansas Community Design Center. The Downtown Little Rock Community Development Corp. commissioned the project, which students and staff tackled in a design studio last fall.

The Pettaway Pocket neighborhood project was a collaboration between five-year architecture students in the Far Jones School of Architecture and the staff of the University of Arkansas Community Design Center. The Downtown Little Rock Community Development Corp. commissioned the project, which students and staff tackled in a design studio last fall.

Designers accomplished both urban design and home design in this studio, a difficult feat in one semester. With just nine housing units and a defined, cohesive neighborhood, this project was small enough for students to manage.

“Housing is one of the hardest things that an architect can do, and it’s one of the hardest design studios to teach,” Luoni said. “A designer must draw on every resource at every scale to understand multifamily housing. You really have to understand the social as well as the formal and the technical – while making architecture and place out of it.”

Students started with nearly 30 schemes and gradually refined those through intense discussion. Students created models and explained their designs before classmates and design-center staff. Those iterations and discussions were a key component of this studio.

Students also worked with a citizen advisory committee, whose members wanted specific things: parking at each home, single-family housing, and no flat roofs or metal siding – nothing “aggressively modern,” Luoni said. Designers looked for ways to blend traditional architectural elements – porches, balconies, terraces, pitched roofs – with modern principles – open floor plans, abundant light, natural airflow, refined choice of materials.

The homes average 1,200 square feet and have two to three bedrooms; the three housing types are square or rectangular. Affordable pricing – about $100,000 – came from using standardized dimensions and materials. Luoni said the Grand Award is most impressive because these $100-per-square-foot houses were competing against ones that cost 10 times that. “I think what gives us the advantage is, we’re not just thinking about the house. We’re thinking about the total living environment.”

Jeffrey Huber, LID Manual Win ACSA Awards

A Community Design Center faculty member, as well as a manual produced by the center, won national accolades from the Association of Collegiate Schools of Architecture and American Institute of Architecture Students.

Jeffrey Huber, an adjunct assistant professor and the center’s assistant director, was one of three recipients of the 2011-12 ACSA/IAS New Faculty Teaching Award. Jurors lauded the expertise and professionalism Huber brings to an academic setting. “Jeffrey leads students through the difficult work of large-scale, community-driven projects while still retaining a high degree of architectural quality; with a scale and client relationship that often overwheels the design intentions of many established architects, much less students, it is an admirable undertaking handled exceptionally well.”

Huber thinks the judges were impressed by the way the projects and research he’s done at the center have combined academics with professional practice. With every studio, students have real clients with real projects. “It teaches them to learn how to be malleable and also adapt,” Huber said. “They have to have a different mindset. And it pushes them to be more creative.”

For his portfolio, Huber presented teaching work that focused on independent studies courses, research, and design studios that he taught with architect Larry Scarpa and Stephen Luoni, center director. Huber considers both colleagues strong mentors.

“An extraordinary teacher requires a multitude of skills that not only inspire students to excel beyond their own perceived capabilities, but it also requires the delicate delivery of sometimes difficult critiques that can be hard on students,” Scarpa said. “Jeff possesses the intangible skills [that] inspire students, while maintaining critical thought and debate.”

Luoni, who nominated Huber for the award, said, “The design professions need model teachers like Jeff, capable of bridging scholarship and teaching with practice and public agency, and who accomplish this with great integrity, facility, and unbounded optimism. He is an effective role model to students on accomplishment within an interdisciplinary, collaborative environment that prizes research and applied scholarship in design. At a young age, he is already a respected teacher within the university and a strong advocate for design in the state’s public realm.”

Low Impact Development: A Design Manual for Urban Areas won one of three 2011-12 Collaborative Practice Awards. Huber and Luoni worked with the ecological engineering group in the department of biological and agricultural engineering at the university to produce the low-impact design manual, under a grant from the U.S. Environmental Protection Agency and the Arkansas Natural Resources Commission.

The jury noted the practicality of this guide: “This community-based research is a manual for living, a project that has the capacity to link sustainable approaches to development in a manner that is both accessible and resilient. From insight to implementation, this cross-disciplinary approach to environmental design education presents public policy as a mechanism for design.”

More Accolades and Funding

Funding and accolades received by the Community Design Center this past year include:

• Creative Corridor on Main Street, Little Rock: $150,000. Our Town grant from the National Endowment for the Arts, awarded to the UACDC, Marlon Blackwell Architects and the City of Little Rock.


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

Visit http://www.youtube.com/watch?v=Z6NgNuvFqbs for a video about light rail transportation in northwest Arkansas.

Visit http://www.youtube.com/watch?v=2v6hKevF4bQ for information on the Pettaway Pocket neighborhood revitalization project in northwest Little Rock.
The new pavilion trail loop is bordered by rubblestone walls.

A flagstone terrace is installed in front of Garvan Pavilion.

The legacy of the first 10 years has been the construction – of trails, buildings, unique bridges, specialty gardens and other features. While much work has been done, there’s still much to come in the next 10 years.

Bledsoe said the focus of this place remains the design of gardens and the variety of plants presented in this natural setting. Everything else here is intended to enhance that garden experience.

A recent major improvement involves the area around Garvan Pavilion, the first structure built on the site. The round, open-air, native stone and redwood pavilion was designed by then-partners Fay Jones and Maurice Jennings. It’s located in the “heart of the garden,” Bledsoe said, yet it’s been difficult to get to. The paved edge of the Elven Edmondson Great Lawn will connect to the new trail and expansive flagstone terrace that borders the pavilion.

Bob Byers, associate executive director, said the new pavilion trail loop lies about 120 feet away from the pavilion, rather than 30 to 40 feet, also providing more privacy. This trail also offers easier access to the nearby restrooms. The terrace allows more space for events, such as wedding receptions, and keeps brides from dragging their gowns across earth that sometimes turned to mud.

Rubblestone walls along the trail and terrace now provide informal seating for about 300 people. Major outdoor events are held here, such as the annual plant sale and bridal fair.

“I think this is going to make the pavilion a lot easier to sell as a venue for weddings and other events,” Byers said. “These improvements make it a lot more flexible.”

That pavilion trail loop will also make this central area more accessible to the Evans Children’s Adventure Garden and the rose garden, which are still being developed. With the planned rose garden, which will cost about $5 million, garden officials intend to educate the public about the history of roses and show people how to use the plants in landscapes. The priority goal for the rose garden is to get the primary beds finished and opened, but first they’ll need to remove the stone stockpile now there.

Eventually, the garden will feature roses and plants in the rose family, including shrubs like spireas and pyracantha and trees such as plum, cherry, peach, apple and pear. It will also feature six terraces and an arbor, demonstrating traditional European garden design ideas.

But, in the meantime, some other smaller projects will be finished, as they raise the necessary funds.

This year’s Denim and Diamonds event raised $35,000 to complete the Floating Cloud Bridge. The bridge provides a second fully accessible connection to the Garden of the Pine Wind, a 4-acre rock and stream garden planted with Asian ornamentals, designed by David Slawson. Slawson also created the concept for the bridge, patterned after Japanese paintings that show clouds floating along mountaintops. “The idea was to create the effect of mountains out of big stones and then suspend this bridge off of it like those clouds,” Byers said. They’ll also plant airy plants such as wild plums that resemble clouds when they bloom.

The deck will be built from Arkansas bald cypress from southeast Arkansas. It will rest on metal beams supported by several-ton boulders, stood on end like piers.

Slawson also designed the Weyerhaeuser Bonsai Learning Center, which was dedicated last fall. Local carpenter James Gatlin did the detail work, and the Hot Springs Village Woodworkers Club volunteered many hours to build it. A local bonsai club meets there monthly, and members tend the plants in the bonsai garden, also designed by Slawson.

The Perry Wildflower Meadow Overlook has come a long way in the past year, largely thanks to volunteer and donor Stuart Perry. The restrooms are now open and operational, and there are plans for a catering kitchen.

The Dierks Golf Cart Depot houses seven electric golf carts that weren’t part of the original garden plan. The late Frederick Dierks, who frequently used the golf carts to view the property, donated $65,000 to build this storage facility. With the planned rose garden, which will cost about $5 million, garden officials intend to educate the public about the history of roses and show people how to use the plants in landscapes. The priority goal for the rose garden is to get the primary beds finished and opened, but first they’ll need to remove the stone stockpile now there.

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Imagining an Urban Literary Retreat

Students in the fifth-year Design 10 studio took on a literary retreat project that mixed public and private realms, while considering urban planning, intimate space, connection to history and materials technology. Unlike many writers’ retreats, located in the solitude of wilderness, this one would be sited in an urban environment.

A curriculum change freed up the fifth year for architecture students to direct their design education, with elective studios such as this, said Russell Rudzinski, adjunct assistant professor.

The first of four objectives of this full-semester project was to develop an urban scheme for a five-block section of Little Rock, known as the South Main district, or SoMa. The area, which has seen decline over the years, is undergoing a renaissance and could become a social and commercial hub for nearby residential neighborhoods.

Second, students designed the living/work space for writers. They met with the editor of the Oxford American magazine to brainstorm the needs of such a literary center. It would be a mix of uses, where writers could come on fellowships. Rudzinski allowed them latitude in the functions they included.

Third, they considered the notion of the literary center as an urban microcosm. The writers would need private space for living, but might eat meals together and do community outreach. Professor Ken Sexton made a presentation to students about the organization of monastic complexes.

Fourth, Rudzinski asked them to investigate concrete masonry as the main building material. This kept students from dwelling too much on what materials they’d use. Concrete is a “much-maligned” material, used in prisons and grade schools, he said, and this was a chance for students to change its image.

Each student also picked one of those four elements to pay additional attention. “It’s given students a sense of ownership over what they emphasize,” he said.

They examined the project from a writer’s personal space to the five-block area of the city. They met with residents of the Little Rock neighborhood, most of whom saw the street as a path for vehicles, not a public space. Residents seemed to consider commercial spaces as the public realm.

When selecting the location for their project, most students honed in on one largely vacant block. They determined the building dimensions, as they designed a space for 25 to 70 writers. Students wrote their own programs and changed them as their designs developed for this fictional project.

Some included a small research library that could be used as a public reading room. Some incorporated commercial activities (a concern of the neighbors), like a used bookstore or café. Many included a public presentation space for readings or other events.

They all addressed the issue of public space. “Most of them have tried to make a space that the residents in the area could sort of begin to identify with as a community space.”

One student tried to reconcile his interest in visionary French architect Boullee with his love of the work of Louis Kahn. His design began in a classical way but slowly transformed Beaux-Arts ideas into a fairly modern proposal.

Another student thought about the integration of the project into the fragments that exist on Main Street, and reflected on the Vasari Corridor in Florence. “It’s not just a standalone building on a street; he’s really stretched out and connected to some of the existing buildings.”

Another student structured her project around a giant porch, connecting this public building to the residential neighborhoods.

The students’ work was exhibited this summer at StudioMain (see p. 3) in Little Rock.

Students were not used to the freedoms of this studio, with many details left unspecified, Rudzinski said. “It gave them a chance to define the parameters of the project for themselves, which, ultimately, as an architect, there will be times they’ll have to do that.”
Understanding a Space Before Redesigning It

First-year landscape architecture students are just starting their design education. Once they can understand how to experience a space and address its character, they can make proposals for new design.

That was the thinking behind the new Design 2 course offered this year by Carl Smith, assistant professor. With some shifts in curriculum, he saw a chance to inculcate good habits early with this course that’s now part of the core landscape architecture studios.

“Generally speaking, students are good at collecting objective data about a site. What they’re less confident about is making an evaluation or a judgment of the existing character of a site,” Smith said. “And both of those things are important in terms of guiding a design proposal.”

Smith had his 23 students take on Wilson Park, in the heart of Fayetteville. They based their designs solely on their interpretation of what they found and “how, through making interventions, they could improve the experiential quality of the site.”

They examined the landscape in terms of space — a mosaic of architectonic spaces. Students looked at special archetypes — such as alcove, corridor and aisle — which they’d learned in a previous class. This was about understanding a more complex landscape that doesn’t contain clearly designed archetypes.

So, students had to concentrate on what was already there in terms of ground plain, enclosure, views and overhead enclosure. As they investigated the site for a week, they found that those spatial archetypes depended on where they stood and what the weather was like.

None of the existing archetypes can be used to describe most of the park spaces, so students hybridized the terms. “It meant that they had to really observe and really understand what’s there,” Smith said. “It was a device to encourage them to look at the landscape.”

They built models to express their observations. Then, they intervened in three locations in the park by adding three new archetypes: panoramic overlook, projected point and covered alcove. These were abstract red structures with prescribed dimensions.

“Students had to justify the location of the three interventions in terms of bringing diversity of experience to what’s there already.”

They talked about increasing the emphasis of a view or reducing a vertical scale or adding a moment of repose in a busy landscape. “The locations of these interventions were all robustly justified by these very young students in quite sophisticated terms,” Smith said.

Students also produced a spiral-bound booklet that showed an experiential mapping exercise, in which they began to understand the landscape “in a more subtle way than simply a mosaic of architectonic spaces.” Here, they considered the quality of light, types and intensity of use, kinds of materials.

“At this point, they’re thinking about landscape not as a series of spaces but as a series of places. A space is just a spatial construct, whereas a place has to exist beyond its actual physicality. It has to live within the experience and memory of people.”

Students eventually replaced the covered alcove and panoramic overlook with small landscape interventions, trading the red walls and floors for real proposals that serve the same function.

The main goal was the students’ experience, rather than output or a predetermined result.

“It’s about their own interpretation. And that’s quite a big task for early year students. They’re used to having right or wrong answers. To be put in a position where it’s the actual thinking and the exploration that is important, and not coming to a predetermined endpoint, was quite a challenge. And they coped admirably, actually.”
Finding a Passion for a Design Project

In Design 8, interior design students completed projects they started in Design 7. This two-semester approach allowed students to tackle larger, more comprehensive projects in a capstone or thesis manner, said Jennifer Webb, associate professor.

Also, in the fourth and final year of the program, the enthusiasm and focus of interior design students can start to lag, as they think about post-graduation jobs and feel increased pressure. So, instructors aimed to inspire them through a passion for their designs.

“We thought that if we let them choose a project based on their own passions, that it would keep them engaged longer in this last semester,” Webb said. “Also, if they really are passionate about some area of design, it lets them become an expert in that area.”

The studio’s 21 students researched trends and precedents in the fall before starting their semester-long design process in the spring. Then, when looking for their first job, they could flaunt both the research skills necessary to begin any project, as well as project-specific knowledge and expertise they have gained.

Webb also told students that if they didn’t find passion for a particular project then they should at least be pragmatic by looking for a project that falls in an area of growth in the design professions, such as health care. They also created a blog and found mentors for their project who would help guide them and contribute to their professional network.

Some students selected projects based on personal experience. One student chose a pediatric oncology center because she’s been a nanny for many years, and one of her charges experienced cancer treatment. Another student was a dancer in her youth, so she designed a dance academy complete with parent viewing areas, performance spaces, dressing rooms and retail space.

Aubrey Pate, visiting instructor, said one student chose a police academy simply because she “felt strongly about serving the public.” The student interviewed officers in North Little Rock to ensure the right components. During the midpoint critiques, one professional was working on an actual police station, and they had a long and very energetic conversation about all aspects of law enforcement.

Other interesting projects included a culinary school and restaurant with a high-end retail shop located in the Fort Worth cultural district, and a country club in Conway that featured cyber lounges and a wine tasting room.

As students refined and refocused their projects in early spring, some of them made major changes, especially after they narrowed down the building they would use and had the architectural drawings in hand.

One student, who designed the headquarters for a textile company in Chicago, got partway through her space planning process before she realized her program criteria didn’t require all of the square footage available. So she reassessed the services offered and number of people accommodated.

“That happens in the field. Based on a building shape or the spacing of the column grid, your space plan doesn’t work the way you’d planned when you didn’t know what the building was going to look like,” Webb said. “In the real world, you would not make changes such as this, but it provides yet another learning opportunity for students in the studio.”

After refining their design concepts, each student started the time-consuming process of collecting all the information they’d need for specific spaces, such as fabrics, finishes, furnishings and equipment.

In class, students completed a series of design charrettes that allowed them to address significant areas in their specific projects. Both students and faculty members critiqued the work, and students created the best single idea from the collective feedback.

“So, by the time the charrettes were over, you had designed your project and you could begin production,” Pate said.

They also grouped the students together according to project type – such as education, health care and public wellness – and then presented the projects to each other.

“Their peers in that group had developed some expertise already,” Webb said. “They were able to help them spot opportunities or flaws in the direction they were going.”

Webb was impressed with this studio’s students because they were “meticulous in their programming and they knew their projects inside and out.”

This was Pate’s first time to teach the course, and she was “blown away by their enthusiasm and their attitudes. They were genuinely happy to be in class.”
Studio Takes Comprehensive Design Approach

In recently adopted curriculum, the comprehensive design studio was moved from the fifth to the fourth year, freeing up the final year for architecture students to explore their particular design interests.

With this arrangement, the fourth year studio becomes the “capstone” to the first three years of core design education. It made more sense for the comprehensive studio to directly follow in the fourth year, as a way for students to demonstrate their readiness to design and develop architectural projects, said Tahar Messadi, associate professor.

With this year’s comprehensive studio, taught in both the fall and spring semesters by Messadi and Distinguished Professor Marlon Blackwell, students designed an arts building in Little Rock. They considered the catalyst role of this building in bringing vitality to the arts district, or Creative Corridor, that’s being planned in the capital city.

Such a district “will make that city more vibrant, not only from a cultural and architectural standpoint, but also from a business standpoint,” Messadi said. This studio also prepares students for their future careers, ensuring that they’ll be “competent in terms of understanding the skills and abilities that are expected of them.”

The comprehensive aspect of the studio means that students address their designs at various levels and scales, and with increasing complexity, culminating in a highly resolved project. They consider the urban setting, schematic design and design development of the building itself, as well as the construction detailing for the building envelope and the layout of the heating, ventilation and cooling systems.

The assigned project consisted of a tower, which might seem simple but requires a complex system to achieve a comprehensively designed building. “The students are still pacing their learning process, but I think this is the most comprehensive process that we have engaged them in, and the results bear that fact,” Messadi said. “In previous studios, it seems that we were always preoccupied with the creative and thorough development of just one component of the building, to the detriment of other aspects.”

Ethel Goodstein-Murphree, architecture professor and associate dean, introduced students to the history of Main Street, with its periods of prosperity and adversity, along with the inherent challenges of designing in this context. During a site visit, students met with Mayor Mark Stodola and representatives of Wittels Evans Rasco Architects/Planners. The Little Rock firm’s principals shared challenges they have faced on downtown urban renewal projects. Early in the semester, the firm also conducted a one-day charrette to review the urban schemes proposed by the students, and then joined faculty for midterm and final reviews. The firm also funded a design competition for this project (see p. 12).

The main challenge in designing within this district came down to the placement of the building, and the way it interfaced with the sidewalks, streets and other urban elements. Students also kept in mind that the project is part of a larger effort to convert Main Street into a Creative Corridor, which is expected to gain momentum with the contribution of each new or renovated building to the cultural synergy of the place. “The building doesn’t operate as an autonomous thing. It belongs to the city. It belongs to the Creative Corridor,” Messadi said.

Proposing a wide variety of designs, some students opted to reinforce the urban edge by placing the building at the edge of the sidewalk. Others drew the public into the site through public spaces, leading to cafes, shops and an outdoor theater. The existing order of nearby buildings, such as the elegant Blass Building (a former department store), the Boyle Building and the Arkansas Repertory Theater, influenced the building design.

One design established a three-dimensional structural grid of columns and beams, with the frame becoming the architecture. An open ground level invited people to a café, retail space and black-box theater. Exterior stairs took visitors directly to the second-floor gallery. “The idea of carrying the meandering all the way through is a strong concept. It’s a marketplace for the arts,” Messadi said.

The simple structural grid of another design, at times, extended beyond the building, which was enclosed with glass panes for greater transparency. A major portion of the grid remained exposed at higher levels. “There’s this openness, and the exchange between the inside and the outside is facilitated by the omnipresent grid,” Messadi said.

Another design showed a simple box building, pushed to the north side of the site, located at Capitol Avenue and Main Street, to allow for a plaza area on the south side. The building sat on columns and a transparent, glass-enclosed first story, to emphasize the box shape. A gash cut in the box form created a balcony for the third-floor black-box theater, letting people inside watch those on the streets, while allowing a peek into the activity inside. With horizontal fins – transparent and translucent glass panels of differing sizes – the surface had a solid appearance that also allows light inside.

With this tower building, students also devised creative ways to get more daylight inside all levels. In one design, the tower was broken into three thin bars to bathe every floor in light.
Designing Space Using Behavior Theories

The landscape architecture Design 5 studio focused on designing for people, using environmental behavior theories from sociology, psychology and the design disciplines. Students observed the Arkansas Union plaza on campus, looking at “how people behave in space and how space affects them,” said Noah Billig, Garvan Chair and Visiting Professor in Landscape Architecture.

Studying the routines and paths of pedestrians and bicyclists, they learned that “people find comfort with small-scale detail, while large scales can be disconcerting. And it’s not just scale; it’s how those scales are designed,” Billig said.

They noticed that people stop around the fountain and along the central corridor between the union and Mullins Library. The steps up to the library, while elevating that structure, also close off that space from the plaza—which isn’t necessarily negative. They saw people using the central plaza area much more than the alcoves in front of the library.

Based on their findings, students redesigned the union plaza, changing spatial configurations and circulation. They enhanced the middle area, adding seat walls and movable chairs, with more spaces to congregate on the edge. To handle influxes of crowds between classes, some moved the fountain or made more space around it by removing nearby tree planters. Some also proposed better connections to perimeter sidewalks.

Students also tried to identify what makes Fayetteville funky, a slogan that appears on T-shirts and bumper stickers, while considering social and behavioral theories. “If you’re really designing for the people, and if Fayetteville has this unique funkiness about it, well what is that?”

Students found that the overriding funkiness factor came from a prevalence of locally owned, independent businesses, as well as the Ozark landscape and a sense of openness and coexistence.

For their last project, students considered design on a much larger scale with Evelyn Hills Shopping Center (the first shopping center in Fayetteville) and its environs on College Avenue.

Urban development often considers the pedestrian last, with greater emphasis on moving traffic quickly. They used myriad urban design principles to create a more “people-friendly environment.”

“In some ways, it’s easy to make it better because it’s so pedestrian unfriendly and so disorienting,” Billig said. “The parking lot is hard to even drive through, much less walk through or bike through.” The College Avenue site is dysfunctional and feels closed off from the street. People drive in the main entrances, then cut through the parking lot in various ways.

However, the area has many amenities, offers a great view to north Fayetteville and is near North Street, seen as a threshold to old Fayetteville. Anchored by Ozark Natural Foods on the north end, the center holds a mix of businesses. An underutilized Gregory Park is also nearby. “At first it seemed like this was a really dismal site, but there’s a lot going on, a lot of potential.”

A revised design could fill in with more buildings and improve movement within, but “there’s no place to go” past the edge of the center. “Ultimately there have to be better connections.”

Many students proposed a pedestrian bridge over College Avenue. Many of them added buildings to front the street, for an urban corridor feel. Some added housing in a mixed-use scenario, with apartments on top of retail and office space. They designed defined pedestrian spaces between streets and buildings. Some added a plaza space in the middle of the parking lot. The students also focused on improving circulation on and near the site.

Six of the seven students kept the existing main buildings of the shopping center. Even though they considered the center’s design to be average, the most sustainable choice was to work with what’s already there. The rest of the center could be retrofitted, as was done with Ozark Natural Foods. The space previously was home to a department store.

Students exhibited their designs at Ozark Natural Foods in March.

Billig said this course helped students better balance emotive and artistic design with scientific observation as they design for a better user experience.

“By and large, we’re trying to make spaces that people feel comfortable in,” Billig said. “In the end, most users don’t care what name’s on it or who designed it. They just care if they like it or not.”
In Design 4, second-semester interior design students focused on space planning and concept development in a commercial space. They built on what they’d learned in the previous three studios, including history, textiles and materials courses. They further improved hand-drawing skills and learned computer designing software. With AutoCAD, they created detailed documentation and construction documents, and they used SketchUp as a tool to help them delineate the volume of the space.

They worked in teams, which is how the profession works, said Nann Miller, associate professor. After identifying their own strengths and weaknesses, students formed their own teams that created a good balance. They designed together, but also presented their work through posters and concept boards to each other. As they critiqued one another, they brainstormed solutions to achieve the best project.

“The peer critique process teaches them how to take in that feedback as you would professionally, and not take it personally,” said Genell Ebbini, visiting instructor. “They were learning from each other, which I think is a huge strength of the studios.”

Their first project was a small retail shop in the Garland Avenue Center on campus. They researched what would be a viable business and then designed the space. “It’s set up with a tiny project in the beginning that takes a long time – because we hit everything and it’s all new,” Miller said.

Miller and Ebbini also encouraged students to design using all of the volume in the space, which had 10-foot ceilings. Many of them think in a two-dimensional, plan view. Ebbini said many designers waste the opportunity to use that upper volume. “You can create intimate spaces,” she said, “and that flow throughout a space can have dramatic changes by addressing the ceiling.”

For the second project, students looked at a former pro bono client of Miller’s from years ago: an old glasses warehouse in Minneapolis that had been adapted for use by a nonprofit arts group. They researched the history and culture of the Lowertown area of St. Paul, a former industrial hub near a river and railroad tracks.

Bringing Previous Skill Together for Commercial Design

Some students used the area’s history in their concept development, like the graffiti along the established train tracks. A newspaper printing plant was once in the area, and one student created a concept based on the grid format and lines of newspapers, their jagged edges when torn, and their recyclable nature. Another student looked at the arches in the High Bridge and brought that concept into the floor plan.

“They developed these really interesting creative concepts, and then they developed those within their own design. It could be the wayfinding, or the organization of the space planning,” Ebbini said. “Often, seeing those familiar concepts that inspired a design can help clients relate better to the project and design, she added.

Miller said it was also important that students understand the particular needs of the client, as a nonprofit with limited funds. They also incorporated sustainability as they designed the space based on program needs. This was also a chance for the students – many of whom haven’t worked in an office environment yet – to study office trends. Corner offices are vanishing in favor of a more democratic layout of workspaces. Natural light and air quality are important and have been tied to increased productivity.

A limited project budget dictated the use of salvaged furniture. Students created some main spaces that could be used by different groups for different purposes. For flexibility, they used moveable walls (many of which were recycled) that would adapt with future changes in the business structure.

Students also designed the reception desk in detail, including a logo, and built a model. That front desk is “high design, high branding,” said Ebbini, and the place to make a first impression about the organization. They also improved their AutoCAD skills, doing additional detail drawings for construction documents, and learned how to specify millwork and other details that craftsmen would need, Miller said.

Overall, some students showed more strength in creative design ideas, while some were better with functionality. Few were well-versed in both, Miller said.

Ebbini said this studio is a perfect place and time for students to show innovation, daring and flair. “It is design. You don’t want them just space planning, just putting furniture in a box. You want them to design a space that’s moving to individuals. That emotional movement is so important,” she said.
Mark Herrmann has spent many days over the last year in an office located in the dean’s suite of Vol Walker Hall. An associate principal at Polk Stanley Wilcox Architects, Herrmann (B.Arch. ’02), is also project architect and co-project manager for the renovation of Vol Walker Hall and the addition of the Steven L. Anderson Design Center. The finished product will house the Fay Jones School of Architecture, bringing all students, faculty and staff together in one space for the first time. But getting there is quite the project.

At about a year into the two-year construction process, there had been many revisions and tweaks to the design. “If you have the ability to adjust, and are able to manage the changes quickly, it will make for a better building in the end,” Herrmann said.

Folk Stanley Wilcox Architects are associate architects on this project, with Marlon Blackwell Architect as lead architect.

After finishing the drawings in July 2011, the design team had to get the project within budget. With asbestos abatement complete, construction started in earnest in October 2011, soon after the official groundbreaking ceremony. That’s when Herrmann set up shop in a first-floor area that would remain mostly untouched during the renovation.

A special set of architectural drawings detailed the demolition of the old library stacks. They had to “separate” the building, creating about a 6-foot slot between what stayed and what went. With the separation complete, the stacks and gallery above could be demolished without fear of damaging the remaining part of the building.

It took at least a month to prepare for demolition, which happened in just a few days last November. Renovations to Vol Walker Hall then began, with workers framing new areas, such as offices and classrooms. At the same time, crews prepared the site for the addition.

The mild winter weather didn’t slow down the construction schedule, but an extensive band of limestone had failed many years ago, but the damage to the studio wasn’t apparent until workers got inside the plasterwork, which easily fell away. A similar situation happened in the stairwell’s barrel-vault ceiling.

There was quite a bit of damage that was covered up by several layers of paint,” Herrmann said.

Room 103, which served as a lecture hall during most students’ tenure, is being returned to its original state, with the original plaster profiles for the walls and ceilings, and will now serve as a studio. Workers carved into the plaster walls and ceilings to rough-in the new systems for the building, heating and air conditioning, automated window shades, fire protection, and lighting.

“What we’re doing on the renovation now is really correcting a lot of things that have happened over the course of the building’s life,” Herrmann said.

Among changes over the years, exterior stones were cut so that heating and cooling units could be installed in individual faculty offices. All of those units were removed, and any piece of stone nicked or cut during installation was replaced.

Indiana limestone, a warm tan hue, was used on the upperlevel offices, and they brought in samples to ensure a good match. The base of Vol Walker Hall is a cool gray Batesville limestone. When they demolished the stacks, their list of salvaged material included all the stone that could be used to patch the old building.

Old Meets New

With this project came the challenge of building an addition at the same level of quality as the original building. “This is a high-profile, well-constructed building,” Blackwell said. “So the new construction has to be compatible with that. It has to have that same sense of permanence.”

The bar-shaped addition is being built against the U-shape portion of Vol Walker that remained after the stacks were removed. They refer to the interior of that “U” as the core. The primary design components for that space are the double-height gallery, which starts at the second level. Below the gallery, on the main level, are department head and advising center offices. Level zero, the basement, will house the media center, woodshop, and visualization and computer labs. On top of the gallery will be additional classroom and studio space.

“The space on top of the gallery is going to be quite dramatic because it wasn’t there before,” Herrmann said. It will appear as if the addition rises up vertically, then turns back and forms a lid on top of the original gallery. “U” as the core. The primary design components for that space are the double-height gallery, which starts at the second level. Below the gallery, on the main level, are department head and advising center offices. Level zero, the basement, will house the media center, woodshop, and visualization and computer labs. On top of the gallery will be additional classroom and studio space.

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Clad in zinc panels, the predominant material for the fourth level, this element will form a “cap” that ties the addition and Vol Walker Hall together. That level will also have a greenhouse.

A pair of glass-enclosed fire stairs physically separates Vol Walker Hall and the addition. Their central location is for ideal safety. As a design element, they function as transparent links between the modern design of the addition and Vol Walker Hall, a structure from a much
Above: This computer rendering shows the south-west view of the Steven L. Anderson Design Center. Right: This computer rendering shows the 200-seat auditorium that will be in the addition.

lighter era. “The point where they meet is very impor- tant. You want it to be as subtle as possible,” Herrmann said. “You’ll never really see the hard concrete edges of the addition butt right up against the renovation.”

Structurally, that’s tricky, because a 2-inch building ex- pansion joint must exist between the addition and renovation, to allow for any possible movement between the two. “They need to be treated different structurally because they’re going to move differently,” Herrmann said. The weight of the new steel structure for the renova- tion will bear on the concrete fire stair walls, which are part of the addition. Once those walls are completed, workers can begin framing for the core area.

With the addition, the design team pushed the limits on the spans for large, open spaces. They needed light- weight materials for the exterior cladding to achieve this, but wanted to mimic the materials on the old build- ing. A stone veneer system – with panels of quarter-inch-thick stone and honeycomb steel backing – provides the structural integrity of a thicker piece of stone. The structure of the building holds up the occupants and things inside the building, called “live load.” The part of this structural design is charged with holding up “dead load,” or the building’s own weight. Herrmann said. That’s where the custom steel curtain wall with fritted glass fins comes in. Aluminum brackets, set outside of the building envelope, hold a continuous series of verti- cal glass fins. Fritted glass is glass that has been treated with a pattern of ceramic frit – usually white. “The pattern- tern for our project is a staggered grid of white dots that is layered between the two panes of our laminated glass fins. The purpose of the frit is to reduce the transpar- ency of the glass, and in our case diffuse the natural light as it enters the building. Our fins will block about half of the sunlight before it ever enters the building.”

Professor Tahar Messadi performed sunlight studies to calculate the best angle for the glass fins. In Vol Walker Hall, both first-level studios and the large second-level studio will have an automated shade system. The shades in these east-facing rooms will re- spond to daylight and temperature.

In the addition, a raised floor system contains the dis- tribution for air and utilities, allowing for a clean ceiling of exposed concrete deck along with minimal lighting and other system devices. In the renovation, they’re working with existing floor systems, so they’re using ducted air systems in the ceiling, while working carefully to maintain the existing ceiling heights in most spaces.

The primary mechanical units for Vol Walker Hall used to be located on the side lawn. New units will rest on concrete platforms in the attic that span over the original load-bearing walls.

The addition is formed from cast-in-place concrete, about half of which is exposed architectural concrete. They wanted that concrete mix to follow the tones of the gray Batesville limestone on the base of the old building. The large tiles for the limestone rainscreen system, measur- ing 10 by 2 1/2 feet, will come from a quarry in Indiana. A series of berms on the original drawings for Vol Walker Hall will be incorporated in the new site design on the east side. On the west side, a plaza will link the addition and Mullins Library and reinforce the primary axis through the center of campus. The outdoor space will feature canopies and benches. Bio-orientation planters will collect water from the site and the building itself, directing water to the plantings while providing a natural filter before it enters the storm drainage system.

Made For Design Education

All of the changes are to improve upon Vol Walker Hall, which was built as a library and didn’t function ide- ally for design education. Some alterations over the years tried to improve that. But current renovations and the new spaces in the addition, truly designed for a design school, will make a marked difference. The removal of the stacks for shelving the old library’s books was key because they took up about one-third of the building’s volume, making it essentially unusable space.

“We were in a building that was built as a library and was being shoehorned into functioning as a design school,” Herrmann said. “The addition has been de- signed as a school of design, and the spaces will feel and perform as such.”

Designers also took what they learned from an exten- sive programming process up front – learning the needs of faculty, staff and students – and applied those aspects to the design. The results include a secure exhibition gallery on the first level of the addition – a kind of space the school has never had before – that can be used for traveling and other exhibits.

Blackwell wants to pull students from the rest of cam- pus through the building rather than around it. As they come through the central axis of the building, they’ll experience the architecture itself plus student design work from all three programs. The trunks of two oak trees removed from the site were cut into planks. They’ll be turned into a table – a 28-foot-long bench that serves as a sculptural piece of furniture for the center of the student commons.

While in school, Herrmann spent most of his time in the large studio on the second floor. Current students will notice acoustic improvements and thermal comfort improvements from what he experienced.

“There was never a good balance. It was either too hot or too cold in that building, and it was different from room to room,” he said.

Herrmann’s presence on site is important because some things can’t be conveyed on the architectural draw- ings. “There’s never a perfect set of drawings,” he said. “With me being on site, it helps because we can deal with things quickly when questions come up.”

Herrmann is proud to be one of many alumni in- volved in the project, all of whom know what worked and didn’t work in the old building. Other school alumni involved include Conley Fikes (B.Arch. ’89), Joe Stanley (B.Arch. ’89), John Dupree (B.Arch. ’88), Craig Gurson (B.Arch. ’92), J. B. Mullins (B.Arch. ’92), Jonathan Boel- kins (B.Arch. ’04), Kim Prescott (B.I.D. ’01), Christopher Thomas (B.Arch. ’05), Sarah Bennings (B.Arch. ’04), William Burks (B.Arch. ’10), Michael Pope (B.Arch. ’10) and Angie Carpenter (B.Arch. ’05).

This project is personal, making it even more reward- ing for Herrmann.

“This is the ultimate job, I would think, for most archi- tects – to work on a major renovation and addition of the school that you learned in,” he said. “It’s exciting to walk in to work every day.”

Follow our Architecture in the Making blog, which features time-lapse webcam views of the construction. Go to http:// archiitecturedesign.uark.edu/
Fowlers’ $1 Million Gift Surprises Edmondsons

Don and Ellen Edmondson of Forrest City joined close friends for a dinner on Nov. 3, 2011, at the Wallace W. and Jama M. Fowler House, the University of Arkansas chancellor’s residence. The namesakes of the residence, Wallace and Jama Fowler, were also at the dinner, but they had more than dinner planned for the evening.

The Fowlers, of Jonesboro, announced that they have committed $1 million to name the Don and Ellen Edmondson Legacy Studio in Vol Walker Hall, which is currently undergoing a major renovation and addition (see pp. 50-53). Vol Walker Hall is home to the Fay Jones School of Architecture.

“Don and I have had a wonderful relationship—personal and business—for some 35 years,” said Wallace Fowler, “and never a cross word. That’s something you don’t see very often. The Edmondsons are wonderful people, and we thank the world of them. The idea for this gift was presented to us, and we thought it was a wonderful way to recognize our friendship and their support of the university. We were fortunate to be able to make this type of commitment.”

In 2008, the Edmondsons made a gift of $10 million to name the Don and Ellen Edmondson Legacy Studio. They also have funded the E. Fay Jones Architecture Center, the Maurice Jennings International Experience Endowment, and the Towers of Old Main.

As tuition, fees and costs have increased over the years, the need for private scholarship funding has increased. Loans help, but they do not cover everything,” said Christina Wills, interior design student and scholarship recipient. “That is why scholarships are crucial. Opportunities for additional sources of financial support have enabled me to pursue my academic goals.”

On April 20, faculty, staff and supporters of the Fay Jones School of Architecture honored 53 students at the 2012 Honors Recognition Reception at the Arkansas Union on the University of Arkansas campus. In the subsequent months, 12 more students, including some incoming freshmen, have also received awards and scholarships. In total, 65 students were awarded $125,850 in privately funded scholarships for the coming academic year.

During the spring meeting of the school’s Professional Advisory Board, members examined the issue of increased tuition and fees over time, and how that relates to the growth of the school’s privately funded scholarship program. “Even with a significant increase in scholarship funding over the last 20 years, has the availability of privately funded scholarships kept pace with the increased cost of attendance?” asked Scott Ensmiekamp (B.L.A. ’87), president of the Professional Advisory Board. “How does a $1,000 scholarship received by a student today compare to the same scholarship received by a student in 1995?”

In 1989, in-state architecture and landscape architecture students carrying 38 credit hours over two semesters paid an average $9,907 in tuition, fees, supplies and materials, and living expenses. Therefore, a typical $1,000 scholarship helped cover about 10 percent of costs. Fast forward to academic year 2011, and the total in-state costs for 30 credit hours over two semesters was $26,629. The same $1,000 scholarship now funds less than 4 percent of a student’s total cost of attendance.

“Like many students, financial burden has been one of the most difficult challenges I have faced. Loans help, but they do not cover everything,” said Christina Wills, interior design student and scholarship recipient. “That is why scholarships are crucial. Opportunities for additional sources of financial support have enabled me to pursue my academic goals.”

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2012 Fay Jones Alumni Design Awards

Thirty-one designs – for residences and pavilions, culinary, municipal and commercial spaces, and structures dedicated to culture, education and religion – all vied for recognition in this year’s Fay Jones Alumni Design Awards competition.

Entries came from Fay Jones School of Architecture alumni practicing in cities around the state, as well as in California, Oregon, Tennessee, Michigan, Illinois, Texas, New York, Florida and Washington, D.C. After careful review, the three-member jury chose five projects for accolades – resulting in three Merit Awards and two Honorable Mentions.

John W. Allegretti (B.Arch. ’71) won a Merit Award for Laketown Residence in Saugatuck, Mich. Allegretti is a principal architect at Allegretti Architects in St. Joseph, Mich. The jury called the architecture of Laketown Residence “an intelligent and inspired response to a sensitive site. The desire to minimally impact the existing forest and steep slopes required careful planning. The design of both exterior and interior spaces reflects a considered relationship to the surrounding environment. The color, texture and scale of the exterior walls allow a striking presence in a given ‘natural’ setting. The architecture of the house is a refreshing alternative to common assumptions for lake houses.”

Timothy W. Maddox (B.Arch. ’02), of deMx architecture in Fayetteville, won a Merit Award for Vetro 1925 in Fayetteville. The jury noted that the dining room design is “appropriately thoughtful and discrete. But it is the design of the bar at the front and the restaurant’s street face that are the project’s most apparent strengths. Bright, colored light illuminates the street and the setting, contemporary but a bit reminiscent of Brassai’s photos of Paris. The result is an urbane architecture that is sufficiently powerful in its impact to make the city, in that setting, seem just a bit bigger than it really is.”

Richard Renfro (B.Arch. ’79), of Renfro Design Group in New York, won a Merit Award for The Morgan Library & Museum – McKim Building Restoration in New York. “There are no other projects amongst those submitted for the alumni awards program quite like the new lighting for the Morgan Library,” the jury noted. “The lighting scheme is meticulous and overtly contemporary, as is the architecture of Renzo Piano’s addition, and certainly state of the art. Comparison of before-and-after photographs facilitates some understanding of the meticulous, curatorial approach in implementing the new lighting.”

An Honorable Mention went to Patrick E. Hoy (B.Arch. ’78), of Hoy + Stark Architects in Tallahassee, Fla., for Hoy + Stark Architects Studio Office. Jury members called this design for the office for a small architectural firm “characteristic of the type, and a good example: modest materials undistinguished and accomplished with equally modest, but careful, details. Natural light is perhaps the greatest amenity, enhanced with an energizing use of color.”

An Honorable Mention also went to Robert Kerr (B.Arch. ’92), of Robert Kerr Architecture Design in Santa Monica, Calif., for HUeC (Hudson Unenclosed Cabana and Landscape) in Los Angeles. The jury said the architecture of the pool house and cabana “recalls the David Hockney painting that was the cover illustration for Reyner Banham’s Los Angeles: The Architecture of Four Ecologies.” Members had a “mixed response to the modern white ‘grotto’ but agreed that the modern idiom and white walls, and a beautiful room, are a refreshing alternative to what might have easily been overwrought or more clever than good.”

To view PDFs of the winning projects, visit http://architecture.uark.edu/1036.php.
For submission guidelines for the 2013 Fay Jones Alumni Design Awards contest, visit http://architecture.uark.edu/488.php.
Young Design Firm Redefining Practice

It all started with a single design project. After graduation, Josh Siebert (B.Arch. ’02) went to HOK Sport (now Populous) in Kansas City, where he worked on a range of athletics projects, including the National Park in Washington. He returned to Fayetteville and worked for Tucker Sadler Architects, a San Diego firm that had a local office for a couple years.

Then, the Green Forest native was approached by school officials there to design a new middle school. The rural district needed to pass a significant millage to fund the project, and design images would show people what they could get. (Voters had turned down two previous proposed millage increases.)

Siebert looked to Chris Baribeau (B.Arch. ’03), whom he’d worked with on projects in school. Baribeau had been at Marlon Blackwell Architect for five years, and was the initial project architect for Blackwell’s pavilion at the Indianapolis Museum of Art.

Baribeau and Siebert developed basic designs for the school district. After the millage passed, officials returned to them for a complete design. “Then it became real. So we had a decision to make: ‘Is this the time, is this it? Do we go down this path?’” Baribeau said.

They knew more about design than running a business, but they knew they would work well together. So, they took the leap – in 2008, just as the economy was tanking. Neither had designed a school before, but inexperience was their advantage. They asked questions, did copious research and approached the design in a fresh way. They wanted to use traditional materials – concrete, brick, wood – to design something that all residents could access. They created a courtyard area around the pool. They transformed unused spaces into community gardens, harvesting rainwater from the roof for irrigation.

Each unit now has its own heating and cooling system, using solar water heaters instead of gas. They also designed recycling centers around the property and helped the management develop a recycling program for this multifamily project.

It’s got great bones,” Wright said. “We’re realizing that modern doesn’t mean cold, stainless steel and highbrow; it just means a simpler, cleaner design. The process is the same, and the nature, “the process is the same, and the approach is to be mutable. They also liked the studio culture they had in school and at other firms, so they all share a large room on the fifth floor of the E.J. Ball Building on the Fayetteville square.

Baribeau, Siebert and Wright are principals with the firm; everyone else is in a firm. Nearly all of them are Fay Jones School alumni: Chris Lankford (B.Arch. ’03), Austin Chachlain (B.Arch. ’06), David McElvay (B.Arch. ’00), Graham Patterson (B.Arch. ’11) and Suzana Christmann (B.Arch. ’12). Joshua Jewett and Aaron Speaks are graduates of Kansas State University and Mississippi State University, respectively.

That first project, the Green Forest Middle School, won the firm a 2011 AIA Arkansas Merit Award and a 2012 AIA Gulf States Region Honor Citation Award. Baribeau was also chosen by the state AIA as the 2011 Emerging Professional.

With a firm started in a modern era, the founders didn’t want their names on the door. They instead chose “Modus” because their “modus operandi” regarding design approach is to be mutable. They also liked the studio culture they had in school and at other firms, so they all share a large room on the fifth floor of the E.J. Ball Building on the Fayetteville square.

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They use their inexperience to their advantage. They don’t have a stack of previous projects to show clients, but they can design with a fresh approach, hit budgets and get projects built. Their understanding of technology, such as design software, helps them work faster in the design phase and to better coordinate through the construction process.

These designers are process driven, whether the project is a structure or the graphics and marketing materials they did for Eco Modern Flats. “We’re designers by nature,” Siebert said. “The process is the same, and the attention is the same, whether it’s a small or big design.”
A library designed by Jeff Scherer (B.Arch. ’71), a principal with Meyer, Scherer & Rockcastle in Minneapolis, received an Honorable Mention on the inaugural list of New Landmark Libraries announced by Library Journal in 2011. The list included a “top 10” group, plus 10 honorable mentions, which was gleaned from the journal’s coverage of new library construction and renovation, and noting innovations in design. The Hennepin County Library branch in Maple Grove, Minn., a major Minneapolis suburb, was designed as a pavilion in a park. The 40,000-square-feet building integrates indoor and outdoor spaces, such as a reading porch. This LEED Gold-certified design features an angled green roof that harvests rainwater for irrigation, while a lake provides renewable, hydrothermal energy for the building. The design called for local materials, maximized daylight, and incorporated sun shading and passive shading. The library building also won three 2012 FAB (Fresh, Artistic and Brilliant) design awards from the Northland Chapter of the International Interior Design Association: Grand Award, Government/Institutional Award, and Excellence in Sustainability Award.

The Rio Roca Chapel, a design by Maurice Jennings + Walter Jennings Architects in Fayetteville, won a Merit Award in the 2011 Religious Art and Architecture Awards, sponsored by Faith & Forum magazine and the Interfaith Forum on Religion, Art and Architecture. The project team consisted of Maurice Jennings (B.Arch. ’75), Walter Jennings (B.Arch. ’01), Lori Yawinsky Santina-Rita (B.Arch. ’10) and David Pulliam (B.Arch. ’05). The 1,000-square-foot chapel is situated on a bluff edge above the Brazos River in Texas. It was constructed from stone, glass, steel and wood, using tension bars with turnbuckles at each bar to provide bracing for the wall and stone, glass, steel and wood, using tension bars with turnbuckles at each bar to provide bracing for the wall and stone, glass, steel and wood, using tension bars with turnbuckles at each bar to provide bracing for the wall and stone, glass, steel and wood, using tension bars with turnbuckles at each bar to provide bracing for the wall and stone, glass, steel and wood, using tension bars with turnbuckles at each bar to provide bracing for the wall and stone, glass, steel and wood, using tension bars with turnbuckles at each bar to provide bracing for the wall and stone, glass, steel and wood, using tension bars with turnbuckles at each bar to provide bracing for the wall and stone, glass, steel and wood, using tension bars with turnbuckles at each bar to provide bracing for the wall and stone, glass, steel and wood, using tension bars with turnbuckles at each bar to provide bracing for the wall and stone, glass, steel and wood, using tension bars with turnbuckles at each bar to provide bracing for the wall and stone, glass, steel and wood, using tension bars with turnbuckles at each bar to provide bracing for the wall and stone, glass, steel and wood, using tension bars with turnbuckles at each bar to provide bracing for the wall and stone, glass, steel and wood, using tension bars with turnbuckles at each bar to provide bracing for the wall.

*70s*

H. Len Ellis (B.Arch. ’78) is an architect at Geier Brown Redevelopment Architects, in Alexandria, Va. He was architect of record for a mixed-use commercial/residential project on a 5-acre site in Shady Side, Md., a small waterfront community located south of Annapolis on the western shore of the Chesapeake Bay. The project, designed for LEED certification, has a green roof with a rooftop terrace overlooking a marina, Parrish Creek and the Chesapeake Bay. Local codes require stringent stormwater management controls, so stormwater will be collected in an underground holding tank, filtered and pumped to a rooftop holding tank. This water will be used for onsite irrigation, toilet flushing and fire suppression. The first-floor commercial area will be steel frame, concrete, split-face concrete masonry units and glass. The top three floors, with 20 residential units, will be wood frame and clad with concrete composite factory finished panels.

*80s*

Chassey Penix (B.Arch. ’80), chief executive officer of Cromwell Architects Engineers in Little Rock, was on a team of humanities scholars for the documentary Clean Lines, Open Spaces: A View of Mid-Century Modern Architecture, produced by Mark Wilcken for the Arkansas Educational Television Network. The film won an award from the History Preservation Alliance of Arkansas and three regional Emmy Awards (see pp. 89).

Monty Anderson (B.Arch. ’84) is founding principal of Cody Anderson Wanney Architects Inc., a 25-person firm in Palo Alto, Calif. He directs the firm’s efforts in historic building preservation and residential and commercial development. His work ranges from creative restorations of distinguished landmarks to strikingly contemporary new homes. Projects include the Allied Arts Guild, located in a collection of Spanish-style buildings, designed by local architect Pedro de Lemos, in Menlo Park, Calif. His firm renovated the 1929 structures, which house artisan shops, a restaurant and conference spaces. Another project was the renovation of the Palo Alto property where friends and Stanford University classmates, David Packard and Bill Hewlett, started the company that bears their names. The company hired his firm to renovate the house and garage, where the company’s first product, an audio oscillator, was built. The firm used historic photographs and oral histories to restore it to the way it looked in 1958. Anderson’s interest in historic preservation began in college, when working with the Historic American Building Survey and the Arkansas Historic Preservation Program. He has since served as chairman of the City of Palo Alto’s Historic Resources Board, on the board of the Museum of American Heritage, and as a trustee of the California Historical Society. His firm was responsible for the overall design leadership of the firm. He has been actively involved in a variety of projects involving planning and design of urban areas and town centers, college campuses, corporate facilities, hospital, healthcare, large mixed-use development, signage and park planning and design. His firm has won several awards from the Texas Chapter of the ASLA and the Dallas Chapter of the AIA. Current projects include the Perot Museum of Nature and Science (PMNS), slated to open in 2015 in Dallas. The museum’s exhibits will be learning labs focusing on biodiversity, natural history, scientific methodology, and human development.

The landscape architect’s dynamic site design creates outdoor learning exhibits by exposing visitors to five primary Texas ecologies and celebrating the interaction of local environmental systems with this urban structure. This is one of more than 150 projects participating in the two-year pilot program for the Sustainable Sites Initiative (SITES). Another project, the Surrey Circle Residence in Dallas, is a renovation, restoration and addition to a residence designed by Rud Oglesby and built in the 1970s. Talley’s firm collaborated with the architect and interior designer to create a series of living spaces connected by expansive glass-viewing galleries to exterior courtyards in this spacious home, located on a 2-acre lot with rolling topography. Spaces include an arrival courtyard, auto court, breakfast courtyard, cigar court, gallery court, and lower level pool and terrace with an infinity edge.

Mark Robertson (B.L.A. ’88) has been elevated to the American Society of Landscape Architects’ Council of Fellows for 2012. Fellowship is among the highest honors the ASLA bestows on members and recognizes their contributions to the profession and society at large. Robertson is president of MESA Landscape Architects Inc. in Little Rock. In his public service and organizational accomplishments, he presents landscape architecture as a profession vital to public well-being. He has an ability to

Hennepin County Library, in Maple Grove, Minn. Photo by Laza Svimmern

Rio Roca Chapel. Photo by Walter Jennings
to build consensus among diverse disciplines on complex issues. He is a past member of the Fay Jones School of Architecture’s Professional Advisory Board. In 1991, Robertson received a Master of Science in ornamental horticulture from the UA.

Kip Ellis (B.Arch. ‘89) is a principal and an academic planning and design expert in the Boston office of EYP Architecture and Engineering. He served as the lead designer for the Integrated Science Complex at the University of Michigan. He is also a past member of the Fay Jones School of Architecture’s Professional Advisory Board. In 1991, Kip Ellis (B.Arch. ‘89) represented the architecture category in the building and its placement within a constructed environment. He is a past member of the Fay Jones School of Architecture’s Professional Advisory Board. In 1991, he was selected by the American Institute of Architects as the 2011 Emerging Professional. With Josh Siebert (B.Arch. ‘02), he is co-founder and principal at Modus Studio in Fayetteville. This is one of five projects deemed worth watching. Chris Barbeau (B.Arch. ‘03) is a senior designer/project manager at Modus Studio in Ann Arbor, Mich. She’s worked on a hotel public space renovation in New York, a U.S. border crossing in Maine, and a 4,300-square-foot, single-family house renovation in Aspen, Colo. She is working on construction administration for a...
17,000-square-foot, single-family residence in Bloomfield Hills, Mich. A model of this home was included in the exhibition, No Object is an Island: Neo-Diagonals with the Cranbrook Collection, from November 2011 to March 2012 at Cranbrook Art Museum. In 2008, she received a Master in Architecture from Harvard Graduate School of Design. She is married to Tony Patterson (B.Arch.’00).

Jonathan Boelkins (B.Arch. ’04) was promoted to studio director at Marlon Blackwell Architecture in Fayetteville, where he has worked since 2007. A state registered architect, he has also served as an adjunct professor and is a regular guest critic and lecturer on building information technology in architectural education and in architectural practice. His current projects include the National Endowment for the Arts grant to study the Main Street Creative Corridor in Little Rock, the Bella Vista Public Library Addition and the new All Saints’ Episcopal Church in Bentonville. He has supervised construction of the award-winning St. Nicholas Eastern Orthodox Christian Church in Springdale, the Ruth Lilly Visitors Pavilion at the Indianapolis Museum of Art, and the Porchdog House for Architecture for Human-ity’s model home program in Biloxi, Miss.

Frances E. Knox Faircloth (ARSTBS ’04) also completed her B.A. in English in 2004, and her M.A. in English in 2005, all from the UA. She graduated from Yale Law School in May, and passed the Virginia Bar Exam. In August, she started a one-year clerkship with Judge Scott Matheson, U.S. Court of Appeals for the Tenth Circuit. This past year, she was the managing editor for the Yale Law Journal. She also published a student comment in the journal, titled “The Future of the Voting Rights Act: Lessons from the History of School (Re-)Segregation.” In 2011-12, she served as a board member for Yale Law Women, and, this past year, she codirected a report on the interaction between gender and classroom participation/mentorship at Yale Law School. That report has been cited and discussed in many legal magazines and newsletters. Faircloth also wrote an article-length paper on the history of laws and policies surrounding pedestrian streets in the United States, titled “These Streets Are Made for Walking.” She wrote the paper with Robert Ellickson, a professor of property and urban law at Yale Law School. As part of a clinical experience, she has worked for the past two years with Victor Bolden, the Corporation Counsel for the City of New Haven, Conn.

Trinity Simons (B.Arch. ’04) has been named director of the Mayors’ Institute on City Design (MICD), a partner-ship initiative of the National Endowment for the Arts, the U.S. Conference of Mayors, and the American Architectural Foundation. Since 1986, the Mayors’ Institute has helped transform communities through design by preparing more than 900 mayors to be the chief urban designers of their cities. Prior to this, she was a program officer of design initiatives with Enterprise Community Partners, where she directed the Enterprise Rose Architectural Fellowship. She earned a Master in City Planning degree from the Massachusetts Institute of Technology, with a focus on city design and real estate development.

Emily Baker (B.Arch. ’05) recently graduated from Cranbrook Academy of Art in Bloomfield Hills, Mich. She received the Purchase Award from the National Endowment for the Arts grant to study her thesis piece, Study in Spin-Valence, which was purchased by the Cranbrook Art Museum’s permanent collection. “Spin-Valence” is a system she incrementally developed using computer numerically controlled plas-ma-cutting technology to turn a flat sheet of steel into a three-dimensional piece. This was the first Purchase Award won by a student in the architecture department, and the second piece of architecture in the collection, after the Saarinen House. This fall, Baker began her job as assistant professor of architecture at the American University of Sharjah in the United Arab Emirates.

After working at the University of Arkansas Community Design Center, Peter Bednar (B.Arch. ’05) moved to Shanghai to become a senior designer at the firm MAD Architects, pursuing post baccalaureate studies in sculpture at the UA. He recently completed a public artwork piece, titled 18 Verticals, 70 Horizontals, with fellow sculpture student Robert Lemming. This outdoor work is made primarily from cedar and poplar, which has been shaped using cold bending and bent lamination techniques. The 8-foot-tall piece is illuminated from the interior and scaled so that viewers may enter the work. It will be located for the next five years on the south lawn of the Fine Arts Building.

Benjamin Curtain (B.Arch. ’06) is a project designer at the University of Arkansas Community Design Center. In 2006, James Meyer (B.Arch. ’06) was awarded a $10,000 SOM Foundation Travel Fellowship for Architecture, Design and Urban Design from Skidmore, Owings & Merrill, which he used to travel Europe and study public spaces. Since then, he has been a project designer with MASA Architects/Planners in Little Rock, where he designed the recently completed Trojan Grill and the Center for Integrative Nanotechnology Sciences, both at the University of Arkansas at Little Rock. Meyer serves as the assistant associate director of AIA Arkansas, as well as on its emerging professionals and public relations committees. He is a founding board member of the StudioMain design and advocacy center in Little Rock (see p. 5), and serves as its chairman of events and public relations. He organized and led the renovation of StudioMain’s Main Street studio by local emerging professionals and is responsible for planning monthly exhibitions, which have recently featured work by Fay Jones School studios.

Allison Vanderwee (B.Arch. ’06) is an architectural intern with Cromwell Architects Engineers in Little Rock. A recent project is a 4,500-square-foot flagship space for Arkansas Blue Cross Blue Shield, which is located in a major retail lifestyle center and welcomes the public before they ever enter the space. The design’s intelligent branding and layout creates public and private spaces, while fulfilling functional needs such as acoustics, public accommodation, security and employee comfort. Previous projects have included Stone County Medical Center and several Arkansas Children’s Hospital additions and renovations. At the 2011 Arkansas AIA convention, she won the “Architect as Artist” design award, with a mixed media collage on wood board. She also serves on the board of StudioMain in Little Rock. (see p. 3).

Kimberly Forman Wolfe (ARSTBS ’06) received her master of science in historic preservation from The University of Pennsylvania in 2008. She is now codirecting the Heritage Society in San Houston Park, a museum complex in downtown Houston. In this role, she is charged with the preservation, conservation and maintenance of the society’s 10 historic structures, which were constructed between 1823 and 1865. Wolfe recently oversaw the exterior restoration of the 1856 Nichols-Rice-Cherry House and the 1860 St. Felix Cottage, and the move and full restoration of the circa 1885 Baker Family Playhouse. She is planning and implementing a “green” restoration of the circa 1866 Fourth Ward Cottage, a three-room shotgun house from Freedmen’s Town in Houston that will be interpreted as an architecture archeology exhibit, showcasing the changes made to the structure over time and its wide variety of historic materials.

Jimmy Coldiron (B.Arch. ’08) left the University of Arkansas Community Design Center to be a designer at HNTB in Kansas City.

Adam Crosson (B.Arch. ’08) is pursuing post baccalaureate studies in sculpture at the UA. He recently completed a public artwork piece, titled 18 Verticals, 70 Horizontals, with fellow sculpture student Robert Lemming. This outdoor work is made primarily from cedar and poplar, which has been shaped using cold bending and bent lamination techniques. The 8-foot-tall piece is illuminated from the interior and scaled so that viewers may enter the work. It will be located for the next five years on the south lawn of the Fine Arts Building.

Spatial experience and patterns of pedestrian movement on campus contributed to the design, which...
was first digitally modeled and then manually crafted. Crosson also spent the summers of 2010 and 2011 doing restoration work in New Orleans, a place of continuing, yet selective, reconstruction in the wake of Hurricane Katrina. He is producing a body of work influenced by the scumbling found on construction sites throughout the city, some of which have become permanent graffiti on existing structures, rendering an intriguing narrative of temporality and permanence.

Lauren Vogl (B.Arch. ’08) is spending six months at the firm Houbin Wang Partner in Berlin. She was also on a team of students and professors who took part in the Urbanism Symposium this summer in Kassel, Germany. Students and firms from around the world met to discuss, design and share information about knowledge-creating project delivery for the renovation of Vol Walker Hall detail (rendering).

Jody Verser (B.Arch. ’10) spent eight months as an architectural intern with Olson Kundig Architects. There, she worked directly with project managers and lead designers during the schematic phase development of various high-end residential projects, including Parnassus One Residence in Taipei, Taiwan; Marin County Residence in California; Stud Ride Outlook in Winthrop, Wash.; and Light House and Whistler Residence, both in British Columbia. For most of these, she prepared three-dimensional computer and physical models and two-dimensional presentation drawings for client meetings. She was also part of the marketing team that produced and edited drawings for Tom Kundig: House 2, published by Princeton Architectural Press. She now works for Getfliile Architecture in Boulder, Colo. She’ll be working on a project in her home country of Nicaragua.

Before coming to the UA, Caitlin Stevens (B.Arch. ’10) had acquired an associate degree in computer-aided design and construction management and also worked in architecture and civil engineering firms in Arizona and her home state of Colorado. Since 2006 and through college, she has worked with the UA’s Center for Advanced Spatial Technologies (CAST). After a brief hiatus as an architectural intern in Nanning, China, following graduation, Stevens became a building information researcher at the center. Her grant research focuses on three-dimensional laser scanning, high-density surveys and their applications to modern, urban settings. Most recently, this research has examined the development of a "digital campus" at the UA in collaboration with Facilities Management. Two local projects in this initiative involve the renovation of Vol Walker Hall and the documentation of the oldest sections of Senior Walk. Also, Stevens has done historic preservation projects ranging from the World War II Japanese American internment camp located in Rohwer, Ark. (see p. 11), to ancient port cities in Ostia Antica, Italy. She is intrigued with how emerging technologies can enhance future design as well as historic preservation agendas.

Vol Walker Hall detail (rendering)

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Model of Whistler Residence

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Model of Whistler Residence

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Noah Billig joined the school as the Garvan Chair and visiting assistant professor of landscape architecture. He most recently spent five years living, researching and working in Istanbul, Turkey, and Vienna, Austria.

Marlon Blackwell was selected for a 2012 Arts and Letters award from the American Academy of Arts and Letters. His firm, Marlon Blackwell Architecture, was named the Top Firm for 2011 by Residential Architect magazine. His St. Nicholas Antiochian Orthodox Christian Church in Springdale was named the World’s Best Civic and Community Building by the World Architecture Festival in 2011 and was featured in the November 2011 issue of Architectural Record. His Ruth Lilly Visitors Pavilion at the Indianapolis Museum of Art won a 2012 Honor Award in Architecture from the American Institute of Architects, and an image of the pavilion graces the cover of the book AIA 2010-2012 Designs for the New Decade (Design Media Publishing Limited, China, 2012). The pavilion was featured in the Winter 2011 issue of 18 Magazine and in the November 2011 issue of Landscape Architecture magazine in China. Blackwell was featured in the article “Regionalism Now” in The Architect’s Newspaper in April 2012 and in the article “Top Architects Go Local” in the Wall Street Journal in December 2011. The Porchdog House was chosen as a finalist for the AIA Awards, an inaugural international design competition sponsored by Azura magazine. That house was also featured in the AIA’s book for Humanity book Design Like You Give a Damn [2] (Abrams, New York, 2012). His Museum Store at Crystal Bridges Museum of American Art in Bentonville won an Honor Award from the Arkansas AIA and was shortlisted in the shopping category at the World Architecture Festival. Blackwell’s design for the Portal to the Point competition sponsored by the Arkansas AIA and was shortlisted in the Oklahoma Statewide Preservation Conference in Tahlequah, Okla., in June 2012. Erdman wrote the article “Ro- hver Relocation Center Memorial Center” as part of the Historic American Landscape Survey for the National Park Service and Library of Congress in July 2011.

G. Marie Gentry reviewed abstracts for the Interior Design Educators’ Council’s 2012 International Conference. Ethel Goodstein-Murphree received the 2011 Neha Students’ Award for Preservation Publication from the Historic Preservation Alliance of Arkansas for her article, “In Memoriam, Carson Lilienthal, 1957-2007.” She was architectural advisor and humanities scholar for the documentary Clean Lines, Open Spaces: A View of Mid-Century Modern Architecture (see pp. 8-9). In October 2011, she presented “Clean Lines and Open Spaces: The Making and Meaning of a Documentary on Mid-Century Modern Arkansas Architecture” at the Arkansas Arts Center (sponsored by Central Arkansas Chapter of the AIA) in Little Rock, at the Global Campus, University of Arkansas, in Fayetteville, and at the Fort Smith Public Library. Her paper, “At Mid-Century Modern Home in Arkansas,” was part of the annual meeting of the Society of Architectural Historians, Southeast Chapter, in Charleston, S.C., in October 2011. She also served on the Fayetteville Historic District Commission.

Greg Herman’s paper “Tomatoes, Soybeans and Houses: Deane Carter’s Experiments with Arkansas House Plan- ning” was part of the annual meeting of the Society of Architectural Historians, Southeast Chapter, in Charleston, S.C., in October 2011. “Building Arkansas by the Book: Deane Carter’s House & Farm Designs,” by Herman, was in the Popular Art, Architecture and Design area of the Popular Culture Association / American Culture Association National Conference in Boston in April 2012. Herman presented “Studying Architecture” to students in the gifted and talented programs from Fayetteville elementary schools in November 2011 and from Springdale elementary schools in May 2012. He also served on the board of directors of the Historic Preservation Alliance of Arkansas.

Christine Hilker was appointed to a two-year term for the board of directors of the Visual Resources Association Foundation and was also elected as its chairman.

A member of the national association for more than 25 years, she has served on the executive board twice, and she received the Distinguished Service Award in 2008.

Jeffrey Huber was promoted to assistant director of the UA Community Design Center. He also won a 2011-12 New Faculty Teaching Award from the College of Arts and Humanities. Huber was part of the Fayetteville Elementary Local Food Action Group. He lectured at the UA School of Law and was a panelist for the Arkansas Department of Agriculture Symposium, held at the University of Arkansas.

Frank Jacobs joined the school as an assistant professor of architecture. He was previously an assistant professor at the College of Art and Architecture at the University of Idaho.

Bob Kohler, with Kohler Design Office, collaborated with Cromwell Architects Engineers to design a new Myeloma Institute clinic on the eighth floor of the Winthrop P. Rockefeller Cancer Institute at the University of Arkansas at Little Rock campus. As both architect and patient, he approached the project with an "architectural" concept. The 15,000-square-foot project is organized around patient experience and clinical process, with innovations made by using his forms in the public spaces. His renovation and expansion project at the Fayetteville Public Library, the Oswell Teen Library, was selected for the American Library Association Library Design Showcase 2012 in the areas of technology enabled, small project, big impact, and youth spaces. The project, with design by Mimi Walker Interiors, was featured in the February 2012 issue of American Libraries magazine.

Development: a design manual for urban areas,” was part of the American Collegiate Schools of Architecture Annual Meeting in Boston in March 2012. Luoni and Eman Abdel-Sabour wrote the article “Khedivial Cairo: An Evolved Metabolism” for the European Association for Architectural Education/Architectural Research Centers Consortium Conference in Milan, Italy, in June 2012. Luoni was a keynote speaker regarding sustainable urbanism for the Huron Valley AIA in Ann Arbor, Mich.

He was an invited panelist for “From the Ground Up: Strategies for Community Development and Democratic Design” at the annual conference of the Environmental Design Research Association in Seattle. He served on the Board of Faculty Advisors for the University’s Austin E. Knowlton School of Architecture.

He was previously in Cleveland, where he was an associate professor of architecture. He was previously at the University of Utah. He served as an advisory council member for the Applied Sustainability Center at the Sam Walton College of Business. Most recently, he was an associate at Peter Walker and Partners Architecture in the College of Architecture, Planning and Design at Kansas State University in Manhattan, Kan.

A paper by Akshar, "Sustainable small-town suburban vision and stability," was part of the proceedings of the Third International Symposium on Sustainable Design in Recife, Brazil, in September 2011. Smith also wrote the article “Blockbuster: Imagining a more sustainable suburban fabric for Northwest Arkansas” for the 2011 issue of Urban Design.

Korydon Smith edited Introducing Architectural Theory: Defining a Discipline (Routledge, 2012) (see p.12). This fall, he became an associate professor at the University at Buffalo School of Architecture and Planning, in Buffalo, N.Y.

Laura Terry exhibited 11 paintings, including Constellation, in a show called “Earth and Sky,” at Brick House Kitchen in Fayetteville. “A Map, Etched,” a 24-by-60-inch mixed media on panel, was selected for the 54th Annual Delta Competition at the Arkansas Arts Center in Little Rock from January to March 2012. Terry also exhibited 24 oil panels, in “Roman Skies,” at Palazzo Taverna in Rome, Italy, in February 2012. A nos-person show of work by Terry and Dennis McCann was exhibited at Ouachita Baptist University in Arkadelphia in November and December 2011. A three-person show of new works from Terry, Krista Harris and Tess Jordan were shown at Diane West Gallery in Darrango, Colo., in August 2011. Terry presented two lectures at Ouachita Baptist University.

Alison Turner, Aubrey Pate and Phoebe Lickvar conducted a summer design camp for 26 ninth-grade students. Turner also did design work for the Tanglewood Branch of Beer Co., as well as the Oak Street Porch (with William Chesser), the Schollhorn Residence Office Addition and the Willow Street Residence.

Dave Underwood wrote the article “La GIL di Via Innulo, Proposte Didattiche per un nuovo ruolo nel contesto urbano” for Luigi Motti e la GIL e la Casa della GIL, a Trastevere (Palombo Editori, 2011). He presented the lecture “The Roman Palimpsest,” at the College of Architecture, Design and Construction at Auburn University in August 2011. He did interior design for a private apartment in Carlisle, Italy. He was an invited critic for the Yale University Rome Program in May 2012.

An article by Jennifer Webb, Brent Williams, Korydon Smith and Jerry Leach, “Current and Anticipated Activities, the Presence of Disability, and Design Implications for Older Adults,” was also published in Spanish in PsicoPsiquiatría, in October 2011. Webb serves as chairman of the board of directors for the Journal of Interior Design (2011-2014) and is an ad hoc member of the journal’s editorial review board. She directed a Journal of Interior Design writing workshop at the annual IDEC conference in Baltimore in April 2012.

In partnership with Williams, she served as a consultant for the planning and design of an accessible greenhouse at the Elizabeth Richardson Center in Fayetteville, in partnership with Smith and Williams, Webb served as design consultant on The Whole Person, an 80,000-square-foot facility in Kansas City, Mo. She served on the Arkansas Union Advisory Committee at the UA.

The 2010 I.D. Design, build the house, the Cantilever house, won a 2012 Honor Award from the Arkansas AIA. Mark D. Wier and Craig Peacock lead a group of fourth- and fifth-year students to design and build the house for the Pettway neighborhood in Little Rock, in a project done in cooperation with the Downtown Little Rock Community Development Corp. The two modules of the prefabricated structure are stacked perpendicularly to one another. The top module is cantilevered, creating a cover for front and back porches.
For Vincent James and Jennifer Yoos, design careers evolved from an interest in many things and seeing how those all come together in architecture. The environment, art, structure, science, technology, culture and politics – architecture embodies them all.

Both are from the Minneapolis area. James worked for a large firm in New York, then opened his own firm in Minneapolis in 1990. With experience in Minneapolis and London, Yoos joined the firm in 1995, and it was renamed Vincent James Associates Architects. The firm has 14 on staff, three of them principals.

They haven’t focused on one building type or one region. They’ve done national and international work, including a student athletic center at the American University of Beirut in Lebanon. They’ve also done houses and apartments, including a housing complex in Boston, and are working on a library in Minneapolis.

“I think we’ve always had different projects that have different budgets and different scales,” Yoos said.

They intensely research each project, starting from a set of ideas rather than a design style. The continuing investigation is what keeps the practice interesting. “The research contextualizes the work and makes it more responsive to a broader agenda,” James said.

For their Nov. 12 lecture, VJAA: Towards a Reflexive Practice, the pair will discuss several recent projects, along with some older ones. And they’ll describe how the work is grouped into different areas, as well as the use of materials and new technologies.

They’ll talk about a house in the western United States, a library, and a rowing center for the 2015 Pan American Games in Toronto, as well as three small projects for different art museums that look at ways of displaying art and interacting within a museum.

“Green” or sustainable building is a common aspect in design today. Adding that agenda to a design project dramatically impacts many design aspects. “It helps buildings become better situated in their local environment and become part of their culture,” James said.

The Beirut project, for instance, uses traditional passive cooling strategies, like shading in the courtyards and passive air movement. It also employs high-tech mechanical systems and building details, bringing them together in a “very natural way,” James said.

The firm also worked with Habitat for Humanity in Detroit, through an association with Public Architecture, a San Francisco-based advocacy group that “puts the resources of architecture in the service of the public interest.” They worked to improve the design process and final design of Habitat-built homes, developing several prototypes within certain constraints, namely limited budgets and volunteer labor. These parameters, along with about 1,050 square feet of space, forced them to think more creatively.

With the “probability house,” they designed a home that could be used by up to eight people and that would adapt as their lives changed, such as limited mobility from injury or aging. With the “tea for two house,” they gave more space to the interior social areas and emphasized the front porch, an important social aspect in Detroit, and looked for impromptu interior spaces.

Originally, the firm was in a typical office space, with designers grouped in a series of several rooms. They felt such segregation interfered with their creativity and project quality. In 2003, they moved to an old textile warehouse, with everyone sharing a large, open studio space. The physical openness promotes an open flow of work, collaboration and accidental conversations. They pin up and discuss designs, and display computer models using a projector.

They use technology from the earliest stages of design, including a digital modeling tool that works with GIS information. They can see how the project looks within the site as it develops. And they use models to test systems.

The firm has received 18 national design awards, including four American Institute of Architects Honor Awards, six Progressive Architecture Awards, and two AIA/Committee on the Environment Top 10 Green Building Awards. This year, the firm was chosen for the AIA Architecture Firm Award.

Both James and Yoos also have extensive experience teaching in the classroom, and they are this year’s John G. Williams Distinguished Visiting Professors for the Fay Jones School. Yoos said the teaching supports the practice: “It allows you to research and develop a trajectory of things you’re interested in in the studio context.”

“It’s really a place where we engage a set of ideas in a more free-spirited way,” James said. “With practice, you don’t have enough space and room to think as broadly. It trains you to think very quickly and rapidly about ideas, and to respond in ways that are clear.”

Weisman Art Museum Public Plaza, Minneapolis (rendering)

St. John’s Abbey Chapter House, Collegeville, Minn. Photo by Paul Crosby
Exhibits

Contact Chuck Rotolo at 479/575-4903 for information regarding the schedule and location of rotating exhibits of student, faculty and guest work for this coming year.

Save the Date

September 13-15
AIA Arkansas Convention
Hot Springs, Ark.
Contact: AIA Arkansas
501-661-1111
info@aiaar.org

September 28 – October 1
ASLA Annual Meeting
Phoenix
Contact: ASLA
202-216-2328
www.asla.org

October 12
Dean’s Circle Meeting
Contact: Terry Bumgardner
479-575-7384
tbumgar@uark.edu

November 8-9
Advisory Board Meeting
Contact: Linda George
479-575-2702
lsgeorge@uark.edu

Fall Lectures

September 10
Frederick R. Steiner
School of Architecture, The University of Texas at Austin

September 21
Peter Eisenman
Eisenman Architects, New York
* 5:30 p.m., Giffels Auditorium, Old Main

September 24
Indra Kagis McEwen
Concordia University, Montreal, Canada

October 8
Mark Nelson
University of Wisconsin at Madison

October 12
Peter Stutchbury
Peter Stutchbury Architecture, Sydney, Australia
* 4 p.m., Hembree Auditorium

October 22
Joel Sanders
Joel Sanders Architect, New York

November 12
Vincent James and Jennifer Yoos
VJAA, Minneapolis
(A second lecture will be Nov. 13 at the Darragh Center at the Main Library in Little Rock.)

All lectures take place at 5:30 p.m. in Hembree Auditorium (Agricultural, Food and Life Sciences Building, Room 107E), unless noted otherwise.

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