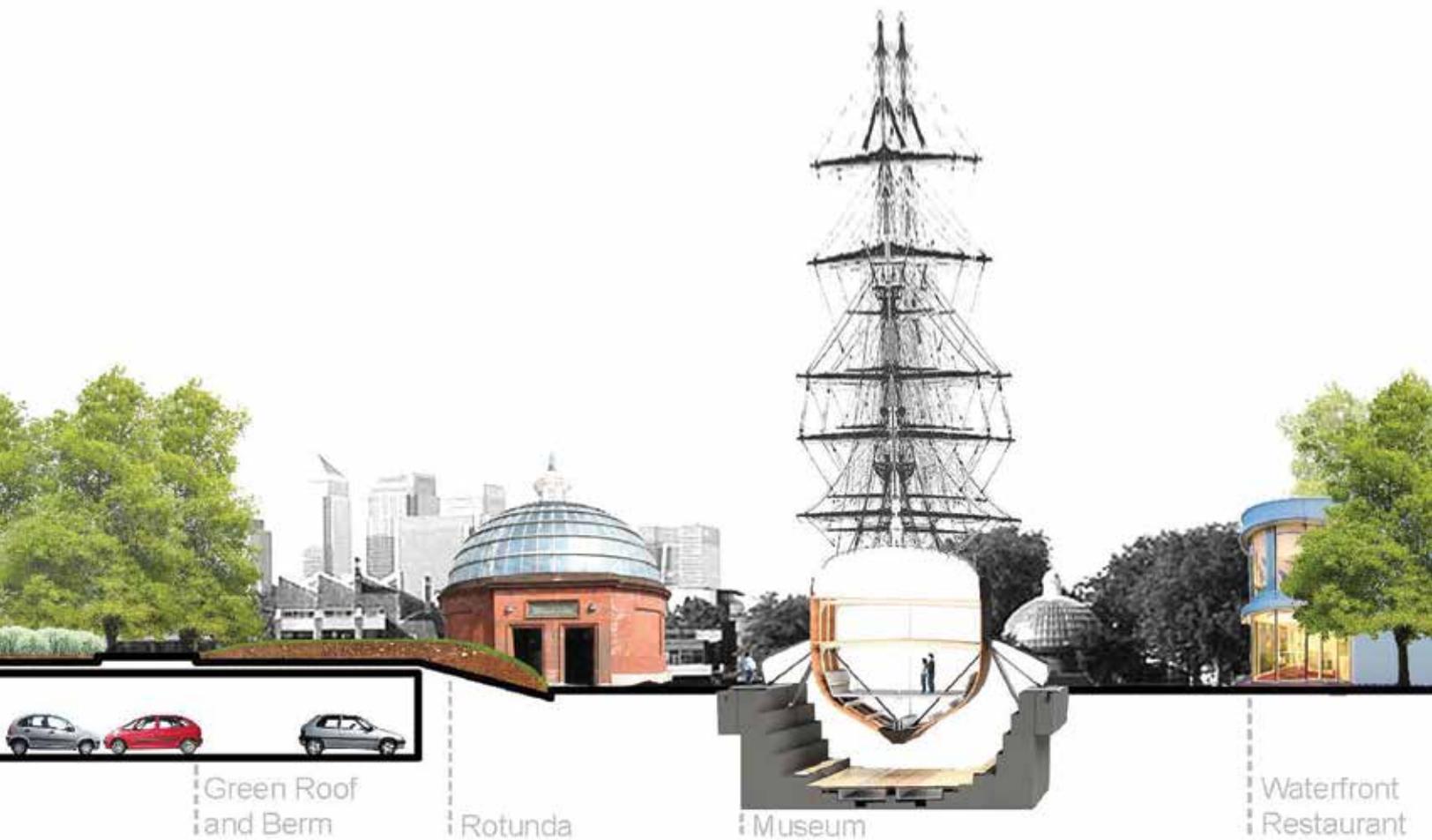


# re:VIEW

2012 • FAY JONES SCHOOL OF ARCHITECTURE • UNIVERSITY OF ARKANSAS



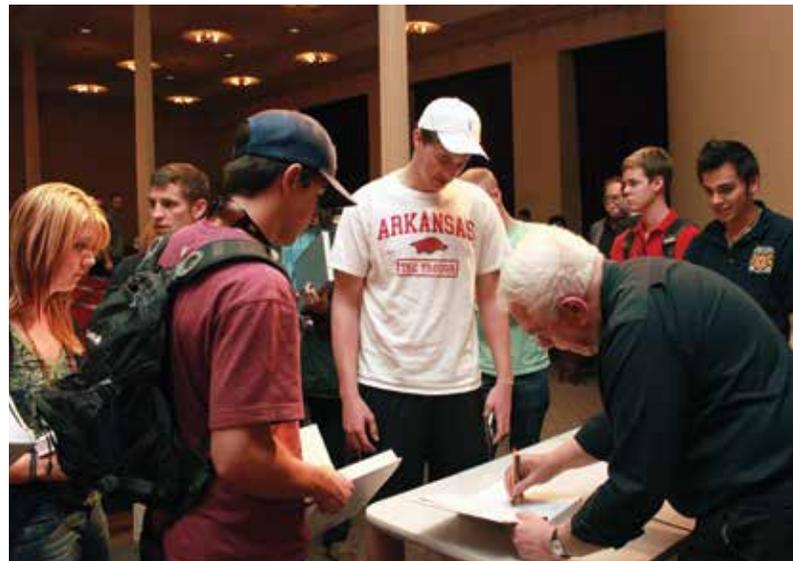


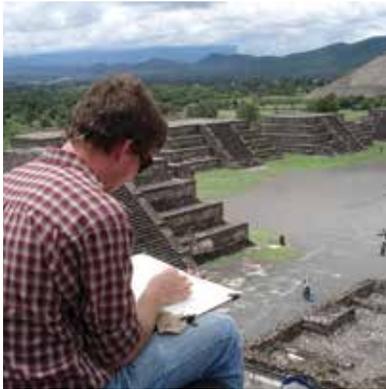
Top: For the third year, the school partnered with the Downtown Little Rock Community Development Corp. to design and build an affordable, sustainable home for the historic Pettaway neighborhood. On July 18, students and a crew loaded up the 1,100-square-foot house, designed and built in four separate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

Above left: 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.

Above right: 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.

Right: 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.





4



20



36

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

3  
School News

14  
UACDC

16  
Garvan Woodland Gardens

18  
Pin Up

34  
Development News

36  
Alumni Design Awards

48  
Faculty-Staff News

52  
Lecture Notes: Vincent James  
& Jennifer Yoos



30

## 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-Intelligence*) for the first time in school history, ranking 20th 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;



Dean Jeff Shannon, right, and Steven Anderson smile after Anderson was presented with a holographic image of Vol Walker Hall and the Steven L. Anderson Design Center at the Oct. 7, 2011, groundbreaking ceremony. Photo by Russell Cothren.

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 sprang 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.

As then-chairman of the Central Arkansas chapter of the American Institute of Architects, architect Jennifer Herron got involved. Architects Joe Stanley (B.Arch. '69) 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. '06). 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 Vandever (B.Arch. '06) 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 gallery space and 600-square-foot office space. They completed the work on an \$800 budget from the AIA Arkansas Emerging Professionals Committee.

Since opening in February, StudioMain has hosted monthly exhibitions on design in the community. Other activities have included roundtable discussions with students and community members; a speaker brought in by the Historic Preservation Alliance of Arkansas; meetings of the Little Rock mayor's sustainability team;



A crowd is gathered Feb. 10 for the opening reception for StudioMain, a collaborative space for design.

and "lunch and learn" lectures, primarily for continuing education credits for architects.

Exhibits have included a timeline of the history of Little Rock, focused on architecture from the 1800s to present. The Community Design Center showed its design work of a Pettaway pocket park neighborhood and a re-envisioned urban plan for South Main Street, and the school's comprehensive studio work was exhibited (see pp. 24-25).

As part of the Little Rock Film Festival, the documentary *Clean Lines, Open Spaces* was shown in June at StudioMain (see pp. 8-9). A show this summer featured furniture designed by UALR applied design students, paired with several timeless furniture pieces. The venue also hosted a Wine and Design fashion show.

StudioMain organizers plan to host design charettes and conduct a young professionals' competition, inspiring new design ideas for improving the Little Rock downtown and waterfront areas.

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 the part of education "that helps ask the questions."

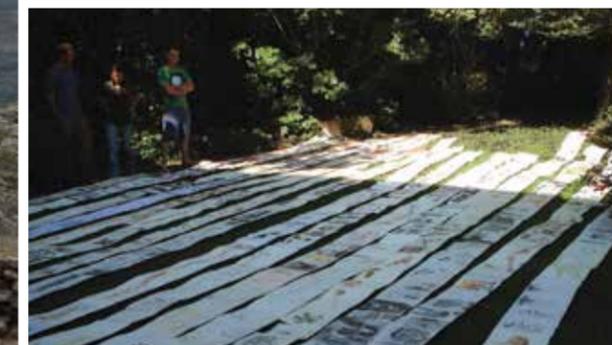
They also want to serve as a community resource on a variety of topics – such as making historic homes more energy efficient; energy tax credits; green roofs; improving lighting and ventilation; and city codes and urban planning.

"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."



A student sketches at the Teotihuacan archaeological site, northeast of Mexico City, during the 2010 summer studio.



Above: Students sketch in Mexico during the 2010 summer studio. Top right: Students sketch in Mexico during the 2011 summer studio. Bottom right: Students look at their travel journals, called "codices," made by taping single sheets of paper together and folding them accordion style.

## 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 architectural program and site.

"Travel, for an architect, is essential. Many of our students have never left the country," he said. "Travel is a way for students to study, draw and begin to understand

the form and structure of Mexican urban space, all the way through."

The Mexico studio operates out of a Mexico City building and garden designed by Luis Barragan, the second winner of the Pritzker Architecture Prize. Students from other universities in Mexico join them.

Students travel within the country for about five of the 11 weeks, journeying down to the Guatemalan border and up to the central high plains. They draw the entire time, filling travel journals called "codices," made by taping single sheets of paper together and folding them accordion style. Rudzinski said that format allows students to draw parallels between places and sites, instead of looking at everything in an isolated, "snapshot" way.

Andrew Arkell, an Honors College student who graduated in May, said his time in Mexico, and subsequent return to Fayetteville, was the point where "my education truly became my own personal venture – a mission of self-

discovery, a pursuit of artistic license, and, most importantly, a re-awakening of my passion for architecture."

"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.

And the growing city of Lima possesses "an emerging culture of good, modern architecture."

The Peru studio was based in Cusco, nearly 600 miles from Lima, for its location in the Andean highlands and proximity to Machu Picchu, a relatively intact, 15th century site. "As a colonial city, Cusco appears to have a complex enough urban structure that can sustain investigation for a period of time."

"When you're walking around Cusco, you're walking past Inca walls. They just built the colonial walls on top. That kind of direct confrontation with history, I thought, would be an intriguing thing for the students." Some 18 students joined Rudzinski for the Peru studio, which lasted nine weeks.

Once he decided on Peru, there was much work to be done – securing a travel agent; finding a space for the design studio; and researching the country for locales for travel and sketching. Rudzinski turned to guidebooks, Google Earth and the Internet. Peruvian architects told him the itinerary was solid.

Rudzinski has traveled to Mexico for the past 11 years, and wants to return the summer studio to Mexico as soon as possible. But, the groundwork laid in Peru will make it a viable alternative if necessary. "Ultimately, we have a Mexico program. We were just sort of in exile for this year. That's the attitude."



Long Dinh took this photo of urban Kigali.

## Designing Kigali with Transformation in Mind

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.

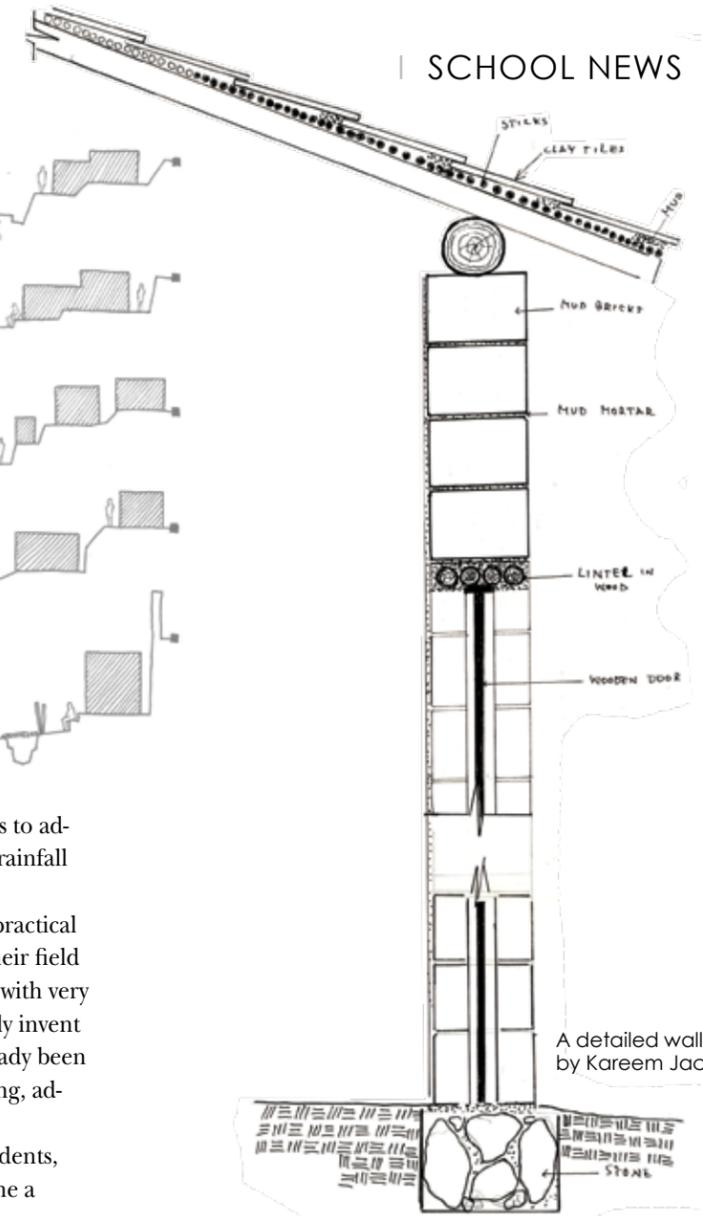
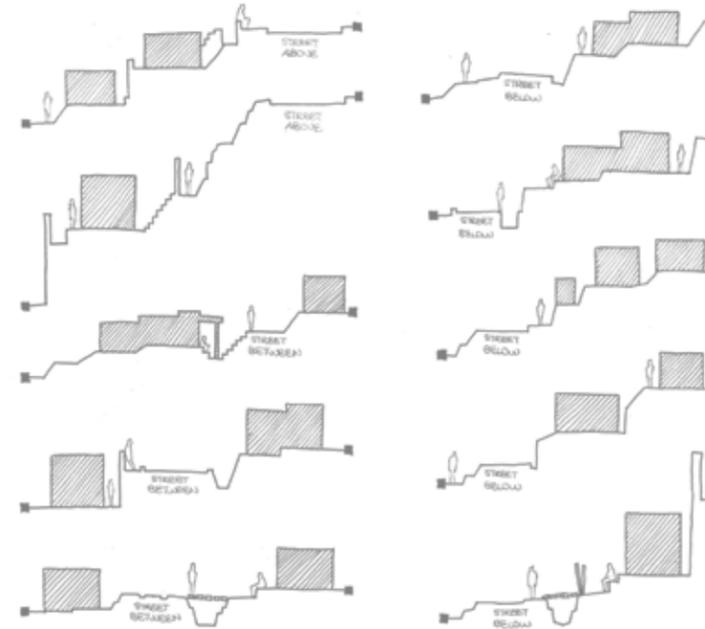
To prepare for the population boom, Kigali officials are developing strategies for improving public health and infrastructure, guiding public and private development, and creating higher-density neighborhoods and housing. Though public policies are moving toward land titling, traditional informal “squatter”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

A study of urban streets by Ginger Traywick.



A detailed wall section by Kareem Jack.

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.



Above left: Bob Laser (B.A. Architecture '50) designed the First Federal Savings and Loan building in Fort Smith, which was built in 1961. Above right: Ethel Goodstein-Murphree, Charley Penix, Mark Wilcken and Charles Witsell.

Top left: Gabe Mayhan, left, director of photography, and Mark Wilcken, film producer, gather footage of the Fine Arts Center for the film *Clean Lines, Open Spaces* on campus in January 2011. Bottom left: Edward Durell Stone designed the University of Arkansas Fine Arts Center, which opened in 1951.

## 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 a 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 post-war arts and culture.

"It's not just about the physical stuff of the building," Goodstein-Murphree said. "The significance of Carlson

Terrace was intrinsically related to 1950s lifestyles reflected in family culture, popular culture and education as well as in the arts — 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 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 Cromwell 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. Production of the film was funded through grants from the Arkansas Humanities Council and the Arkansas chapter of the American Institute of Architects.

With a plethora of examples from more than 20 cities

the Fulbright Building (built as the Fayetteville Public Library) and the Southwestern Electric Power Company building, both designed by Warren Segraves (B.A. Architecture '53); the former First Federal Savings and Loan in Fort Smith, designed by Bob Laser (B.A. Architecture '50); the Tower Building in Little Rock; and homes in Huntsville and Fort Smith.

Architecture school faculty members interviewed were Greg Herman, associate professor; Marlon Blackwell, Distinguished Professor and head of the architecture department, and Goodstein-Murphree. Alumni interviewed include Ernie Jacks (B.A. Architecture '50), Bob Laser, Charley Penix and Reese Rowland (B.Arch. '90). 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 twice 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 Wilcken won individual awards for Best Writing and Best Editing.

across the state, Wilcken had to apply a filter for which structures would make it into the film. He consulted a diverse group of architects, including faculty in the school.

He looked for specific features: a flat roof, angled supports, a concrete grille façade, diamond-shaped roof patterns, cantilevered concrete overhangs, and metal and glass panels (particularly those colored aqua green or turquoise blue). The windows of mid-century modern buildings were easy to spot too: invariably metal-framed, plate-glass bought off-the-rack, often sweeping uninterrupted along a building facade. "There's a certain quality to mid-century designs that are very clean, the lines are very easy," he said.

The film pays homage to Carlson Terrace and highlights several other Fayetteville buildings – the university's Fine Arts Center (also designed by Stone);



Watch a full-length version of the documentary. Visit <http://www.aetn.org/midcenturymodern/>

## Viz Lab Helps Students Form Designs

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, 5-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 sees a steady stream of students.

"The lab has just become a mainstream part of the school at this point," said Fitzpatrick, assistant clinical 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, created using 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



Rachel Loerts, Viz Lab manager, helps Armando Rios, who graduated this spring, with the computer numerically controlled (CNC) router.

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 fiberglass 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 joinery.

"Students will understand this as a place where you make things, and it doesn't matter how you're making them."



Above left: A three-dimensional digital model of the cemetery site, seen from overhead. Above right: Robyn Dennis uses a GPS unit to survey the cemetery at Rohwer War Relocation Center. Bottom: A three-dimensional digital model of the cemetery site.

## 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 southeast corner of Arkansas and combined to house nearly 20,000 internees during their existence.

The Rohwer War 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 CI-Train (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 converted 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 predilections 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 philosophi-

cal 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 necessity.

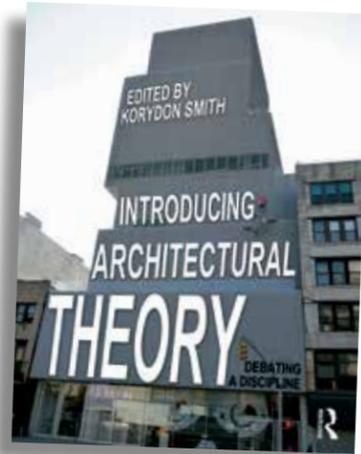
The discussions on tectonics further cover the debates on ornamentation, honesty versus deception, and material versus immaterial.

"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.



Front row, from left. Greg Roberts, Debra McQueen, Nancy Renfrow, Mary Lou Rasco and, back row, Britt Embry, Mike McQueen, Phillip Renfrow, Terry Rasco and Jeff Scherer gathered at the Renfrows' home in Washington.



Darleen and Ed Wilson (B.Arch. '64) of Kendall Park, N.J., at the alumni reception.

## Alumni Gather in Washington for AIA Convention

The 2012 national convention and design exposition for the American Institute of Architects was held May 17-19 at the Walter E. Washington Convention Center in Washington. The Fay Jones School hosted a reception for alumni at the Renaissance Hotel on May 17, which was attended by more than 40 people. In addition, members of the Class of 1971 met at the Washington home of alumni Phillip and Nancy Ren-

frow for a reunion on May 18. Other alumni attending the reunion were Britt Embry, Greg Roberts, Jeff Scherer, Terry Rasco, with his wife Mary Lou, and Mike McQueen, with his wife Debra. Sid Hartman was at the convention, but was unable to attend the reunion. The group posed for a photo (above left), with two empty chairs representing deceased classmates Gary Emmett and Rick Redden.



Witsell Evans Rasco Architects/Planners in Little Rock sponsored a design competition for the fourth-year comprehensive design studios (see pp. 24-25). David Sargent of WER, center, poses here with the student winners, from left, Tim Patterson (honorable mention), Calli Verkamp (first place, \$2,500), Kelsey Tucker (second place, \$1,250) and Rachael Raben (third place, \$750).



Joe Stanley, chief executive officer of Polk Stanley Wilcox Architects in Little Rock, received the 2012 Distinguished Service Award from the Fay Jones School. This is the highest recognition for service to the school. Stanley (B.Arch. '69) is pictured here with his daughter, Laura Stanley, also an architect, at the school's Honors Recognition reception and ceremony in April. "Joe was chosen for this award because of his longstanding service in many capacities and his constant support over many years," said Dean Jeff Shannon. "Whenever he has been asked to serve, he has said, 'Yes.'"



Ann Dorrough of College Park, Md., Charles McKinney (B.Arch. '82) of New York, and Greg Uekman (B.Arch. '80) of Bethesda, Md.



Britt Embry (B.Arch. '71) of Tulsa, Okla., Greg Roberts (B.Arch. '71) of Houston, Texas, and Tom Ryburn (B.Arch. '75) of Alexandria, Va., at the alumni reception.



Left: Cory Amos (B.Arch. '09) of Fayetteville, Brad Schuck (B.Arch. '08) and his wife Jennifer of Charlottesville, Va., Will Burks (B.Arch. '10) of Fayetteville and Jeff Huber, of the UA Community Design Center in Fayetteville. Right: Kent Taylor (B.Arch. '81) of Little Rock, Thad Kelly (B.Arch. '95) of Fayetteville, and Michael Huff (B.Arch. '97) of Ada, Okla.





Shared amenities, such as this common area, increase home values and foster neighborhood stewardship in a pocket neighborhood.

## Neighborhood Design Pockets Grand Award

The Pettaway Pocket Neighborhood project won a Grand Award in the “On the Boards” category in the 2012 *Residential Architect* 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 fifth-year architecture students in the Fay 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 Downtown Little Rock Community Development Corp. had five adjacent parcels for housing in one of the more open areas of the Pettaway neighborhood, said Stephen Luoni, center director. Designers suggested combining the parcels to create a pocket neighborhood – a move that nearly doubled the density, placing nine homes around a shared space.

For the pocket neighborhood, designers took resources typically found in each private parcel and pooled them to create a public realm – including a community lawn and playground, community gardens, a shared street and a low-impact development stormwater management system.

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 multi-family 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/ALIAS 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 overwhelms 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.

“To be 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 Architect and the City of Little Rock.
- *Low Impact Development: A Design Manual for Urban Areas*: 2011 Award of Excellence in Communications, from the American Society of Landscape Architects.

- “Fayetteville 2030: Transit City Scenario”: 2012 Honor Award for Regional and Urban Design, from the American Institute of Architects; 2012 Charter Awards honorable mention, sponsored by the Congress for the New Urbanism.
- Pettaway Neighborhood Revitalization Plan, Little Rock: \$30,000 grant from the NEA, awarded to the UACDC and the Downtown Little Rock Community Development Corp.



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



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



The new pavilion trail loop is bordered by rubblestone walls.



The eaves of the Weyerhaeuser Bonsai Learning Center.



A flagstone terrace is installed in front of Garvan Pavilion.



A sketch for the Floating Cloud Bridge, by David Slawson.

## University's Botanical Garden Celebrates 10-Year Mark

At 10 years old, Garvan Woodland Gardens is still in its infancy. Even so, it's being listed alongside some much older, distinguished gardens.

A travel article in a May issue of *Bottom Line Personal*, a newsletter popular among senior citizens, named the University of Arkansas' botanical garden as one of the country's five "most spectacular." Garvan Woodland Gardens represented the South; other gardens chosen in other regions included the 45-year-old Portland Japanese Garden, the 40-year-old Chicago Botanic Garden and Longwood Gardens in Pennsylvania, which started in the early 1900s.

"While we're making things lovely and a nice experience, we're also being noticed," said Bob Bledsoe, executive director. "To be mentioned in that company is extremely honoring to us."

Located on 210 acres on a peninsula on Lake Hamilton near Hot Springs, Garvan Woodland Gardens is one of only eight public institutions with a primary mission as a woodland garden in the country. The gardens celebrated the 10-year mark in April with a birthday cake and a portrayal of garden benefactress Verna Garvan by Susan Harper, who donned vintage attire.

Because of its youth, Garvan Woodland Gardens is still rapidly developing and growing. Construction is a major part of that, although Bledsoe looks forward to the day when the focus is more about the garden experience than the infrastructure.

"We're getting great reviews from people across the country about the garden experience, and we just want to build on that," he said.

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 Ellen 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 landscaping provides a formal entrance to this significant piece of architecture, making people on the trail realize they should stop and take a look.

The new pavilion trail loop lies about 120 feet away from the pavilion, rather than 30 to 40 feet, also providing it 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, pat-

terned 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 American 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 operable, 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.

To further enhance the experience of this place, several garden clubs and master gardeners groups are joining together to create a new garden for sun and shade plants, featuring iris and daylilies. They hope to start work on that this fall, renovating and improving Mrs. Garvan's Border of Old Roses located just below the Garvan Pavilion.



A computer rendering of the literary retreat, by Brendan Boatwright.

## 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 Kim 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



Left: A model of a writer's room, by Suzana Christmann. Below: Computer renderings by Adam Stevinson show how the specially made concrete building materials fit together. Bottom: A model of the literary retreat by Akihiro Moriya.

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 cafe. 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."

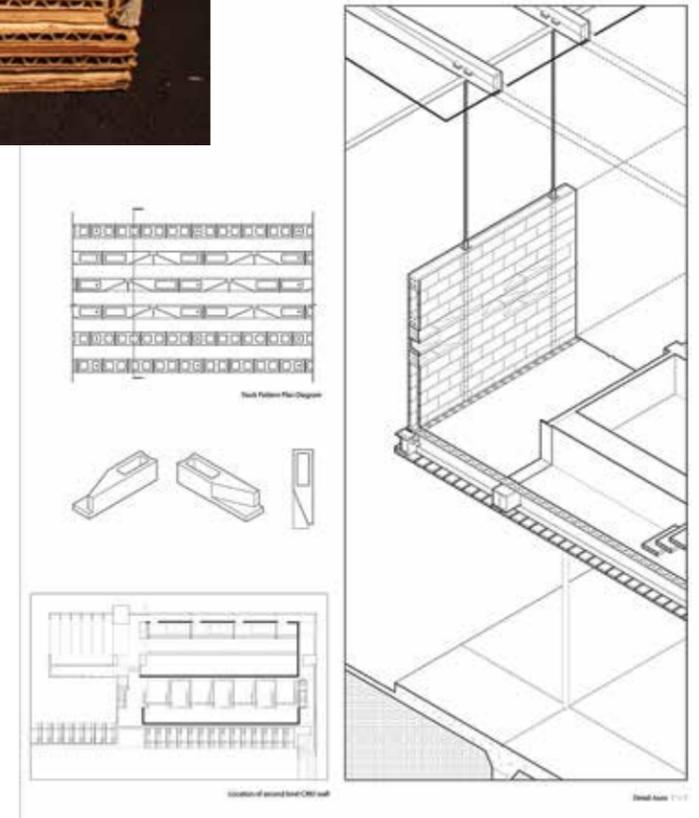
One student tried to reconcile his interest in visionary French architect Boullée with his love of the work of Louis Kahn. His design began in a classical way but slowly transformed Beaux-Arts ideas into a fairly modern proposal.

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."

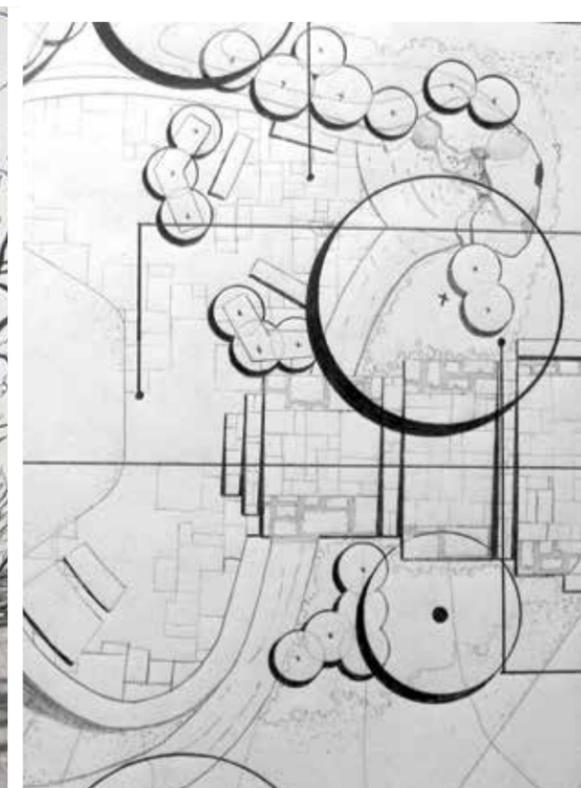




A sketch of a covered alcove by Lauren Bennett.



Above left: A sketch of a panoramic overlook by Loren Phillips. Above right: A landscape design by Adel Stephens. Right: In this model by Eric Fraser, red yarn represents the sight lines between the natural and manmade elements at Wilson Park.



## 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 them 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 in-

terventions were all robustly justified by these very young students in quite sophisticated terms," Smith said.

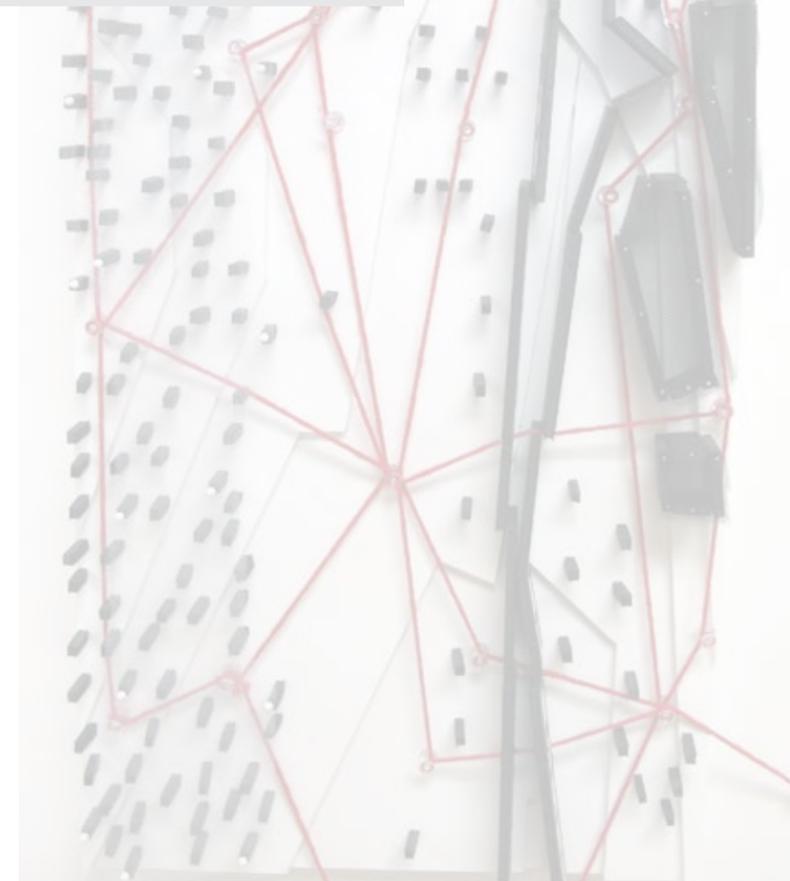
Students also produced a spiral-bound booklet that showed an experiential mapping exercise, in which they began to understand the landscape "in a more subtle way than simply a mosaic of architectonic spaces." Here, they considered the quality of light, types and intensity of use, kinds of materials.

"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."





Above left: A computer rendering of a dance academy store by Jessica Crandall. Above right: A computer rendering of a dance academy café by Jessica Crandall. Bottom: A computer rendering of a dance academy break area by Jessica Crandall.



A computer rendering of an oncology clinic café by Stacey Trucks Rogers.

## 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.”

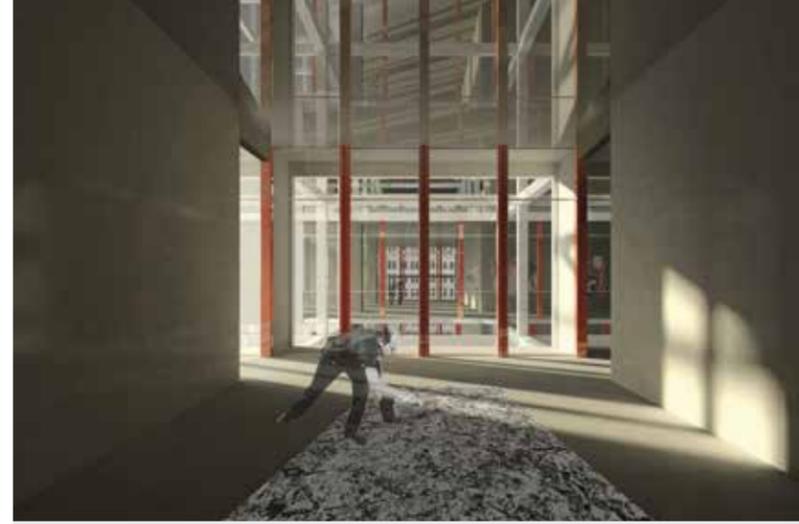
Webb was impressed with this studio’s students because they were “meticulous in their programming and they knew their projects inside and out.”

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.”





| PIN UP |



Above: Computer rendering by Patrick Templeton.  
Right: Computer rendering by Chase Humphrey.



| PIN UP |

## 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 Witsell 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

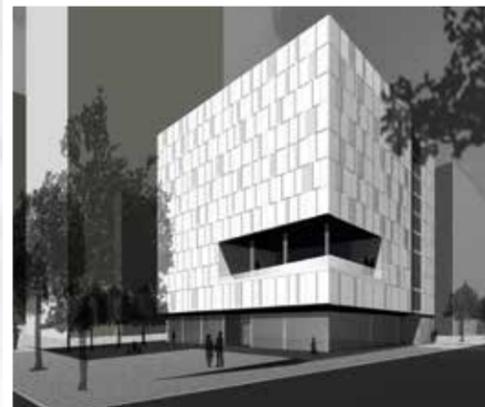
and an outdoor theater. The existing order of nearby buildings, such as the elegant Blass Building (a former department store), the Boyle Building and the Arkansas Repertory Theater, influenced the building design.

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 boxy 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.



Top left: Computer rendering by Patrick Templeton. Top right: This map of downtown Little Rock shows the sites used by students for their projects. Left: Computer rendering by Rachael Raben. Above: Computer rendering by Calli Verkamp.



## 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 stick-

ers, 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.”



Facing page: Kent Laughlin’s design for an elevated walkway over College Avenue. Above left: A new master plan for the Evelyn Hills Shopping Center area by Sean Wylie. Above right: A new master plan by Hannah Hefner.

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.

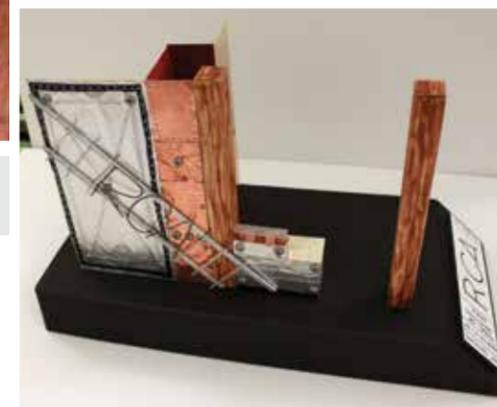
Six of the seven students kept the existing main buildings of the shopping center. Even though they

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.”



Above left: A rendering of the reception and lobby area, by Ashley Sullivan. Top right: A floor plan by Ashley Sullivan. Bottom right: A model by Katie Taffee.

## Bringing Previous Skill Together for Commercial Design

In Design 4, second-semester interior designs 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 instruc-

tor. "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 molasses 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.



Above and right: Presentation boards by Brooke Allen.

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 sal-

vaged furniture. Students created some main spaces that could be used

by different groups for different purposes. For flexibility, they used demountable 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.

# A Work in Progress



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

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.

Polk 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-

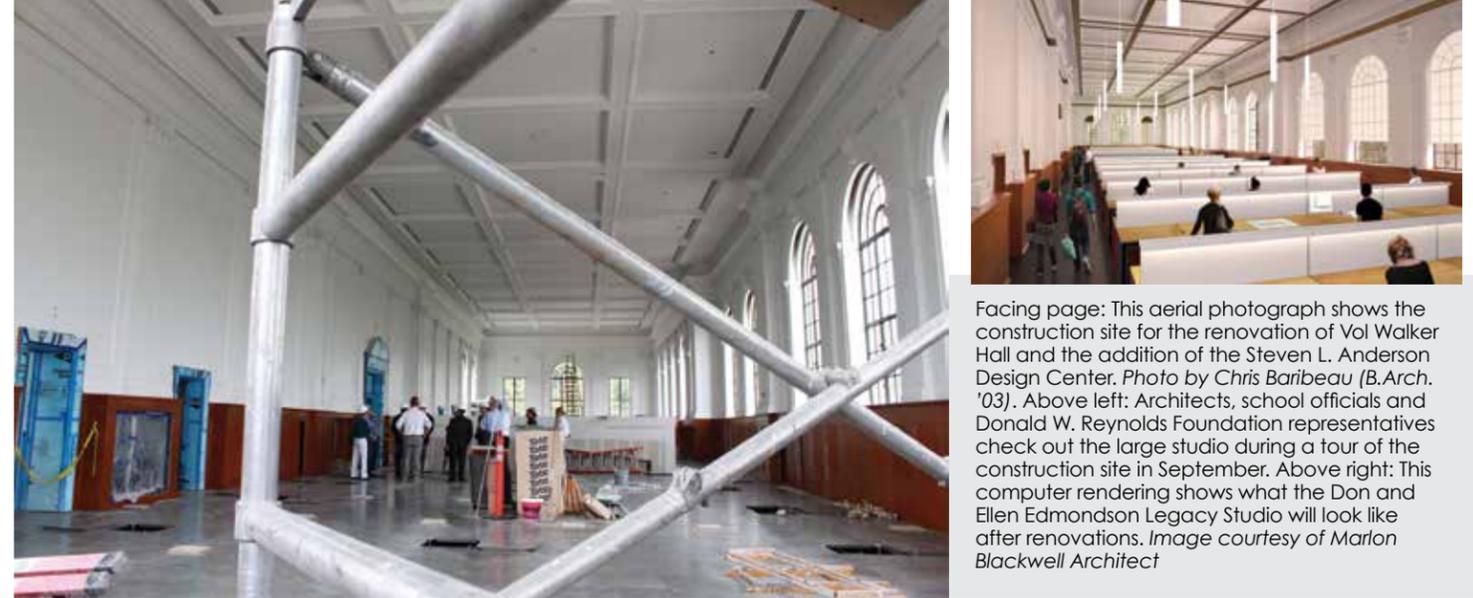
floor area that would remain mostly untouched during the renovation.

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 did. Excavating that took longer than expected, in order to reach the necessary depth for the foundation walls and footings for the addition.

Any major change to Vol Walker Hall would require fixing the ongoing drainage issues. Sump pumps had been used to remove excess stormwater that collected on the building's north side, but those couldn't keep up with heavy rainfalls. An extensive drainage improvement



Facing page: This aerial photograph shows the construction site for the renovation of Vol Walker Hall and the addition of the Steven L. Anderson Design Center. Photo by Chris Baribeau (B.Arch. '03). Above left: Architects, school officials and Donald W. Reynolds Foundation representatives check out the large studio during a tour of the construction site in September. Above right: This computer rendering shows what the Don and Ellen Edmondson Legacy Studio will look like after renovations. Image courtesy of Marlon Blackwell Architect

project at the core of campus remedied the problem, diverting water north to Maple Street, with secondary drainage routed to the south.

Starting early this year, work on the foundation walls and footings for the addition began, using reinforced architectural concrete. Columns and structural walls rose from the foundation, and the first post-tension (elevated) slab was poured in June.

During renovation and construction, blue foam insulation board protects the marble staircases and walls, and plywood covers the terrazzo floors of Vol Walker Hall. Workers used extensive scaffolding in the second-floor studio and the central stairwell to repair the original plasterwork on the walls and ceilings. An existing roof drain 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

upper-level 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. 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 greenroof.

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.



Left: This computer rendering shows the greenroof that will be on the fourth level of the addition. Above: A view of the addition from Vol Walker Hall in September.

earlier era. “The point where they meet is very important. 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 expansion 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 renovation 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 lightweight materials for the exterior cladding to achieve this, but wanted to mimic the materials on the old building. 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.” A good portion of this structural design is charged with holding up “dead load,” or the building’s own weight.

In the studio spaces, which have few columns or structural walls, the slab does a lot of work to hold itself up, as well as the load of the materials applied to that floor. “So anything that we could do to reduce the weight of the building itself allowed us to maintain large, open, and flexible spaces, which was the primary impetus of the addition,” Herrmann said.

Vol Walker Hall has traditional, load-bearing, masonry walls. In contrast, the addition uses a curtain wall system, with columns and walls set in from the building’s edge to support the structural slabs.

## Light and Materials

The western wall, facing Mullins Library, was one of the

hardest design problems to solve. The studios in the addition need a lot of daylight, but the design team wanted to reduce glare and solar heat gain from the afternoon sun. Blackwell refers to that western wall as a “performative solution.” “It’s something that’s beautiful, yet robust at the same time, but also has a performative value to it,” 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 vertical glass fins. Fritted glass is glass that has been treated with a pattern of ceramic frit – usually white. “The pattern 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 transparency 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 respond to daylight and temperature.

In the addition, a raised floor system contains the distribution 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, measuring 10 by 2 ½ 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 canopy trees and benches. Bio-retention 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 ideally 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 designed as a school of design, and the spaces will feel and perform as such.”

Designers also took what they learned from an extensive 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 campus 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 tableau – 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 drawings. “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 involved 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. ’69), Joe Stanley (B.Arch. ’69), John Dupree (B.Arch. ’69), Craig Curzon (B.Arch. ’92), J.B. Mullins (B.Arch. ’02), Jonathan Boelkins (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 rewarding for Herrmann.

“This is the ultimate job, I would think, for most architects – to work on a major renovation and addition for 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://architectureblog.uark.edu/>

## Scholarships Help Students Achieve 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 \$123,835 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 Emmelkamp (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 1995, in-state architecture and landscape architecture students carrying 30 credit hours over two semesters paid an average \$9,967 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 Willis, 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."

As tuition, fees and costs have increased over the years, fortunately, so has private scholarship funding. Between 1995 and 2000, the school was able to bestow an average of \$25,800 annually in privately funded scholarships and awards. The student population in those years averaged 319.

From 2005 to 2010, the school awarded an average \$98,000 annually, when the student population averaged 377. The continued growth of the architecture and land-



Students Shannon Hawkins, Lateria Lightbourne, Ines Nizeye and Kapui Sze visit during the 2012 Honors Recognition Reception.

scape architecture programs, and the addition of the interior design program in 2010, have pushed the school's student population to an average of 535 – with just over \$120,000 available in private scholarships annually.

A number of the scholarships and awards are funded annually by donor contributions, while others are sustained by permanent endowments. "These endowed scholarships have been established by donors who want their scholarships to continue in perpetuity," said Terry Bumgardner, the school's director of development. "These 'invested' accounts with the University of Arkansas Foundation generate funds to be used for scholarships. Currently, a \$25,000 endowment supports a \$1,000 annual scholarship, a \$50,000 endowment supports a \$2,000 scholarship, and so on. It is our goal to increase our total endowment in support of scholarships by \$2 million over the next eight years, bringing the total to \$3.8 million."

"As the cost of higher education continues to increase, and our student population continues to grow, so will the need for private scholarship funding," Bumgardner said. "During the annual recognition ceremony, we not only honor the students for their accomplishments, but we celebrate the generosity of scholarship donors as well."

"In much the same way that my professors have given me the tools to succeed, scholarships help bring me one step closer to achieving my educational and career goals," said Willis. "I truly appreciate the support, and would like to thank the donors."



Above left: This computer rendering shows the Don and Ellen Edmondson Legacy Studio. Image courtesy of Marlon Blackwell Architect Above right: Ellen and Don Edmondson with friends Jama and Wallace Fowler, at the University of Arkansas chancellor's residence.

## 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. 30-33). 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 think 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 Fay Jones School of Architecture to honor the late architect and University of Arkansas professor E. Fay Jones, who was also a dear friend. Over the years, the couple have also funded the E. Fay Jones Architecture Chair and the Maurice Jennings International Experience Endowment to honor Jones' longtime business partner. Don Edmondson chaired the School of Architecture's Campaign Committee and also served on the University of Arkansas Campaign for the Twenty-First Century Committee. He currently serves on the University of Arkansas Board of Advisors.

"Our appreciation for this gift encompasses the love

and affection we have for the university and the love and affection we have for Wallace and Jama," said Don Edmondson (B.S.B.A. '58). "It's very seldom that two people get into business together, become friends and it all turns out okay. Other than Senior Walk, my name has never been on anything on the campus, and this is just a lovely way to cap things off between two friends who just happened to be in business together. Ellen and I were both terribly touched. I choke up just thinking about it."

"Don and Ellen have done so much to transform the University of Arkansas, particularly through the architecture school," said Chancellor G. David Gearhart. "They give of their time and their resources, and they never expect recognition. This generous and immeasurably thoughtful gift from Wallace and Jama is a perfect way to pay tribute to the Edmondsons while, at the same time, enhance one of our most historical buildings on campus. Experiencing this surprise announcement with two couples I strongly admire and appreciate is something I'll always remember."

Wallace Fowler attended the University of Arkansas and is chairman and chief executive officer of Liberty Bank of Arkansas as well as chairman of Fowler Foods Inc. He was a member of the Campaign for the Twenty-First Century Steering Committee and a member of the Leadership and Principal Gifts Committee. In addition to their gift of \$1.75 million in 2005 toward the UA chancellor's residence, examples of the Fowlers' wide-ranging giving to civic and social causes throughout Arkansas include the Fowler Center, a multipurpose community center at Arkansas State University, and their support of the Arkansas State University Museum. They are members of the University of Arkansas Chancellor's Society and the Towers of Old Main.

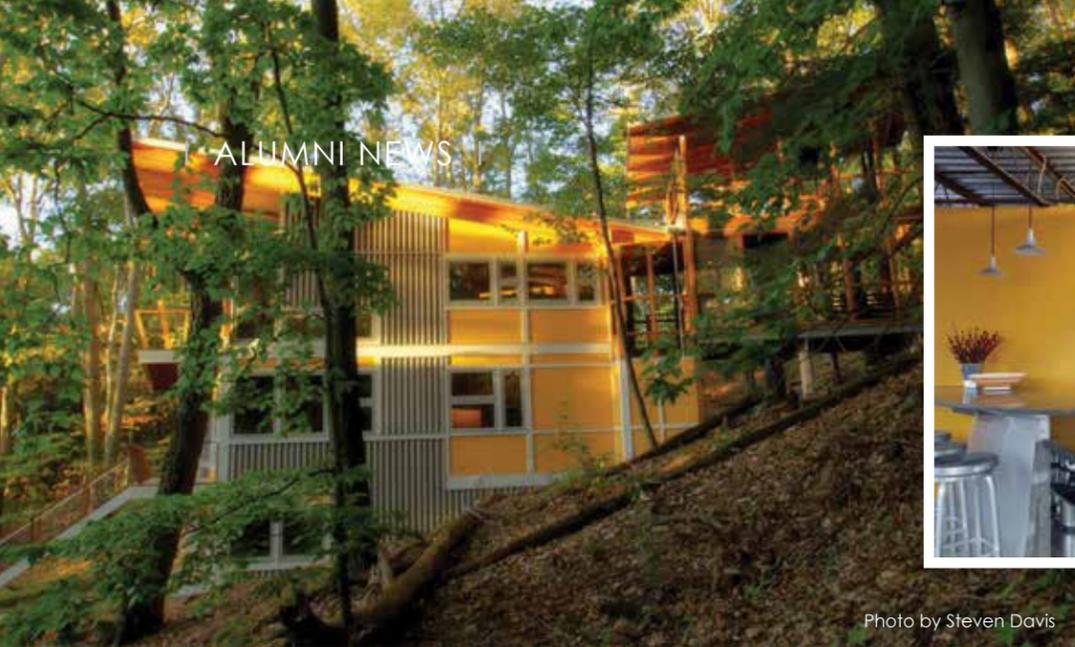


Photo by Steven Davis



Photo by Jim Yochum

Laketown Residence in Saugatuck, Mich.



Photos by Graham Haber



The Morgan Library & Museum – McKim Building Restoration in New York City.

## 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, Missouri, 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 green ‘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 undisguised 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.”

Vetro 1925 in Fayetteville.



Photos by Timothy Hursley

Below: HUeC (Hudson Unenclosed Cabana and Landscape) in Los Angeles. Right: Hoy + Stark Architects Studio Office in Tallahassee, Fla.

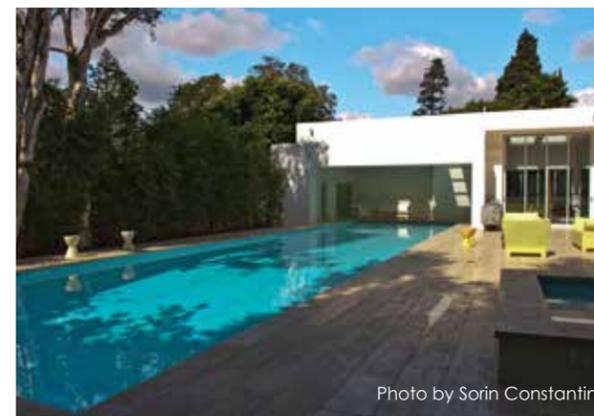


Photo by Sorin Constantin

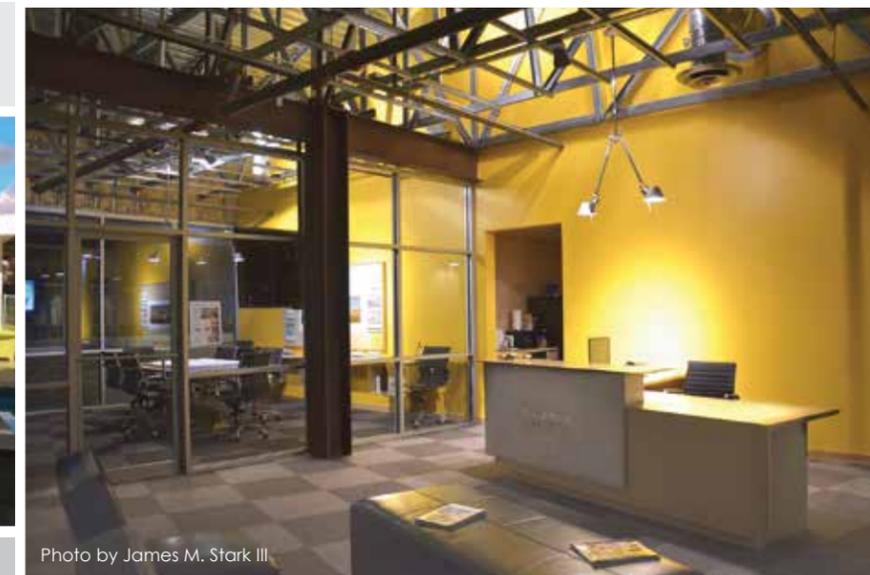


Photo by James M. Stark III

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>.



Above left: An interior living space at Eco Modern Flats in Fayetteville. Above right: The pool at Eco Modern Flats features an expanded courtyard area. All images courtesy of Modus Studio



Above left: The interior of the Green Forest Middle School, the firm's first project. Above right: This photo illustration shows a computer rendering of the Sterling Frisco apartment complex, from the intersection of Lafayette and West streets.

## 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 Populus) in Kansas City, where he worked on a range of athletics projects, including the Nationals 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 block, steel, glass and metal panel – to design something to serve the community for the next 50 years. To preserve more greenspace, an important lunchtime hangout, they created a two-story building – unusual for a rural school.

That project was the beginning of Modus Studio.

The firm has since designed renovations to that school's athletics complex – stadium seating, concessions, press box and football field – and done some master planning and re-roofing. That led to design jobs in Heber Springs and other communities.

They've also done custom residential work and got their foot in the door at the University of Arkansas. They teamed up with Populus in late 2009 to create an athletics master plan and have since gotten on the campus' "on call" list for architects – a list of vetted firms on retainer for projects less than \$1 million. They've done a feasibility study for the West Avenue Annex and are working on renovations to the men's basketball locker room at Bud Walton Arena.

Securing that university work allowed them to bring on Jason Wright as the firm's third principal in 2010. Wright (B.Arch. '04) had worked for three years at El Dorado Inc. in Kansas City, plus another firm, before returning to Fayetteville. He brought with him experience in metal fabrication.

Around then, they also started what has become their signature project: Eco Modern Flats. Again, inexperience was on their side, as they learned about multifamily design and reuse of an old space – four apartment buildings constructed from 1968-71, near campus and downtown. Modus Studio worked with their clients to ensure the design approach would address the goals of modern sustainability and marketing for the right demographic.

Many of the 96 units still had the original carpet; rooms were small and covered in wood paneling. Mechanical systems intruded on bathroom and kitchen spaces. In summer, sprinklers cooled the roof of one building, which had no insulation.

But, the core was good, with solid concrete blocks. "It's got great bones," Wright said.

They updated each of the 600-square-foot units, removing the wall separating the living room from the bedroom. In an innovative move, they created a "transformer wall" – a room divider that serves as storage and a desk. It also houses a flatscreen television that swivels 180 degrees to be viewed from either side.

All carpet was ripped out and the concrete floors below polished. Ground-level apartments now have patio and terrace space; the second- and third-floor units have balconies. Third-floor corner units have private rooftop decks.

The new design also transformed the housing complex into a community, including a large roof deck that all residents can access. They created a courtyard area around the pool. They transformed unused spaces between buildings 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.

The result is the first multifamily project in the state to achieve LEED Platinum certification.

This revamped apartment complex is targeted toward college students and professors, and young professionals. The aspect of sustainability combined with the modern aesthetic has appealed to residents. They're realizing that modern doesn't mean cold, stainless steel and highbrow; it just means a simpler, cleaner design.

This project has led to other multi-family projects for Modus Studio, all of which are being designed to LEED silver standards. Sterling Frisco is a 200-plus apartment

complex, with a parking garage in the center, being built right next to the city's bike trail by Maple Street. A similar apartment complex, Project Cleveland, will be on the north edge of campus.

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.

Baribeau, Siebert and Wright are principals with the firm; everyone else is a designer. Nearly all of them are Fay Jones School alumni: Chris Lankford (B.Arch. '03), Austin Chatelain (B.Arch. '06), David McElyea (B.Arch. '06), 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.

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."

'60s

**Joe Stanley** (B.Arch. '69), chief executive officer of Polk Stanley Wilcox Architects in Little Rock, received the 2012 Distinguished Service Award from the Fay Jones School. This is the highest recognition for service to the school (see p. 12).

'70s



Hennepin County Library, in Maple Grove, Minn. Photo by Lara Swimmer

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, which included a "top 10" group, plus 10 honorable mentions, was gleaned from the journal's coverage of new library construction and renovations, 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-foot building integrates indoor and outdoor spaces, such as a reading porch. This LEED Gold compliant 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 & Form* 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 Yazwinski Santa-Rita** (B.Arch. '05) and **David Pulliam** (B.Arch. '05). The 1,080-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 copper roof. The jury, recognizing the design influence by Maurice Jennings' former partner Fay Jones, noted a



Rio Roca Chapel. Photo by Walter Jennings

"conscientiousness on the part of the designer to modify this identifiable architectural language for this particular location and use. The chapel is beautifully sited to take advantage of the views, and is integrated visually with the landscape. All the details, furnishings and fixtures work seamlessly together." This chapel design also won a 2012 Honor Citation from the Gulf States Region of the American Institute of Architects (AIA). That jury said the clearly modern building "also evokes a spiritual ambiance reminiscent of gothic architecture."

**H. Len Ellis** (B.Arch. '78) is an architect at Geier Brown Renfrow 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



Shady Side project

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 on-site 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

**Charley 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 Historic Preservation Alliance of Arkansas and three regional Emmy Awards (see pp. 8-9).

**Monty Anderson** (B.Arch. '84) is founding principal of Cody Anderson Wasney Architects Inc., a 25-person firm in Palo Alto, Calif. He directs the firm's efforts in



Allied Arts Guild. Photo by Achille Bigliardi

historic building preservation and residential and commercial development. His work ranges from careful 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 work that would become the Hewlett-Packard Company. 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 1938. 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 Preservation Foundation. He is on faculty of the architectural design program at Stanford University and serves as a community stakeholder helping to streamline the building process in Palo Alto.

**Kevin P. McClurkan** (B.Arch. '84), a partner at Ennead Architects (formerly Polshek Partnership Architects) in New York, was a project architect for the Newseum in Washington, also headquarters to the Freedom Forum. The 250,000-square-foot museum, which opened in 2007, blends five centuries of news history with cutting-edge technology and hands-on exhibits. Located prominently on Pennsylvania Avenue, the structure features seven levels of galleries, 15 theaters, two broadcast studios and many interactive activities to help visitors explore the behind-the-scenes process of the news. The exterior features a massive front wall of glass and a 74-foot-tall marble engraving of the First Amendment. He was also on the design team for The Standard, New York, a 204,500-square-foot, 337-room hotel that opened in 2009 in the city's Meatpacking District. The 18-story hotel straddles the High Line, a linear park placed on a former railbed. He was also a designer for two Penn State Dickinson School of Law projects. This involved a renovation and expansion at the Carlisle location,

completed in 2009, and a new building on the University Park campus, completed in 2008.

As founding principal of Talley Associates in Dallas, **Coy Talley** (B.L.A. '84) is responsible for the overall design leadership of the firm. He has been actively involved in a variety of projects including planning and design of urban areas and town centers, college campuses, corporate facilities, hospitality, healthcare, large mixed-use development projects, 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 2013 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 Bud 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 creek lot with rolling topography. Spaces include an arrival courtyard, auto court, breakfast courtyard, cigar court, gallery court, and lower level pool loggia and pool terrace with an infinity edge.



Perot Museum of Nature and Science

**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 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 College of the Holy Cross in Worcester, Mass., which received an Honor Award for Design Excellence from the New England Chapter of the AIA. It also won a 2010 Honor Award from the Boston Society of Architects/AIA.

'90s

**Reese Rowland** (B.Arch. '90), a principal at Polk Stanley Wilcox Architects in Little Rock, was project designer for the Heifer International Murphy Keller Education Center, which won a 2011 American Architecture Award from The Chicago Athenaeum: Museum



Murphy Keller Education Center. Photo by Timothy Hursley

of Architecture and Design, together with The European Centre for Architecture Art Design & Urban Studies and Metropolitan Arts Press Ltd. The center contains a gallery for exhibits, a gift shop, dining facilities and meeting/seminar spaces designed to serve and educate the public about world hunger issues.

The use of recycled materials in the building and its placement within a constructed wetland on a reclaimed brownfield served as a model of smart design and responsible planning for environmental development. *AY Magazine* also selected Rowland, a native of Paris, Ark., as one of its 12 "Powerful Men 2012." Rowland represented the architecture category in this group, nominated by their peers, whose members are influential, make a difference and serve others. Rowland's design work has been rewarded with more than 40 national, regional and state design awards in the last decade. Among other projects, the magazine cited his Heifer International Headquarters design, which received the nation's highest honor for architecture, a 2008 AIA Honor Award.

**Paul Heck** (B.Arch. '94) worked for small and large firms in Tulsa for the first part of his career. Since



Renderings of the Hotz Hall living room (left) and front desk (right)

January, he has led the northwest Arkansas office of SCM Architects, a Little Rock-based firm, as a project architect. Recently at SCM, Heck has worked on the renovation of Hotz Hall, a dorm he lived in while attending the UA. The nine-story building, which has housed offices and classrooms for about 15 years, is being transformed back into student housing. Upgrades include an entirely new entrance at the southeast corner, new finishes throughout, a theater and music room, computer and study rooms and a small fitness center. Energy efficient improvements include new windows, insulation and completely upgraded mechanical, electrical and fire protection systems. The architect of record for the Hotz Hall project is Brad Place, with a design team including Cindy Duffy and Rachel Miller, all of the Little Rock office. Heck is also involved with the new Northwest Arkansas Professional Center in Rogers, a 12,000-square-foot satellite campus for Harding University that offers degree completion courses and several graduate degrees.

**Matthew Swaim** (B.Arch. '94) is an architect at Witsell Evans Rasco Architects/Planners in Little Rock.

**Tanner A. Weeks** (B.L.A. '98) is a principal at Ecological Design Group Inc. in Little Rock, which aims to create innovative outdoor spaces that reconnect the environment with the social, cultural and political aspects of society. He did project management and construction administration



Clark Presidential Park Wetlands. Photo by Martin Smith

for the William E. Clark Presidential Park Wetlands, the restoration of 13 acres of wetlands along the Arkansas River and adjacent to the William J. Clinton Presidential Library and Museum in downtown Little Rock. Visitors can explore the natural ecology, which includes a low marsh, high marsh and sandbar, along elevated boardwalks. Weeks also did project management and construction administration for The Village at Hendrix Creek Preserve in Conway and for the second phase of the Heifer International Headquarters in Little Rock. He was part of the schematic design team for the Arkansas State Veterans

Cemetery in Birdeye, a 100-acre picturesque site located along Crowley's Ridge Parkway, a National Scenic Byway.

'00s

**Tony Patterson** (B.Arch. '00) teaches graduate and undergraduate design studios, as well as construction technology, at Taubman College of Architecture and Urban Planning at the University of Michigan. He is also partner in the firm Patterhn Design. In 2006, the firm won the *Inside:Out, Weaving Arts into the Urban Fabric* design competition,



Atlanta History Museum (rendering)

to transform the plaza and public spaces surrounding the Boston Center for the Arts. They were also among five finalists in a recent design competi-

tion for an addition and renovation to the Atlanta History Museum. In 2005, Patterson received his Master of Architecture from Washington University in St. Louis. He is married to **Melissa Harlan** (B.Arch. '03).

**Walter Jennings** (B.Arch. '01), partner at Maurice Jennings + Walter Jennings Architects in Fayetteville, was selected by the editors of both *Arkansas Business* and the *Northwest Arkansas Business Journal* for their 2012 "40 Under 40" classes, groups of business and political leaders deemed worth watching.

**Kimberly Braden Prescott** (B.I.D. '01) is an associate and the director of interiors for Polk Stanley Wilcox Architects in Little Rock. With more than 10 years spent working in commercial and residential interiors, Prescott brings diverse experience to her projects. She has helped the firm garner 12 interior design awards from the South Central Chapter of ASID (American Society of Interior Designers),



Magnolia Regional Medical Center. Photo by Dero Sanford

including a Gold Design Award for Healthcare and an Ovation Award for Commercial Interiors for the University of Arkansas for Medical Sciences' Psychiatric Research Institute

and a Gold Design Award for Fellowship Bible Church, both projects in Little Rock. Magnolia Regional Medical Center also won a Gold Design Award. Completed in 2010, this three-story, 100,000-square-foot facility replaced an aging, city-owned hospital that no longer supported the community's medical service needs. She is working on projects for Johnson Regional Medical Center, Grace Point Church in Bentonville, Mercy Health in Fort Smith and the University of Arkansas (see pp. 30-33). She is an active member of the ASID South Central Chapter and serves on the Professional Advisory Board for the Fay Jones School.

Rom Woods, a Fayetteville home designed by **Tim Maddox** (B.Arch. '02), was chosen for display in the 2012 AIA Center for Emerging Professionals Annual Exhibition, at the American Center for Architecture, the headquarters of the AIA, in Washington. This is an annual exhibition of architectural work, art, and designs of emerging architectural professionals across North America. It promotes the compelling work of the rising generation of architects and designers and inspires professionals to continue to mentor and engage talented and motivated emerging professionals across the country. Maddox, principal at deMx Architecture, also won a 2012 Fay Jones Alumni Design Award for Vetro 1925 in Fayetteville (see pp. 36-37). He was selected by the *Northwest Arkansas Business Journal* for its 2011 "40 Under 40" class, a group of business and political leaders its editors deems worth watching.

**Chris Baribeau** (B.Arch. '03) was chosen by the Arkansas AIA as the 2011 Emerging Professional. With Josh Siebert (B.Arch. '02), he is co-founder and principal at Modus Studio in Fayetteville (see pp. 38-39). The firm received a 2011 AIA Arkansas Merit Award and a 2012 AIA Gulf States Region Honor Citation for the Green Forest Middle School, its first project.

**Melissa Harlan** (B.Arch. '03) is a senior designer/project manager at Monica Ponce de Leon Studio in Ann Arbor, Mich. She's worked on a hotel public space renovation in New York, a U.S. border crossing in Madawaska, Maine, and a 4,300-square-foot, single-family house renovation in Aspen, Colo. She is working on construction administration for a



Model of Bloomfield Hills (Mich.) Residence

17,600-square-foot, single-family residence in Bloomfield Hills, Mich. A model of this home was included in the exhibition, *No Object is an Island: New Dialogues 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 Architect 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 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 Humanity'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 co-directed 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 Cranbrook for her thesis piece, *Study in Spin-Valence*, which was purchased for the Cranbrook Art Museum's permanent collection. "Spin-Valence" is a system she incrementally developed using computer numerically controlled plasma-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 MADA s.p.a.m. He has contributed to many large-scale projects, such as DMZ Plaza, a 1.5 million-square-foot mixed-use development in Nanjing, and urban plans for Changzhou, Zhengzhou. He recently worked on a high-rise tower in Beijing, which will be the first building in the city more than 100 meters tall.



*Study in Spin-Valence.*  
Photo by Emily Baker



DMZ Plaza

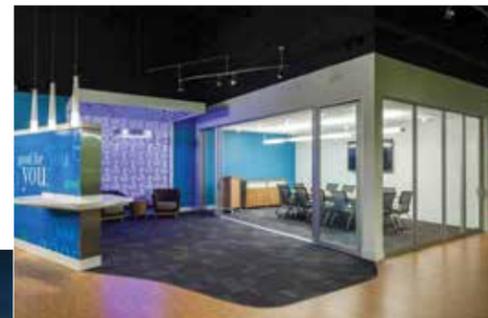
**Benjamin Curtain** (B.Arch. '06) is a project designer at the University of Arkansas Community Design Center.



Trojan Grill. Photo by Janet Warlick

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 Witsell Evans Rasco 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. 3), 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.



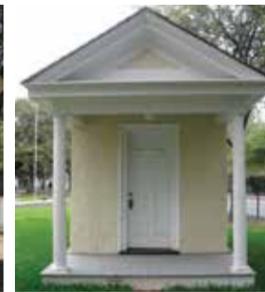
Arkansas Blue Cross Blue Shield. Photo by Ken West

**Allison Vandever** (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 collections director at The Heritage Society in Sam Houston



Baker Family Playhouse, before and after restoration

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 1905. Wolfe recently oversaw the exterior restoration of the 1850 Nichols-Rice-Cherry House and the 1868 San Felipe Cottage, and the move and full restoration of the circa 1893 Baker Family Playhouse. She is planning and implementing a "green" restoration of the circa 1866 Fourth Ward Cottage, a three-room shotgun house from Freedman'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



*18 Verticals, 70 Horizontals.* Photo by Adam Crosson

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 scaffolding found on construction sites throughout the city, some of which have become permanent grafts onto existing structures, rendering an intriguing narrative of temporality and permanence.

**Lauren Vogl** (B.Arch. '08) is spending six months at the firm Hoidn 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 landscapes. Vogl is also pursuing a Master of Architecture (Urban Design) from the University of Texas at Austin.



Chasen Residence (rendering)

While in school, **Andy Van-Mater** (B.Arch. '09), **Will Burks** (B.Arch. '10) and **Jody Verser** (B.Arch. '10) kept up-to-date with the latest design software, often teaching their peers what they'd learned. After graduation, they co-founded deprocess.org, a website that serves as a platform for them

to continue sharing technology knowledge with current students via video tutorials and email. They also offer workshops and seminars. In addition, they consult with design firms to develop their use of digital design technologies, such as Autodesk Revit and 3ds Max, and they contract with firms to produce three-dimensional models, renderings and animations. For instance, they produced renderings and animation for the Chasen Residence project for In Situ Studio, in Raleigh, N.C. They also continue to learn about new design software, fabrication methods and computational processes, and share this with other designers. Burks is an intern architect and project manager at Marlon Blackwell Architect in Fayetteville. VanMater is an Architect AI at Cannon Design in St. Louis. Verser is an intern architect for the Planning Group at Facilities Management on the UA campus.

**'10s**

**Will Burks** (B.Arch. '10), intern architect at Marlon Blackwell Architect in Fayetteville, is managing the "integrated project delivery" for the renovation of Vol Walker

Hall and the addition of the Steven L. Anderson Design Center (see pp. 30-33). The project, now under construction on the UA campus, won a 2012 Building Information Modeling Award from the AIA for Exemplary Use of BIM in a Small Firm. The jury commended the use of BIM to model construction phasing and the use of cloud computing to "support and enable collaboration."

**Raquel Mayorga** (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 Panvest 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: Houses 2*, published by Princeton Architectural Press. She now works for Gettiffe 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 primary 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



Model of Whistler Residence



Vol Walker Hall detail (rendering)

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.

**Jody Verser** (B.Arch. '10) is an intern architect for the Planning Group at Facilities Management on the UA campus. He produces three-dimensional computer models of campus buildings and the landscape, focusing on the historic core. He has also created models for current and planned projects, producing renderings that are then used to raise money to fund the projects, help visualize master planning efforts and describe existing conditions with detail and accuracy. He creates the models by pulling historic drawings from the vault and drafting them in the software. Shown is a detailed computer rendering of Vol Walker Hall, based on original drawings, field measurements and photographs.

**Tyler Cukar** (B.Arch. '11) is an Architect 1 at HNTB in New York. When working at the firm's Kansas City office last year, he entered the Monsters of Design Competition, sponsored by the Kansas City chapter of the AIA and the Young Architects Forum in Kansas City. His project, Scenario Planning: Streetcar City Fayetteville, Arkansas, won the urban design category.

**Billy Fleming** (B.L.A. '11) received a fully funded 2012 Dwight David Eisenhower Graduate Transportation Graduate Fellowship from the Technology Partnership Programs of the U.S. Department of Transportation to support his final year of study at the University of Texas at Austin, where he is pursuing a master of science in community and regional planning. He was among more than 140 interns selected for the summer 2012 White House Internship Program, which "makes the White House accessible to future leaders around the nation and to prepare those devoted to public service for future leadership opportunities." He was assigned to the Domestic Policy Council, and split his time there between the Office of Urban Affairs and the Mobility and Opportunity programs. During his summer in Washington, Fleming also was selected as an Archer Fellow through the Lyndon B. Johnson School of Public Policy. That is an interdisciplinary academic program for graduate students across the entire UT system.

**Caleb Lowery** (B.Arch. '11) is an architectural intern at Terreform ONE [Open Network Ecology] in Brooklyn, N.Y. Lowery and **Tyler Cukar** (B.Arch. '11) entered the New York CityVision Competition, an international urban design competition.



CityVision Competition board

Designers imagined New York in a future in which the manipulation of the urban context and its architectural objects, joined with its inhabitants, are influenced by space and time. CityVision received 151 projects from five continents and 32 countries. With a scheme that worked from the ideas of Robert Moses, the urban planner, Lowery and Cukar won an honorable mention. The winning projects were to be published in the September issue of *CityVision Magazine*.

**Elizabeth Phillips** (B.Arch. '11) is an intern architect at KSQ Architects in Tulsa, Okla., a firm that works in university housing, elementary and secondary school buildings, and multifamily housing. With a special emphasis on accessible design, Phillips organizes and monitors the accessible requirements from the many jurisdictional authorities. She keeps the design teams updated, reviews documents for accessibility compliance, and assists in applying accessibility criteria to each project. Phillips also serves as president of a group starting a Tulsa Chapter of the Arkansas Alumni Association.

**Chase Pitner** (B.Arch. '11), an intern architect at 360 Architecture in Kansas City, has recently worked on conceptual designs for different marketing initiatives, as well as schematic design on various projects. Last year, he entered the Monsters of Design Competition, sponsored by the Kansas City chapter of the AIA and the Young Architects Forum in Kansas City. His project, Pod Hotel, won the student design category.

**Akihiro Moriya** (B.Arch. '12) is a project designer at the University of Arkansas Community Design Center.



Pod Hotel (rendering)

**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 in Architecture from the American Academy of Arts and Letters. His firm, Marlon Blackwell Architect, 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 an article and on the cover of 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 *t18 Magazine* and in the November 2011 issue of *Landscape Architect* 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 AZ Awards, an inaugural international design competition sponsored by *Azure* magazine. That house was also featured in the Architecture 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 design competition was displayed during the *Portal to the Point Symposium* in February 2012 in Pittsburgh. He was also the Gulf States Emerging Professional Symposium keynote speaker in Memphis in June 2012. He gave a lecture at the University of Illinois at Chicago, as well as for the San Antonio and Indianapolis AIA chapters. He was a Mississippi AIA convention speaker and design awards presenter.

Abstracts for two papers by **Mark Boyer** and **Carl**



St. Nicholas Antiochian Orthodox Christian Church

**Smith**, "Adapted Verbal Feedback, Instructor Interaction and Student Emotions in the Landscape Architecture Studio" and "Alternative Feedback and Student Emotions in the Landscape Architecture Studio," were included in the proceedings-abstracts of the Council of Educators in Landscape Architecture Annual Conference in Champaign, Ill., in March 2012. An abstract of **Judy Brittenum's** paper, "How Civil War Experience and the Work of Samuel W. Fordyce Affected the National Public Health Movement from the Arkansas Frontier," was also included, as were an abstract of **John Crone's** "Case Study Analysis of the Catskill Watershed Plan for New York City" and an abstract for **Kimball Erdman's** "Looking for the Origins of Midwest Park Lagoons in Lakeside Park."

**Mark Boyer** was elected second vice president of the Council of Educators in Landscape Architecture, a two-year term for this national organization of landscape architecture educators. He presented a bioswales and bioretention workshop for the University of Arkansas Division of Agriculture and Northwest Arkansas Regional Urban Stormwater Education Program in Fayetteville in September 2011. He presented "No Slipping Clutches Here: Engaging Students in the Classroom" for the Cordes Teaching and Faculty Support Center's new faculty luncheon in September 2011.

**Judy Brittenum** wrote a book review, "A Place Apart: A Pictorial History of Hot Springs, Ark.," for the *Arkansas Historical Quarterly* in 2011.

**Rich Brya** returned to the school as an adjunct instructor of architecture. He is co-founder of 3GD, a design/build firm in Rogers.

**David J. Buege**, who taught the past three years as the visiting Fay Jones Chair in Architecture, is now a professor in the school. He is a former director of the architecture programs here and at Philadelphia University, and has taught at Auburn University, Mississippi State University, and the New Jersey Institute of Technology. He served as interim director of Auburn's Rural Studio in 2007-08. He has worked in the offices of Eisenman Architects and Bartos-Rhodes Architects in New York.

**Stephanie L. Bukoski** joined the school as the administrative assistant for the dean's office.

**Angie Carpenter** joined the school as a visiting assistant professor of architecture. Carpenter (B.Arch. '05) received a Master of Architecture from Cranbrook Academy of Art this year.

**Abby Davidson** joined the school as the administrative assistant for the landscape architecture department.

**Amber Ellett** joined the school as a visiting assistant professor of architecture. She previously taught at the College of Architecture, Art, and Design at Mississippi State University.

The abstract of a paper by **Kimball Erdman** and Derek Linn, "Historic Landscape Planning and the Beck Mill Cultural Landscape," was part of the proceedings of the Oklahoma Statewide Preservation Conference in Tahlequah, Okla., in June 2012. Erdman wrote the article "Rohwer 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 Ned Shank Award for Outstanding Preservation Publication from the Historic Preservation Alliance of Arkansas for her article, "In Memoriam, Carlson Terrace, 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 Planning" 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 Sonora elementary schools in May 2012. He's also 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 Association of Collegiate Schools of Architecture and American Institute of Architecture Students (see p. 15). He presented talks on "Low Impact Development" at the American Society of Landscape Architects Central States Conference in Kansas City and for the Illinois River Watershed Partnership's Raingarden Academy and Four-State Watershed Academy. Huber was part of the Fayetteville Forward Local Food Action Group. He lectured at the UA's School of Law and was a panelist for the Arkansas Architects for Sustainability Symposium, held at the University of Arkansas.

**Frank Jacobus** 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 "architherapy" concept. The 15,000-square-foot project is organized around patient experience and clinical process, with innovations made by using bio forms in the public spaces. His renovation and expansion project at the Fayetteville Public Library, the Otwell 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 Missi Walker Interiors, was featured in the February 2012 issue of *American Libraries* magazine.

**Stephen Luoni** wrote the chapter "From Fabrics and Diagrams to Scenarios" for *Representing Landscapes: A visual collection of landscape architectural drawings* (Routledge, 2012). Luoni also wrote "Working for the Market vs. Working in the Public Sector" for *Bridging the Gap: Architectural Internships in Public Service* (Routledge, 2011). A paper by Luoni, "Talk 10: Low Impact



Myeloma Institute clinic

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 Urban Forestry Institute: USDA Forest Service and Southern Group of State Foresters. He was a contributor for “Driving Up the Cost of Living: How Housing and Transportation Costs Pressure Economic Development in Northwest Arkansas,” a report prepared by the Center for Neighborhood Technology. He was a reviewer for the AIA Regional and Urban Design Awards Task Force. He presented a lecture, “Problems in Organized Complexity,” at the University of Utah. He served as an advisory council member for the Applied Sustainability Center at the Sam Walton College of Business at the UA and served on the Northwest Arkansas Sustainable Development Committee of the Northwest Arkansas Regional Planning Council. He was also a lecturer in the Sam Walton College of Business. He was an invited panelist for “Implementing Sustainable Development,” a workshop presented by the Urban Land Institute’s Daniel Rose Center for Public Leadership in Land Use in Fayetteville in September 2011. He was interviewed for the article “Whose Job Is It Anyway?” in the June 2011 issue of *Landscape Architecture Magazine*.

**Marc Manack** joined the school as an assistant professor of architecture. He was previously in Cleveland, Ohio, where he founded and is principal of the architecture and design firm SILO AR+D. Manack has taught previously at the Kent State University College of Architecture and Environmental Design and at Ohio State University’s Austin E. Knowlton School of Architecture.

**Carl Matthews** joined the school as a professor and as the new coordinator of the interior design program. He came to Arkansas from the University of Texas at Austin’s School of Architecture, where he was an associate professor in interior design and historic preservation. He serves on the leadership group for the Interior Design Educators Council and on the board of directors of

the Council of Interior Design Accreditation.

**Heather McArthur**, who joined the school as an adjunct instructor of architecture, has a Master of Architecture from Sam Fox School of Design and Visual Arts at Washington University in St. Louis.

**Phoebe McCormick Lickwar** joined the school as an assistant professor of landscape architecture. Most recently, she was an associate at Peter Walker and Partners in Berkeley, Calif.

**Tahar Messadi** was named the 21st Century Chair in Sustainability. With co-author Steve Boss, Messadi developed the Graduate Certificate of Sustainability for the University of Arkansas. A paper by Messadi and Boss, “Demographics and Outcomes of the Interdisciplinary Foundations of Sustainability Minor at the University of Arkansas,” was included at the Association for the Advancement of Sustainability in Higher Education conference in October 2011 in Pittsburgh. Another paper by Messadi and Boss, “An interdisciplinary undergraduate minor in Sustainability to Enhance the 21st Century Geoscience Workforce,” was part of the Geological Society of America’s 2011 annual meeting in October in Minneapolis. A paper by Messadi and Kim LaScola Needy, “The Development of a University Wide Minor of Sustainability at the University of Arkansas,” was included at the Engineering Sustainability conference in Pittsburgh in August 2011. Messadi also completed two sets of “Daylight Investigations and Design: Vol Walker Hall Renovation and Addition,” in 2011.

**Sara Milford**, the former administrative assistant for the landscape architecture department, is pursuing a Master of Divinity at Sewanee: The University of the South, in Sewanee, Tenn.

**Nann Miller** served as chairman of the 2012 International Student Design Competition for the Interior Design Educators’ Council and as a reviewer of abstracts for the council’s 2012 International Conference. She was the school’s representative on the Academic Advising Council and on the Baum and Alumni Awards Committee at the UA.

**Aaron Nelson** joined the school as support technician in the C. Murray Smart Media Center.

**Aubrey Pate** won a 2011 Bronze Award from the South Central Chapter of the ASID, for the Hency Residence in Springdale. She was also the faculty liaison to the Northwest District of the American Society of Interior Designers.

*Matter: Material Processes in Architectural Production* (Routledge, 2011) includes a chapter by **Santiago Perez**. Two papers by Perez, “Post-Parametric Design Intel-

ligence” and “Rethinking Post-Vanguard Conceptual Practices,” were part of the Association of Collegiate Schools of Architecture International Conference in Barcelona, Spain, in June 2012. Perez also wrote the article “Post-Parametric Design Intelligence” for this conference. Perez presented the lecture “Fabcraft: Crafting the Future with Digital Fabrication” at the Arkansas Arts Center in Little Rock in January 2012.

**Pia Sarpaneva** became a visiting assistant professor of architecture in the College of Architecture, Planning and Design at Kansas State University in Manhattan, Kan.

A paper by **Kim Sexton**, “Outside In: The Italian Palazzo Facade and Myths of Renaissance Individualism,” was accepted into the annual meeting of the Society of Architectural Historians, Southeast Chapter, in Charleston, S.C., in October 2011. Another paper by Sexton “*Haec spectacula Christianorum*: The Roman Circus in Early Christian Basilicas,” was accepted into the Sewanee Medieval Colloquium, in Sewanee, Tenn., in March 2012. She received a 2011-2012 Honors Program Director Service Recognition Award from the UA’s Office of Nationally Competitive Awards.

A paper by **Carl Smith**, “Sustainable small-town suburbia: vision and viability,” 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 winter 2011 issue of *Urban Design*.

**Korydon Smith** edited *Introducing Architectural Theory: Debating 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 by Terry, 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 pastels, in “Roman Skies,” at Palazzo Taverna in Rome, Italy, in February 2012. A two-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 Du-



Constellation

rango, Colo., in August 2011. Terry presented two lectures at Ouachita Baptist University.

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

**Davide Vitali** wrote the chapter “La GIL di Via Induno, Proposte Didattiche per un nuovo ruolo nel contesto urbano” for *Luigi Moretti e la Casa della GIL a Trastevere* (Palombi Editori, 2011). He presented the lecture “The Roman Palimpsest,” at the College of Architecture, Design and Construction at Auburn University in August 2012. He did interior design for a private apartment in Carsoli, 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 *Psycology*, 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 2010-11 Design/Build house, the Cantilever House, won a 2012 Honor Award from the Arkansas AIA. **Mark D.**

**Wise** and **Craig Peacock** lead a group of fourth- and fifth-year students to design and build the home for the Pettaway 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.



Cantilever House

## LECTURE NOTES



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."

## 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



House on Mount Merino, in Hudson, N.Y. Photo courtesy of Joel Sanders Architect.

## 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

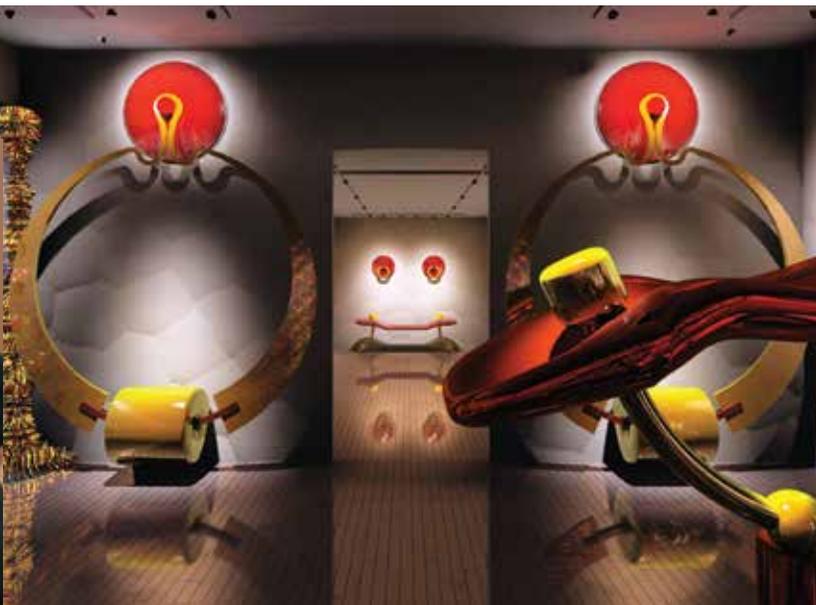
### October 22

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.



Vestigial Architecture Gallery, Virtual Installation. Photo courtesy of Mark Nelson.



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



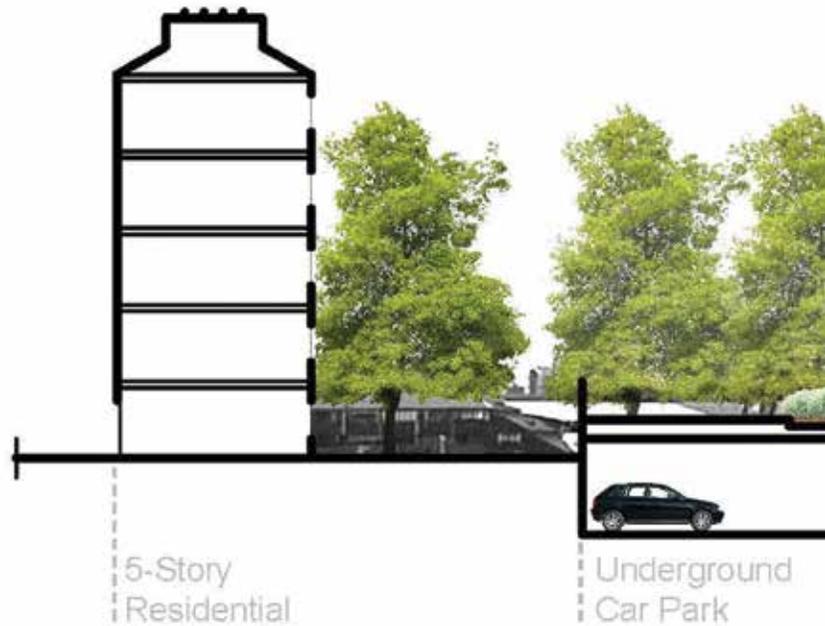
UNIVERSITY OF  
**ARKANSAS**  
 FAY JONES  
 SCHOOL OF ARCHITECTURE

120 Vol Walker Hall  
 Fayetteville, AR 72701

<http://architecture.uark.edu>

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

RETURN SERVICE REQUESTED



To find out more about the Fay Jones School of Architecture, visit <http://architecture.uark.edu/> or download a QR code reader to your mobile device and scan this code.

To follow us on Facebook, visit <http://www.facebook.com/pages/Fay-Jones-School-of-Architecture/50218162614/> or scan this code.



**Re:View magazine** • **Editor:** Michelle Parks • **Designer:** Laura E. Bennett • **Contact:** mparks17@uark.edu p. 479/575-4704 f. 479/575-7429 • **Contributing Writers:** William T. Bryan, Terry Bumgardner, Noel Feldman, Danielle Strickland • **Photography:** Emily Baker, Chris Baribeau, Achille Bigliardi, Marlon Blackwell Architect, Sorin Constantin, Russell Cothren, Paul Crosby, Adam Crosson, Steven Davis, Long Dinh, Graham Haber, Beth Hall Photography, Timothy Hursley, Walter Jennings, Mark Nelson, Michelle Parks, Modus Studio, Joel Sanders Architect, Dero Sanford, Charles Davis Smith, Martin Smith, James M. Stark III, Lara Swimmer, Janet Warlick, Ken West, Mark Wilcken, Jim Yochum