

ReView

Fay Jones School of Architecture and Design

Fall/Winter 2016

# ReView



UNIVERSITY OF  
ARKANSAS

Fay Jones School  
of Architecture + Design

Fall/Winter 2016



Students in Rich Brya's spring 2016 Structures class manipulate their bridge at an imaginary river, marked by the two strips of yellow caution tape, on the lawn of Vol Walker Hall. Working in groups, students designed and built bridges that they could deploy on one side of the river, all cross over them and then retract them from the other side. (Photo by Michelle Parks)

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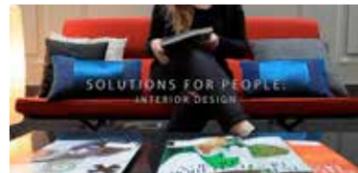
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The cover shows a detail of the World War I Memorial design. (Rendering by Joe Weishaar and Phoebe Lickwar)



Dear Fay Jones School alumni, colleagues and friends,

Winter greetings from Vol Walker Hall! Join me in recognizing the superb work of our students, faculty, and alumni highlighted in this issue of *ReView*, including the project featured on the cover, the developing design for the national World War I Memorial in Washington, D.C., east of the White House in Pershing Park. The project, based upon the competition-winning submission by 2013 graduate Joe Weishaar, is now being developed under the design team leadership of assistant professor of landscape architecture Phoebe Lickwar and Weishaar. A challenging commission, the project is still an excellent demonstration of the collaboration and talent of our school in the national spotlight.

This edition of *ReView* is again replete with further examples of this character and value – from the award-winning design work of students in interior design, landscape architecture and architecture, to the award-winning design work of the University of Arkansas Community Design Center, to the award-winning design work of our faculty and alumni. I'd also ask your close reading of the articles describing the studio work undertaken in our advance options studios, all of which are emphasizing collaborative, interdisciplinary projects across our three departments, and across a variety of scales and types of design project. As well, from May to November, the school was represented in the 15th Venice Biennale International Architecture Exhibition, in an installation titled "Building:Community," featuring work achieved throughout the state of Arkansas by Marlon Blackwell, the E. Fay Jones Chair in Architecture, and Steve Luoni, Steven L. Anderson Chair in Architecture and Urban Studies and director of the Community Design Center. (An image of the exhibition is included on this page.)

This past year has continued the school's dynamic renewal and growth on multiple fronts. We've recruited and appointed a new head of the Department of Landscape Architecture, Professor Ken McCown, who has brought new perspectives and energies to the landscape architecture faculty, to that department's curricular development and recruiting, and to a shared sense of purpose with the Community Design Center. We've appointed associate professor Frank Jacobus to the school's 21st Century Chair of Construction Technologies, associate professor Greg Herman to serve as the school's director of the Fay and Gus Jones House stewardship, associate professor Jennifer Webb to serve as the school's first Dean's Fellow – a position from which she will work to guide our graduate program initiative. Lastly, we've appointed clinical assistant professor Alison Turner as the school's Director of Community Education – a position from which she will develop and oversee our expanding K-12 education initiatives. I am pleased to announce further two significant endowments to the teaching and learning mission of the school, the first being the Cyrus Sutherland Chair in Preservation Design, and the second being the Arkansas Timber Chair in Wood Design and Innovation. Both of these endowments are the result of significant gifts to the school by members of our community of alumni and friends.

Amid this period of renewal and growth, we have also acknowledged the loss of two important members of our school community, former Dean and Professor C. Murray Smart, and the school's longtime shop supervisor and furniture design instructor, Tim LaTourette. The school's strength as a community is certainly reflected in the outpouring of respect for Murray and Tim, and for the consolation offered to their families. We are a school mindful of our history and committed therefore to our present and future excellence, and these pages of *ReView* provide ample perspective on that commitment. We're grateful as always for your support and contributions to the school.

With thanks and best wishes,

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



Photo by Tim Hursley

# A Collaboration for Earth Day

Text **Lauren Randall**  
Photography **Michelle Parks**

Faculty and students collaborated to create a landscape installation inspired by a walnut grove that once belonged to Noah Drake.

The project was conceptualized and designed as a collaboration between three professors and evolved into an outdoor learning opportunity for students.

Students from landscape architecture and local high schools met early the Saturday after Earth Day 2016 at the walnut grove in Fayetteville to construct a design created by Edmund Harriss, a clinical assistant professor in the Department of Mathematical Sciences, together with Carl Smith, an associate professor of landscape architecture, and Angela Carpenter, a visiting assistant professor, both in the Fay Jones School. This was a chance for students to become more exposed to the possibilities of landscape architecture, particularly in collaboration with other disciplines. The installation followed several months of design and conceptualization between the three faculty members.

“It wasn’t meant to be a difficult exercise, but really to introduce the students to the ideas of collaboration and how different disciplines working together can result in some really astounding products and process,” Smith said.

That Saturday, the participants separated into teams. Using a design and construction protocol provided by the professors, each team was supplied with a kit of plywood pieces already painted white, a sack of dowels and several mallets. Each piece was labeled, and a grid was created to help guide students in the process.

Dome-shaped sculptures were assembled at the base of specific trees, selected based on a pattern derived from underlying geometries expressed by the site. For the aspiring landscape architects, this installation provided an opportunity to build on site as well as demonstrate the power of collaboration and drawing from other disciplines.

The inspiration and construction for the project began with Smith and Harriss, a researcher in geometry and mathematical art, through a series of discussions they’d had since fall 2015; they were later joined by Carpenter after she began co-teaching with Smith in the spring 2016 semester.

“It’s just been fascinating to work with people from different backgrounds, with different ideas, and it’s been really educational to figure out how you proceed in a design project without any one person claiming ownership,” Smith said. “To me, it embodies the joy of collaboration more than anything else.”

Each instructor brought his or her own sense of discipline and expertise to the project and worked cohesively to create

the design that was built. Harriss worked specifically on the parametric models for the installation, Carpenter played a key role in the fabrication of the materials used to build the installation, and Smith focused on the aesthetics of the landscape – much of this informed through discussions with Harriss and Carpenter on site.



Students from the landscape architecture program and local high schools work with University of Arkansas faculty members on their landscape installation project April 23 in the walnut grove in Fayetteville.

“I think there are choices and decisions that we went with based off of something that Edmund conceptualized that was out of my thinking. It just makes you look at things differently,” Carpenter said. “Working with Carl, he just has a more tactile way of even drawing and just observing the landscape. I thought it was a great collaboration because of the decisions and the design direction that we took. It just wouldn’t have been what it was without the other two.”

The landscape was integral to the design,

and the group members wanted to make sure that they didn’t take away from the sense of place. This walnut grove is almost 100 years old, and it originated as an agricultural experiment. Professor Drake was a nationally renowned expert in black walnuts who would write to people living all over the United States, asking them to send their best black walnuts to Arkansas in order to create a better black walnut, Smith said.

“It is a large grove of walnut trees planted on a geometric pattern that is still very visible,” Harriss said. “That brings in questions of the different interpretations of space and geometry that definitely gave space to the mathematics that I bring and the interpretation of landscape, and also the understanding of space through design that we all bring together.”

The walnut grove is part of a broader landscape that has been a key site for Smith, after he worked there with an urban design studio during an earlier semester (see p. 8). Its physical, historical and cultural aspects all were factors that inspired the design for this project, Smith said.

Walnut shells from Drake’s lab were part of the inspiration, with the dome-shaped sculptures resembling half of a shell.

“Just looking at that shell and how beautiful it is, and his desire to have this kind of soft shell – like the best soft-shelled walnut in the state – that kind of started pushing some conceptual ideas. ‘How do we want it to feel?’” Carpenter said.

*Find a longer version of this story and more images of the installation at [designblog.uark.edu](http://designblog.uark.edu).*

# Award-winning Designs in ASLA Central States

Two landscape architecture students were recognized in the regional design competition.

**Alex Gladden**

Hannah Moll and Cameron Bayles, both now fifth-year students, received Awards of Merit at the 2016 American Society of Landscape Architects Central States conference. The conference was held April 13-15 at the William J. Clinton Presidential Library and Museum in Little Rock, with the theme “Urban Strategies in the Natural State.”

“I always try to submit my work because I feel like it’s a good way to make a name for your school,” Moll said.

The Central States conference comprised six chapters from eight states: North Dakota, South Dakota, Nebraska, Iowa, Kansas, Missouri, Oklahoma and Arkansas.

Moll entered the planning and analysis category, and Bayles entered the unbuilt design category, both submitting work from their fall 2015 semester studio with Carl Smith, associate professor of landscape architecture.

Students in the studio developed a community on the westernmost 35 acres of Pendergraft Farms, private property located off of Garland Avenue and near Interstate 49 in Fayetteville. The land has been used historically for agriculture, which continues today.

As Fayetteville continues to grow, Pendergraft Farms will eventually be developed. An expansion of the interstate just north of the site has already started. The landowners have gone to the city to request that officials use the students’ designs as a guideline for what the area could become.

The eventual program proposed by the studio was a relatively dense, mixed-use walkable community of some 350 residential units, 20,000 square feet of retail space, and civic amenities such as park space, conservation areas, trails, a community center, church and post office.

In considering their designs, Bayles and Moll both said they viewed Pendergraft Farms as a gateway into Fayetteville.

“Part of our task as designers is, we’re supposed to create an entrance that is welcoming to the city,” Moll said.

With her design, Moll said she wanted to encourage endemic exploration for all ages and a sustainable way of life. The development’s design creates a walkable community with sustainable development practices, including dense living, mixed-use zoning and connections to the greater community.

She designed her community so that there were more buildings by the highway, including apartments and shopping areas. Toward the interior of the community, she placed more single-family homes. She also included a community building and an amphitheater, as well as a trail that connects to the Fayetteville trails system.

Bayles separated his community into two sections. Half of the area was reserved for detached, single-family homes, while the other half focused on nightlife.

Bayles said he tried to be sensitive to the existing landscape, including the creek that runs through the property. His approach differed from typical development plans by preserving the creek rather than paving over it.

More than 25 years of land accumulation on Pendergraft Farms has resulted in a continuous rolling, green landscape of agricultural curios (trees growing through silos and abandoned machinery), rare and protected wildlife (darter fish), and memories for the family and children raised in this place.

The creek is a habitat for the darter fish. This species is facing extinction in Arkansas, Oklahoma and Colorado because invasive plants are destroying their habitats. Bayles tried to reestablish a habitat for the fish in his design project.

Winning the award was an important resume boost for Bayles. He said the recognition is a big reason that Talley Associates, located in downtown Dallas, offered him a summer internship and then a job. The firm specializes in landscape architecture and urban development.

Bayles, who graduated in December, planned to begin working at the firm in January.

“It was a really good offer; I couldn’t turn it down,” Bayles said.

Bayles said he thinks that both he and Moll won the awards because their projects were different from the norm.

“The designs create something that would be better for the way people live,” he said.



Above, a rendering by Hannah Moll.



Top, renderings by Cameron Bayles of a pedestrian mall (left) and church (right). Middle, a series of perspective renderings by Hannah Moll. Above, a project board by Hannah Moll.

# Design Center Hosts Mayors' Institute Session

*A regional session of the Mayors' Institute on City Design was held in fall 2015 in Northwest Arkansas.*

## Michelle Parks

The South Regional Session of the Mayors' Institute was one of three regional sessions held in locations around the country in 2015. Through a competitive application process, the University of Arkansas Community Design Center was selected to host the regional session Oct. 21-23 — the first time one had been held in Arkansas. The center is an outreach program of the Fay Jones School.

The basis of the Mayors' Institute is that each mayor is the chief urban designer of his or her city, with an ability to influence design and development there that may not be fully understood or realized.

Trinity Simons, an alumna of the Fay Jones School, is director of the Mayors' Institute, based in Washington, D.C. She works with mayors from across the country, assisting them in addressing some of the country's most pressing urban planning and design issues. The office also hosts national-level sessions in locations across the country each year.

Since the Mayors' Institute was founded nearly 30 years ago, more than 1,000 mayors and 700 design and development professionals have participated in sessions across the country. Until 2015, only 13 of those mayors had been from Arkansas.

The program's structure at these regional sessions hasn't changed much over the years, and equates to an "Urban Planning 101" workshop for mayors. A group of eight mayors comes together with eight design and development professionals. Each mayor brings a specific project and receives feedback from the professionals.

Prior to the session, the local team recruited the mayors, traveling to their cities to see the issues being faced, and selecting a problem to bring to the session. "They always say that they learn as much from each other and the other presentations as they do from their own," Simons said of the mayors who've participated in past sessions.

The four Arkansas mayors participating in the 2015 session included Joe Smith of North Little Rock, John Mark Turner of Siloam Springs, Gary Fletcher of Jacksonville and Doug Sprouse of Springdale. Other mayors attending were Elise Partin of Cayce, South Carolina; Christopher B. Jones of Harrisonburg, Virginia; Jannquell Peters of East Point, Georgia; and George Vallejo of

North Miami Beach, Florida.

The honor of hosting these regional sessions is awarded to universities or nonprofits through a competitive application process, and the sessions tend to be held in smaller regional cities, rather than a major city.

"The UACDC has a fantastic national reputation," Simons said. "Also, the entire Northwest Arkansas region is growing at a fast pace, and there are countless examples of good design to show off."

Steve Luoni is director of the Community Design Center, selected as host for the South Regional Session, and is also a Distinguished Professor in the Fay Jones School. The center's staff met with each of the eight mayors to prepare a consolidated briefing book that helped frame discussions among resource team members and the mayors.

Following a tour of Vol Walker Hall, a reception and dinner, the mayors and resource team members spent two days meeting at Crystal Bridges Museum of American Art, doing the work of this project and giving brief presentations.

Mayors seek political office for many different reasons and come from varied backgrounds and perspectives, Simons said. They are charged with effectively and efficiently operating a city, but they weren't necessarily trained to know how design could impact issues such as safety, employment, economic development and the environment. And any solution to these issues likely takes a multi-faceted approach — which could include some aspect of design.

"It's never just about this one thing," Simons said.

An example of success from one of these regional sessions was when Mayor Mark Stodola from Little Rock attended in 2007, soon after taking office. He brought a project focused on the Main Street area, near the Rivermarket, which was being revitalized because of the Clinton Residential Center and other development. Main Street was languishing at that point. But, in the years since, he's used that experience to leverage grants and other development projects there. The Community Design Center and Marlon Blackwell Architects designed the Creative Corridor project there, which has been recognized with numerous awards. The project's first phase opened in September 2015.

The resource team for this session included John Anderson, principal, AK architecture + urban design in Albuquerque, New Mexico; Sam Assefa, senior urban designer, city of Boulder, Colorado; Julia Day, project manager, Gehl Architects, in New York, New York; Susannah Drake, principal, DLANDstudio, in Brooklyn, New York; Norman Garrick, associate professor of civil engineering, University of Connecticut; E. Timothy Marshall, principal, ETM Associates, LLC, in Highland Park, New Jersey; Marilyns Nepomechie, professor of architecture, Florida International University; and Tommy Pacello, special projects manager, U3Advisors, in Philadelphia.

The Mayors' Institute on City Design is a leadership initiative of the National Endowment for the Arts in partnership with the American Architectural Foundation and the United States Conference of Mayors with support from United Technologies. In addition, the Walton Family Foundation sponsored the 2015 South Regional Session.



# National Interior Design Award

*In his senior year, Isaac Boroughs placed second in the 2016 Interior Design Education Video Competition.*

## Lauren Randall

Design is a part of everyday life, from the comfort of one's living room sofa to the structure of a downtown building. While the goal of interior design is to create an object, space or environment that is aesthetically pleasing, it also seeks to improve the health, safety and welfare of a client or an individual inhabiting a space. Design is first about the person, not the product.

Isaac Boroughs explored these ideas in his video, "Solutions for People: Interior Design," which won second place in the national 2016 Interior Design Education Video Competition. This competition was sponsored by the American Society of Interior Designers (ASID), Council for Interior Design Accreditation (CIDA), Council for Interior Design Qualification (CIDQ) and International Interior Design Association (IIDA).

Boroughs, a 2016 graduate of the Fay Jones School's interior design program, has since started his career at Emily Summers Design Associates, an award-winning, high-end commercial and residential architectural and interior design firm in Dallas, Texas.

If he uses his talent the way he did in the video, he will change the way people view interior designers and improve the lives of individuals he works with, said Kimberley Furlong, an assistant professor in interior design.

"I am proud of Isaac's accomplishments to this point, including his being recognized with this award," she said. "His future will hold many opportunities that I hope bring him great personal and professional fulfillment."

Yet Boroughs' love for design did not begin until after he started classes at the University of Arkansas. He had scouted out universities with his initial interest in mind: music education.

After realizing music was not his real passion, Boroughs considered several different majors — such as kinesiology, nursing, business and architecture — before he decided on interior design. Each major had a significant deal breaker, and Boroughs scheduled an advising appointment to help with the decision-making process.

Sheri Lynn Tuck, the school's academic counselor, changed the way Boroughs considered his career path. After discussing the pros and cons of the architecture school and program, the two reached a conclusion.

"Sheri Lynn looked at me and said, 'You don't really strike me as an architecture student, though. You're more interior design,'" he said. "I still hadn't considered interior design as an

option. She told me a bit more, and then I took a leap of faith."

Boroughs later recognized that the location of the interior design program within the architecture and design school at this university is unique compared to many other universities, where that program is part of the college of arts or home and consumer sciences.

"Ours being part of a school that makes a focus on holistic design such a high priority really makes it stand out," Boroughs said. "Especially toward the end of my design school experience, I began to realize that design is design, and the lines between architecture, interior design and landscape architecture exist, but are very faint and porous."

Furlong has worked with Boroughs since his second year as a design student. Not only was Boroughs her student, but also her teaching assistant and collaborator. She was his faculty advisor on the award-winning video.

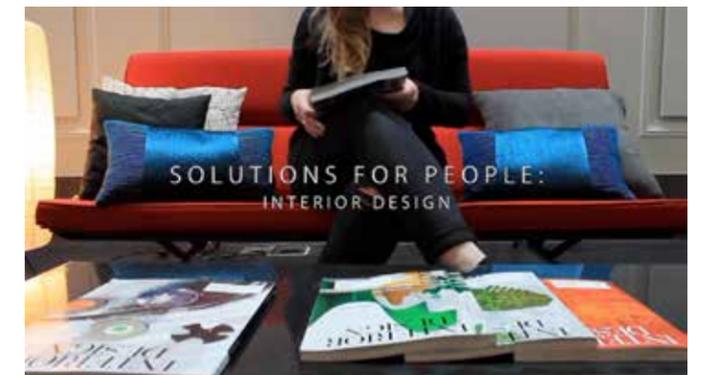
"When I met Isaac, he was a second-year student, and I quickly became confident he was in the right field and would grow to be an impressive interior designer," Furlong said. "In his final semester with us, he proved to be one of our most sought-after graduating seniors. An interior designer's portfolio is perhaps the most important tool they have to communicate their individual strengths and values. Isaac has one of the best student portfolios I have seen."

Design school had its up and downs, but overall Boroughs took away a broad spectrum of knowledge from his experience, and said he wouldn't trade it for the world. During his time here, he researched how perfume is made to design a perfumery laboratory, studied how people sit and what muscles are most impacted to design better work spaces, and made promotional and competitive videos that explain why interior design is an essential profession.

Design has become a lifestyle for Boroughs, and he notices the little things such as code violations in restaurants or interesting aspects of a building's structure, he said.

"When I go to upgrade my phone, I have to see how the product is designed, the interface, the graphics, how everything is designed to affect humans and the user, before I'll commit to buying it," Boroughs said. "It's not really that I incorporate design in my everyday life now. It's that now I'm constantly aware of the undeniable fact that everything we come in contact with on a daily basis was designed."

*Find a longer version of this story and more images of Boroughs' work at [designblog.uark.edu](http://designblog.uark.edu).*



Isaac Boroughs won second place in the national 2016 Interior Design Education Video Competition for his video "Solutions for People: Interior Design."

# Hnedak Bobo Design Competition

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

## Mattie Bailey

The three winning projects were among 12 entries in the eighth annual Hnedak Bobo Group International Design Competition, held in fall 2015. The competition recognizes work done in international locales during the school's study abroad programs.

Carla Chang and Juan Alvarez, both then fourth-year architecture students from Panama, won an Award of Excellence for a design they created in the Mexico City studio. Laura Cochran, then a fifth-year architecture student from Kansas City, Missouri, won an Award of Excellence for a design she created during her study abroad semester at the University of Arkansas Rome Center. Each project received a \$2,000 prize.

Greg Scherer, then a fourth-year architecture student from Little Rock, and Edmundo Gonzalez, then a fifth-year architecture student from Cuba, won an Award of Merit and a \$1,000 prize for a design they created in the Mexico City studio.

The \$5,000 in total prize money was awarded by Hnedak Bobo Group (which has since rebranded as HBG Design), the Memphis, Tennessee, architecture firm that also helped judge the submissions. Mark Weaver, a partner and principal architect with the firm and a 1982 graduate of the Fay Jones School, coordinated the competition. Allison Graham, a recruiter for Hnedak Bobo Group, and Amanda Boxman, a Fay Jones School alumna and architectural designer, joined Weaver at the Nov. 4, 2015, awards ceremony in Vol Walker Hall, followed by a lunch hosted by the firm.

"HBG is pleased to support the Fay Jones School's continuing mission to produce open-minded, creative, talented design students with a vast knowledge of architectural history and an enthusiastic appreciation of the field," Weaver said. "We believe the U of A's study abroad experience is invaluable to the learning process and contributes significantly to professional and personal growth. We are pleased to recognize and encourage high-level conceptual design thinking through the scholarship program and also support the financial commitment made by the students who travel abroad."

Juries were impaneled at Hnedak Bobo Group and within the Fay Jones School, and members evaluated and provided their comments on the students' work. Jury members from the Fay Jones School included Winifred E. Newman, professor and head of the Department of Architecture, and faculty members Kim Sexton and Tahar Messadi.

Instructors leading the Mexico City studio were Russell Rudzinski, clinical assistant professor; Victor Alcerreca, an architect and professor in Mexico City; and Fernando Vasconcelos, an architect and professor in Mexico City. Rome Center instructors were Francesco Bedeschi and Riccardo d'Aquino, coordinated by Davide Vitali, the center's director.

Rudzinski, director of the Latin American Urban Studio, said that summer 2015 was the program's second year of looking at larger scale questions about the historic center of Mexico City. During the students' 10-week session, they had the chance to visit with other Mexican architects and educators.

For their project, students investigated an internal boundary in the center of Mexico City and in the historic district, Centro Historico. The project by Chang and Alvarez focused on a courtyard in Mexico City. Weaver said their vigorous study of the courtyard as an urban space, and the many iterations developed, showed a high level of advanced conceptual thought.

"The idea of utilizing verbs found in the sculpture of Richard Serra, and overlaying those ideas, provides a methodology to mold the courtyard concept," he said. "This reaction to special moments or forces on the project makes each response unique."

Weaver called the project by Scherer and Gonzalez well executed, noting that the expressive drawing style caught the jury's attention.

"The solution seemed very sensitive to the surrounding context and provided pedestrian connectivity at the street level, while also creating a visual connection to the activities of the university," he said. "The sections and mass model showed the beginning of an exciting architectural solution that could be expanded on with further study."

Newman said that the Rome project focused on issues of sustainability and preservation, and how an architect may work with and manage artifacts. The projects were centered on the earliest piece of fortification in Rome, the Aurelian Wall. Students worked in groups for the early analysis, and then individually considered how an early intervention using an existing piece of the older city would make it relevant for today.

Weaver noted that Cochran viewed the Aurelian Wall not as a backdrop, but as an integral part of supporting the garden solution. A new wall provides a circulation connector, and the portals echo the rhythm and scale of the buttresses on the original wall.

"The drawing style was excellent and told the story beautifully," Weaver said. "The vignette study was clear and told the story visually of the extent of research conducted to inform the final solution."



Mark Weaver, from left, stands with students Laura Cochran, Carla Chang and Greg Scherer, following the awards ceremony for the eighth annual Hnedak Bobo Group International Design Competition. (Photo by Mattie Bailey)

# Preservation Career Honored

Ethel Goodstein-Murphree received the Parker Westbrook Award for Lifetime Achievement in the 2015 Arkansas Preservation Awards.

## Michelle Parks

This honor from Preserve Arkansas recognized Ethel Goodstein-Murphree's career dedicated to educating and fostering an appreciation for historic architecture and the importance of its preservation among students in the design professions. This is the group's only award for achievement in preservation over a period of years.

Goodstein-Murphree, associate dean and professor of architecture in the Fay Jones School, was among several individuals and organizations honored in January 2016 for projects focused on historic preservation, advocacy and education throughout the state.

Preserve Arkansas works to build stronger communities by reconnecting Arkansans to their heritage and empowering people to save and rehabilitate historic places. The Arkansas Preservation Awards have been given each year since 1981 to recognize important work being done to preserve and protect places of historic or cultural importance.

The Parker Westbrook Award recognizes Goodstein-Murphree's contributions in the classroom; through research and publications on the history of American architecture, particularly on the subject of mid-century modern design; to special projects, including the University of Arkansas' acquisition of the Fay and Gus Jones House; and with her service on historic district commissions in Arkansas and Louisiana as well as on the Preserve Arkansas board of directors.

"Ethel Goodstein-Murphree is an insightful scholar, an energetic lecturer, a consummate academic leader and a true colleague — but her passionate advocacy of the values of cultural and architectural history distinguish her in our school, in the state of Arkansas and across the nation," said Peter MacKeith, dean of the Fay Jones School. "This award and recognition by Preserve Arkansas is richly deserved and the entire Fay Jones School joins me in congratulating her."

A U of A faculty member since 1992, Goodstein-Murphree has been engaged in architectural education and practice for more than four decades. Prior to joining the UA, she practiced architecture in New York City, served as architectural historian for the Arkansas Historic Preservation Program, and began her career in architectural education at the University of Louisiana at

Lafayette, where she taught for 10 years. Building a preservation ethic into the training of all architects and designers has long been a touchstone for her teaching. The legitimacy of any preservation activity, she argues, is tied to the integrity and authority of the architectural historical arguments that make the case.

In accepting the Parker Westbrook Award, Goodstein-Murphree reflected on the challenges of historic preservation advocacy and practice. "I am from Fayetteville, where in spite of its world-class concentration of mid-century modern treasures, there remains in the community an affection for a classical legacy that has little to do with our own sense of place. I advocate 'smart preservation' that negotiates carefully between protecting the buildings and cultural landscapes of the past while stewarding best practices in contemporary design. And, of course, I teach young women and men who aspire to be 'starchitects,' and, initially, are loathe to understand their own work in the context of an ever-evolving history of the made environment."

A specialist in American architectural and cultural history, Goodstein-Murphree remains active in research focused on mid-century modernism, the controversies surrounding its preservation, and the importance of placing women in the mainstream of its chronicle. Recent scholarly projects of note include *Clean Lines, Open Spaces: A View of Mid-Century Modern Architecture*, a regional Emmy-award winning public television (AETN) documentary for which she served as architectural historical consultant and co-author; "The Common Place of the Common Carrier: The American Truck Stop," an essay in the anthology *Visual Merchandising: The Image of Selling*, from Ashgate Press (June 2013), for which she is the recipient of the Southeast Society of Architectural Historians Publication Award; and the "Nature and Humanity in a Simple Shed, The Pinecote Pavilion," in the forthcoming, *Shadow Patterns, The Architecture of Fay Jones*, to be released by University of Arkansas Press next year. Preserve Arkansas previously recognized Goodstein-Murphree with its Ned Shank Award for Outstanding Preservation Publication in 2011.

A full list and details of the awardees from the 2015 Arkansas Preservation Awards are available at [PreserveArkansas.org](http://PreserveArkansas.org).



Ethel Goodstein-Murphree, associate dean and professor of architecture in the Fay Jones School, is shown at the awards event with Jamie C. Brandon, president of the Preserve Arkansas board of directors and an archeologist with the Arkansas Archeological Survey.

## Two Students Receive Donghia Foundation Prize

*Each interior design student was awarded \$30,000 from the Angelo Donghia Foundation, a non-profit organization that promotes design education.*

**Alex Gladden**

Jessica Baker and Christine Wass both were recognized with 2016 Senior Student Scholarship Awards based on projects they submitted to the foundation. They were among 15 students selected from a pool of 68 student projects from accredited universities in the competition.

This was the second year for Fay Jones School students to receive this honor. In 2015, Kelly Walsh became the first University of Arkansas student to receive this scholarship.

Baker and Wass, now both in their fourth year of studies, were among winners from top design schools in North America. Twelve of the 15 scholarship winners were from private art schools or universities, and located on the east and west coasts. The remaining three students were from the University of Arkansas and the University of Nevada, the only public schools in the group.

"It is terrific to see our students competing and winning against students from the top-ranked interior design schools in North America in the biggest scholarship for our discipline," said Carl Matthews, professor and head of the Department of Interior Design. "This is equivalent to the basketball team playing in the Final Four or the football team in the playoffs for the national championship. I am amazingly proud of the hard work, discipline and talent of students and faculty for attaining this honor two years in a row."

Baker and Wass said the recognition with this prestigious scholarship brings attention to the quality of their work and the Fay Jones School.

"It was just kind of like an affirmation that I can do this," Wass said. "I can design. It's possible."

"I would really like to shine some light on the Fay Jones School because I think it is really underrated," Baker said.

The students submitted their projects to the Donghia Foundation as part of their third-year interior design studio with Jennifer Webb last spring (see p. 34). Webb had all of the students create projects for boutique hotels, working with alumni at Looney & Associates in Dallas. Webb narrowed the students'

designs to those produced by Baker and Wass, who then submitted them to the Donghia Foundation.

"Both Christine and Jessica began with strong creative ideas and implemented the conceptual framework to every detail," said Webb, associate professor of interior design. "Even more importantly, they both tackled technical construction details to illustrate that interior design is much more than surface decoration. They demonstrated creative and technical skills that lead to professional success. I just couldn't be more pleased for them and for our program."

Wass' hotel was designed to be located in Phoenix, Arizona, while Baker's was designed for Cleveland, Ohio. Wass said she took inspiration from the idea of a phoenix rising and styled her hotel to symbolize aspects of the mythical bird, particularly its life, death and rebirth. Baker geared the design of her hotel toward clientele who would take advantage of Cleveland's arts presence and incorporated the city's arts into her design, she said.

Jim Looney and Jenny Tredway of Looney & Associates worked with Baker, Wass and others in the studio to develop their ideas. The firm provided the schematic design of a real hotel project, which the students used for the basis for their designs.

Baker said that working from the designs of an actual hotel made their studio project seem much more like a real-world situation because interior designers often have to work with existing architecture.

"You're given this hotel, and you can only change so much about the architecture," Baker said.

After winning the competition, both students will be able to begin paying off student loans. Wass' scholarships ran out last year, and she said that the money will do much to relieve her family's financial burden, as two of her siblings are also in college.

Both students now also plan to study abroad. Baker said she has never been out of the country before and thinks that the exposure to other cultures will help her become a better designer.

"I'm going to get to do so many things that I wasn't able to do before," Baker said.

*Stories on Jessica Baker and Christine Wass and their work can be found at [designblog.uark.edu](http://designblog.uark.edu).*



Jessica Baker, left, and Christine Wass both received a 2016 Senior Student Scholarship Award from the Angelo Donghia Foundation.

## Professors Win 2016 Emerging Voices Award

*Frank Jacobus and Marc Manack won the prestigious award from the Architectural League of New York.*

**Lauren Randall**

As winners of the 2016 Emerging Voices Award, Frank Jacobus and Marc Manack spoke in the Architectural League of New York's lecture series in April. The portfolio they had submitted for the award highlighted work they'd collaborated on over the past few years.

"It's just really a great honor for us," Manack said in the spring. "We began our collaboration just three and a half years ago, so to get this recognition is huge for our practice."

The Architectural League's Emerging Voices program recognizes firms based in the United States, Canada and Mexico with "distinct design voices" that influence their disciplines and the built environment. "They seek architects who are leaders in their field – not only by the projects they build, but how they philosophically position and represent their work," Manack said.

Jacobus and Manack, both principals of SILO AR+D, submitted a portfolio of drawings, images and texts of both built and research projects. Projects include the Mood Ring House, Hillside Rock House, Barn Again and Super Sukkah. The latter two were displayed at Vol Walker Hall. A key success of this collection was the firm's engaging presentation, edited into a "fundamental statement about our work," Manack said.

Beyond the recognition, this award provides incentive to continue pursuing challenging opportunities. "We are grateful to have won this award and both feel motivated to continue doing experimental work," Jacobus said.

The partnership between Jacobus and Manack began four years ago when both were hired to teach in the Fay Jones School. The two professors began collaborating while waiting in line to get their official university portrait taken in summer 2012. "I think the relationship that we have now really started there, talking about our interests. It was immediately evident that Marc and I shared many interests," Jacobus said. "So the natural question was, 'Do you want to work on a project together?'"

Their projects and approaches are unique. And the opportunity to create as a pair has sparked new ways of thinking. Jacobus has enjoyed being creative and working on large projects such as The Hedge, but the smaller and more theoretical projects, such as Super Sukkah and the Fayz Box, are particularly memorable.

"I think, for different reasons, each project has kind of a life

of its own and has unique things about it that give us pleasure," Jacobus said.

The firm's design process varies, and depends on the project. The two spend a lot of time collaborating and discussing projects. Although there is a sense of direction for each project, their attitude toward authorship is very relaxed. The idea is to design systems, rules and constraints, rather than forms or shapes.

"We imagine ourselves as students every time we start a project," Jacobus said. "We have a beginner's mindset, and try to remain open to see what happens serendipitously."

While the professors approach the process of a project with a clean slate, their design aesthetic remains consistent. It might best be described as evoking both the familiar and unfamiliar, depending on the viewer's perception of the project or building.

"We're looking for a mixing together of styles and architectures that on the surface are incompatible, and trying to find something different," Manack said. "We are looking for things that are visually rich, striving for an architecture that is constantly changing, engaging and surprising."

SILO AR+D was founded in Cleveland, Ohio in 2009, and began with a small church project for a Presbyterian congregation of individuals of modest means from diverse backgrounds. Today, the firm works on residential, commercial, institutional and installation projects at a variety of scales. The pair build many of their projects themselves, including several competition-winning design/build projects and exhibitions.

"We are interested in a lot of different things, but it is all an extension or continuation of what we have done here at the Fay Jones School, and that's really important for us," Manack said.

Both professors enjoy teaching and working with students. Jacobus is an associate professor at the Fay Jones School. Manack, who has been an assistant professor at the school, has since moved on to a faculty position at the University of North Carolina at Charlotte starting in fall 2016.

They have incorporated their experience as practicing architects into the classroom. One of the most important aspects that they bring into a studio setting is the process. Experimentation is encouraged, but they also stress to students the value of a design process that considers how a project is executed.

"I think it shows them a way of working that one can rely on, and empowers students to know that design is not always a mystical or mysterious thing," Jacobus said.

*Find a longer version of this story and several images of their work at [designblog.uark.edu](http://designblog.uark.edu).*



Marc Manack, left, and Frank Jacobus were named 2016 Emerging Voices by the Architectural League of New York.

# Judy Brittenum Retires From Teaching

*She left the University of Arkansas in May 2016, after a 27-year career.*

**Lauren Randall**

Judy Brittenum's guidance, passion for education and involvement in her field significantly impacted her students.

"Students are the lifeblood of our future, and a teacher affects eternity," Brittenum said. "When you look back on all the lives you've touched, it's self-fulfilling, but at the same time it's a kind of giving that you really can't get other ways."

Brittenum, who retired as an associate professor of landscape architecture, began her career here after getting a Master of Landscape Architecture from Louisiana State University and owning a firm in Baton Rouge. As an undergraduate student, she had studied theater, communications and English literature, but her love for horticulture did not develop until later in life.

She used her communications and theater backgrounds to prepare students for design presentations and real-world experience. This helps students understand the audience and client, vocalize a design, and know the facts behind it. Students learn to communicate with the client and sell their projects.

"We video each student," Brittenum said. "They present their projects in front of jurors, and then we have a little show and tell. I serve them popcorn, and they watch themselves. They get such a charge out of it, and they learn something about nonverbal communication." The design students are then recorded again to see how they have improved.

Brittenum challenged her students to create compelling designs, and she was the first teacher to lead a landscape architecture study abroad program. Alumnus Heath Kuszak remembers her as an engaging professor who provided students insight into the real world rather than just the classroom setting.

"She showed me how planting design can really be a tool in an artist's tool kit to create beautiful landscapes," Kuszak said. "Learning how to think about plants in the abstract, using their attributes and then finding a specific species to fit those attributes is the greatest thing I learned from Judy."

Brittenum's interactive teaching style and knowledge of other subjects helped students to become more well-rounded landscape architects. Alumna Kathryn Dunn said that Brittenum's guidance helped her grow as a designer.

"She let me explore ideas – good and bad – and develop my own language of the landscape," Dunn said. "She taught me how to communicate my ideas thoughtfully and pushed me to rethink and rework things I thought were good, and elevate them to a

place I didn't know existed."

Brittenum's ability to connect and build relationships with students and faculty was an important aspect in her career. She had a rocking chair in her office that made school feel a little bit more like home, and attracted many students.

"I loved going to her office in Memorial Hall because it allowed me to shed my school self and relax from the stresses of studio," Dunn said. "She made Arkansas feel like home until it eventually was."

Alumnus Billy Fleming also has fond memories of the rocking chair, especially when it came to important life decisions such as graduate school. Brittenum sat with Fleming for hours weighing the pros and cons of that next step.

"Before I left, she sent an email to every one of her friends in each program demanding that they meet with me during my visits – something I never even asked her to do. Judy was the fiercest advocate for students that I've ever met," Fleming said.

One of Brittenum's roles in the landscape architecture department was developing a relationship as a liaison with Verna Cook Garvan. Garvan donated 210 acres of land to the university, to establish what is now Garvan Woodland Gardens in Hot Springs (see pages 22 and 48).

As part of Brittenum's longtime association with Garvan Gardens, she also served on both the Advisory Board and Architecture Review Board.

She served as faculty advisor to the American Society of Landscape Architecture student chapter for most of her tenure teaching. She also has devoted much time as a member of the American Society of Landscape Architects, and she has held office in almost every position except for national president.

After spending the last 27 years teaching, Brittenum plans to fill her time visiting her children and friends, and enjoying a gap year.

"I will miss students tremendously," Brittenum said. "I hope they will miss me some, but it is very rewarding to work with students – I think because you just want give them everything you have while they will still listen to you."

*Find a longer version of this story at [designblog.uark.edu](http://designblog.uark.edu).*



Judy Brittenum

# In Memoriam: Tim LaTourette, Murray Smart

*The school mourns the losses of its woodshop director and former dean and professor, who passed away in 2016.*

**Michelle Parks**

Timothy F. LaTourette, 59, woodshop director and instructor, passed away April 4 in Fayetteville. A memorial service was held April 16 at Ken and Linda Sue Shollmier Hall, in Vol Walker Hall.

LaTourette taught Furniture Design and ran the design shop in the school, where he had worked since 2003. He spent many extra hours mentoring his students.

He graduated from Northern Highlands Regional High School in Allendale, New Jersey, and received a Bachelor of Fine Arts from Colorado State University in Fort Collins and a Master of Fine Arts in printmaking from the University of Illinois at Urbana-Champaign. His art, furniture and prints are held in numerous private collections and have been widely exhibited. In fall 2013, he received an individual artist fellowship in Creating Contemporary and Traditional Crafts from the Arkansas Arts Council in recognition of his artistic excellence.

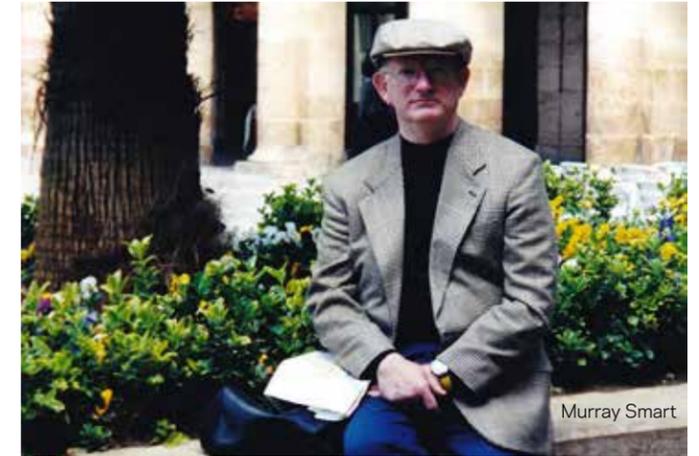
LaTourette was born Dec. 28, 1956, in Suffern, New York, and is a former resident of Champaign, Illinois, and a longtime resident of Fayetteville.

He is survived by his wife of 32 years, Rebecca, and his son, Hunter, who graduated in May from Washington University in St. Louis. He is also survived by his siblings, Aileen M. LaTourette, William C. LaTourette, Amelie E. LaTourette, Adele H. LaTourette and Thomas J. LaTourette, and a large and extended family.

In lieu of flowers, the family requests that memorials be made to: Timothy LaTourette Memorial Scholarship Fund, c/o Lane Schmidt, Fay Jones School of Architecture and Design, 120 Vol Walker Hall, 1 University of Arkansas, Fayetteville 72701.



Tim LaTourette



Murray Smart

Clifton Murray Smart Jr., 83, University Professor Emeritus of Architecture, passed away Aug. 9 in Fayetteville. A memorial service was held Aug. 27 at First Baptist Church in Fayetteville.

Smart joined the University of Arkansas faculty in 1966. He served the university in teaching, research and service for more than 32 years, continuing to teach as a professor emeritus after his retirement in 1998.

Smart, FAIA, served as the school's second dean for 15 years, from 1976-91, the longest tenure of any person holding that position. During his term as dean, the school saw a threefold increase in its faculty, added a landscape architecture program, acquired the Lake Hamilton property that would become Garvan Woodland Gardens, began offering a master's degree in community planning, began the program providing a semester of study in Rome for architecture students, and had its home in Vol Walker Hall renovated.

The east lobby of Vol Walker Hall was named the C. Murray Smart Jr. Lobby in 2013. The school's C. Murray Smart Jr. Media Center is named in his honor. He and his family established a Rome travel scholarship for students who excel in history courses.

In 1995, Smart received the Distinguished Faculty Achievement Award for Teaching and Research from the Arkansas Alumni Association. He also served as president of the Campus Faculty and the University of Arkansas Teaching Academy, and as president of the Southeast Chapter of the Society of Architectural Historians.

Smart was born Aug. 8, 1933, in Blytheville. He graduated as valedictorian of the 1951 class of Blytheville High School. He received a fellowship to Tulane University, from which he graduated in 1956 with a Master of Architecture degree. He served as an Army company commander in Korea. He returned to complete his graduate work in City Planning and Urban Design at the University of Illinois and later became a licensed architect.

Smart is survived by his wife of 57 years, Carolyn Jones Smart; two sons and two daughters-in-law, Clifton Murray Smart III and Gail Smart of Springfield, Missouri, and John David Smart and Charla Smart of Dallas, Texas; five grandsons, Murray IV and his wife Amy, David, Jim, Duncan and Philip; three great-grandchildren, Addelaynie, Parker and Emery; and two dogs, Scout and Georgi.

In lieu of flowers, the family asks that memorials be made to: First Baptist Church, 20 E. Dickson St., Fayetteville, Arkansas 72701, or the C. Murray Smart Rome Traveling Scholarship (checks payable to the University of Arkansas Foundation), Fay Jones School of Architecture and Design, University of Arkansas, Fayetteville, Arkansas 72701.

*More detailed accounts can be found at [news.uark.edu](http://news.uark.edu).*

# Reimagining Aging and Housing in Freeman

Text **Alex Gladden**

Renderings **U of A Community Design Center**

In a spring 2016 studio, students worked with University of Arkansas Community Design Center staff to design innovative housing solutions for the aging population of Freeman, South Dakota. This rendering shows the garage bar concept, which takes a space traditionally used for storage and work, and transforms it into a maker space, learning space or pop-up business.

The South Dakota town of Freeman, which stretches just one square mile, is home to about 1,500 people.

While there's a movement to attract younger people back, the majority of the current population is at or approaching retirement age.

The staff at the University of Arkansas Community Design Center worked with Fay Jones School students in a spring 2016 studio to design innovative housing solutions for this aging population. An Our Town grant from the National Endowment for the Arts funded the research on this housing master plan, as well as future work on an earth arts center for the town.

As South Dakota residents consolidate around a few select towns, Freeman will be one of them – largely for its cultural, educational and medical services, said Steve Luoni, Community Design Center director. "As the populations consolidate and as young people leave, communities like Freeman need to have a housing master plan."

Suitable housing for an aging society is a broader issue that reaches beyond Freeman because in 15 years, 20-25 percent of the American population will be age 65 and older, Luoni said. "We haven't really prepared our neighborhoods for the needs of that population in terms of accessibility and mobility," he said.

As the elderly population increases, most of them will live in single-person and/or low-income households. Only 51 percent of adults are married now, compared to 72 percent in 1960. There is also an emerging trend in this country for cooperative housing communities. These changing demographics will impact all economic and policy sectors, including housing, Luoni said, and the design profession will need to address this growing market.

The seven fifth-year architecture students spent the first portion of the studio researching precedents and considering housing ideas that might work in Freeman. They also looked at master planning, to see what neighborhood configurations would make sense.

They struggled to think of housing in a new way because a home is such a familiar and personal environment, said Paco Villatoro, project architect. "The hardest thing with the students this semester was to push them to think from scratch," he said.

When they first approached this studio, Luoni thought the problems to solve would be accessibility issues, such as wheelchair access – things that allow aging people to remain in their homes longer.

"When in fact, there's a tsunami of issues and opportunities that go with this," Luoni said. That turned a studio of design research into a book of housing prototypes.

Early in the semester, students produced individual design proposals intended to help an aging community thrive, Luoni said. Instructors then took the best concepts from various projects, consolidated those, and narrowed the students' ideas to three specific directions: the hyper-porch, garage bar and patio mat. These three housing prototypes can be applied to any context, at multiple scales, and they all start with a malleable loft concept.

With the hyper-porch design, they took the porch, which is typically added on to a house, and turned it into a "block-long

infrastructure," Luoni said. "The houses plug into the porch. It becomes an extended living space," which could provide a space for shared meals or serve as a lodge in winter, for instance.

The garage bar takes a space traditionally used for storage and work, and transforms it into a maker space, learning space or pop-up business. The patio mat type would create as many outdoor rooms as indoor rooms, forming public spaces where people could interact.

The designs take these three components added to a house – garage, porch and patio – and flip the relationship between the added component and the core unit.

"We've taken certain logics, particularly ones that are inexpensive, and we've intensified their use so that they are really part of the middle landscape or the infrastructure of the development," Luoni said. "They're not decorative; they are the development."

These concepts would connect anywhere from 10 units with the hyper-porch to 35 units with the garage bar. Each of these units measures 1,000 to 1,300 square feet, making them more affordable, Luoni said.

For the purpose of the studio, designers chose a site across from the future Freeman earth arts center on the campus of the acclaimed Freeman Academy to locate the housing types. But Freeman officials have not yet located a site to build the homes for the aging population.

"We've given them parameters that would help them make a truly interesting project for the place," Luoni said.

Although these housing strategies focused on an aging population, the ideas could be applied to all age demographics, said Tanzil Shafique, a project designer. "Being social is good for everyone."

## Designing for Changing Needs

In recent times, the "American dream" has called for single-family housing, increasingly in suburban rather than urban settings. Each house in this ideal has a mowed lawn, a patio with a barbecue grill, and a white picket fence that completes the silo of personal territory.



Above, the three housing scenarios include (from left) hyper-porch, patio mat and garage bar.

Shafique described the team's housing concepts as an inversion of the American dream, which actually is leaving people isolated. "What you thought was the American dream is turning out to be the American nightmare," he said.

The American vision of retirement typically includes senior homes and leisure retirement communities, yet only about 12-15 percent of retirees live in those kinds of places, Luoni said. Some 85 percent of people "age in place," and many don't have the ability to relocate. As their physical needs and capacities change, it's hard to retrofit their homes for their needs. Also, a significant fear or cause of anxiety for the aging is isolation – with a loss of purpose and social network.

Villatoro said future retirees will not be as wealthy as those in the past, so the housing needs to be more flexible, while reinforcing the connection to community. "And the architecture should be able to open the possibility to a more informal economy," he said.

The designs from this studio recognize the need for flexibility, allowing for a home to change in purpose and use over time as a family's needs evolve. The spaces can be adapted into a live-work scenario for a second career and accommodate extended family, partners and roommates. Using a flexible system of rooms and voids, one part of a home could become a greenhouse or retail bakery space.

"It's having that sort of wisdom embedded in the design. It anticipates future changes," Shafique said.

The designers envision an informal care system for residents, Shafique said, which requires a kind of built environment that is missing in conventional American housing. The proximity of the housing, as a community, encourages informal social connections that can alleviate isolation and provide support.

These designs also challenge the traditional mindset of how to build communities, to create what can best serve future generations, said David Marroquín, a project designer. Although the issue of aging has been addressed through a medical-based model, Luoni said that environmental and social solutions can play an important role.

Design alone cannot solve social problems, but it can provide tools to help address problems, Villatoro said. Good design can make people think differently and show them the benefits of a close, informal community. And designers can provide to lawmakers and policymakers an accurate reflection of people's needs.

"Design can give a framework for things to work out," Shafique said, but it is only one of many forces at play.

In order for these housing types to become reality, lawmakers would have to change many current laws and housing codes, Luoni said. "Typically the most progressive work is not permitted in most places because the codes just aren't written in that kind of way," he said.

The studio's concepts are outlined in a forthcoming book, currently titled *Third Place Ecologies: Pocket Housing Fabrics for Aging in Community*. The "third place" refers to a shared community space that isn't work or home. The book will allow the designers to share their designs, which are ideas that can serve beyond the town of Freeman.

"We've really written a book as a kind of advocacy platform for these sorts of things," Luoni said, "because there's just not that much design thinking out there that supports solving for housing and aging."



Top, the hyper-porch concept treats a collection of porches as a street, encouraging living rooms to spill onto the street. Top middle, the garage bar concept allows the use of a typical garage space to change over time – from parking to other uses, such as community rooms, offices, galleries and workshops. Bottom middle, porches arranged to face one another in a court can provide greater security. Bottom, in this patio mat concept, a porch and garden combine to create an inexpensive space.

# Installation Animates Landscape

Text **Alex Gladden**  
Photography **Sherre Freeman**

"Brushwood Dance," an environmental art installation at Garvan Woodland Gardens, is about 450 feet long. It will remain on display at the garden in Hot Springs through spring 2017.

In early 2016, an impressive installation called “Brushwood Dance” took shape at Garvan Woodland Gardens in Hot Springs.

The creation of this unique piece – which is 450 feet in length, or one and a half football fields – was led by Gary Smith, an environmental artist, who lives in Toronto, Ontario. “Brushwood Dance” will remain on display through spring 2017.

Smith’s professional identity is more with botanical gardens than with the traditional landscape architecture field. He studied under Ian McHarg, the ecological design leader, while in the landscape architecture program at the University of Pennsylvania. Following painting and drawing courses at the Pennsylvania Academy of Fine Arts, Smith’s landscape architecture work took on more of a fine arts perspective.

Since the early 1990s, environmental artwork has become increasingly central to his landscape architecture practice. While a professor at the University of Delaware from 1989-98, he focused his practice on botanical gardens. By 2000, all of his work was in public gardens.

Smith has been a member of the American Public Garden Association for nearly 40 years, and he met Becca Ohman, gardens director, at the annual association meeting in summer 2015. A few months later, they started planning a project for Garvan Gardens.

As he nears age 60, Smith is turning his focus from large-scale public projects, which can span years, to smaller, more intimate pieces done in collaboration with gardens’ staff and volunteers.

“For me, there is no preconceived idea because a lot of the creativity comes from the resources that are within the garden itself,” he said, “and that means physical resources as well as the talent and professional resources.”

Smith met with the Garvan Gardens staff in November 2015 to discuss the possibilities and visited various potential sites. Then they collectively brainstormed ideas for what the sculptural installation could be. This is the first garden he’s worked with where welders are on staff, which played a key role.

When Smith learned about a “vista clearing” project last spring to clear away hundreds of understory trees and open up views to Lake Hamilton, he immediately saw those as a resource for the project. Those 900 trees of various types became the materials used in the installation.

“That’s one of the things that’s kind of unique about the work that I do, is that the materials come from the place itself. The artwork isn’t shipped in from a studio 500 miles away,” Smith said.

They gathered together several branches and twigs, and started playing with ideas for what they could do, Smith said. That’s when they thought to bundle the branches to create the linear installation that is “Brushwood Dance.” They selected a site, and he returned for a week in April to help construct the installation.

Much of Smith’s work as a visual artist – including painting and sculpture – is about patterns. There are only about seven or eight basic patterns in nature, he said, and he considers the

serpentine line used for this installation as one of the most beautiful.

“It’s this strong, lyrical, curving line that goes in and out of the verticals of trees and across this beautiful terrain,” Smith said. “It’s this large-scale object that has grace and beauty.”

James Scallion, garden operations manager, created a welded steel cradle structure to hold the bundled branches about six inches above the ground, giving it “buoyancy.” Steelwork also allowed the piece to arch over a garden path.

Gathering all of the brush and delivering it to the crew assembling the piece took the most time and effort. The “bundles” were a challenge to wrangle because they were 10-12 feet high and four to five feet in diameter. The staff used strong ratchet straps to compress each bundle into something tight and secure. They then replaced the straps with wire to more permanently contain it, and removed the straps. Then they hauled those bundles and put them in place in the installation.

Garvan Gardens staff members and volunteers, along with a group of prison laborers, all worked with Smith to assemble the piece over six days. They worked in three groups: one that transported the brush, another that made the bundles and a third that placed the bundles along the steel frame.

The staff knows how to move things around, but they also had interesting ideas that contributed to the design.

“It’s not me bringing in things and you figuring out where to put it, but it’s all of us together figuring out how to build something unique in the garden,” Smith said.

The main purpose of a garden is to connect people and nature, he said, and Garvan Gardens does that by focusing on one ecosystem on a continuum – from manmade design to nature itself. The garden has many expressions and interpretations of the woodland – from the rustic children’s garden to the refined Japanese garden to the branch-like pattern of Anthony Chapel.



Above, volunteers work together in April to bundle some of the branches that make up the “Brushwood Dance” installation at Garvan Woodland Gardens.

“Everything at Garvan is some different way of looking at the forest,” Smith said. “So, this [installation], this strong line that sort of winds its way in and out among the verticals of the trees, is another way of connecting people to the woods.”

## Updates to Asian & Model Trail Gardens

An original part of Garvan Gardens, the Garden of the Pine Wind, has been upgraded recently with funding from an Arkansas Natural and Cultural Resources Council grant. This 4-acre Japanese garden features rocks, streams and some 300 varieties of Asian ornamental plants – including 60 types of Japanese and other Asian maples and Oriental dogwoods. It was designed by David Slawson, a nationally recognized expert in Asian Art and garden design.

Each springtime brings the blooms of more than 40 tree peonies and hundreds of azaleas in this garden. It also features three major cascades, a 12-foot waterfall, two springs, four pools and a half-acre koi pond, as well as the Sunrise Bridge and the Joy Manning Scott Bridge of the Full Moon.

The main paths of the garden accommodate both pedestrians and golf cart tours. In the Japanese garden, the placement of additional stepping stones encourages slower, intimate encounters with the garden.

John Powell, a Japanese garden designer and builder who has trained in Japan, has been involved with Garvan Gardens nearly since it opened in 2002. As the Garden of the Pine Wind has continued to evolve over the years, Powell has remained as a consultant. He visited the garden this summer to prune, which he does at least once a year.

Early on in his work with Garvan Gardens, Powell spent a lot of time managing the existing woods, trying to pull out the native material that “best evoked the spirit of the Japanese garden,” which is maintained by pruning the trees. The short-leaf pine overstory is important to that garden, and the native hawthorn and hickory trees also best complement this Asian-style garden.

“It provides the guests with a very different experience. The beauty of the Garden of the Pine Wind is it doesn’t really require any pre-knowledge of Japanese culture or aesthetics to be appreciated,” he said.

Powell said that the scale of this garden is ideal, and that it differs from many other Japanese gardens that use iconic Japanese elements to produce the same feeling. “It uses these techniques of Japanese garden design to really create a fantastic experience in a relatively brief amount of time,” Powell said.

He also worked with Garvan Gardens on the recent grant, to continue the exposed aggregate and flagstone paths through the Garden of the Pine Wind, replacing the previous stone chip trail. Those paths now also comply with requirements of the Americans with Disabilities Act, making those areas accessible to more visitors.

“We’re able to offer an experience to someone who would likely never have that opportunity,” Powell said.

That grant money helped to clean out the koi pond, which was last done about 15 years ago. Much of what workers removed from the pond was mud and the old stone chip trail that had washed downhill. Native stones also were used to create a stepping stone path across the pond, which helps prevent erosion of the shoreline.

The Sugg Model Train Garden, located near the Welcome Center, was also updated this past year. Time and weather over the previous 12 years had taken their toll on the original wooden trestles and the mechanical elements. The renovations were completed and funded by volunteers and two groups: the Greater Hot Springs Model Railway Society and the Hot Springs Village Woodworkers. They crafted and installed around 250 new trestles last winter, and also added a Thomas the Train engine and a miniature Arkansas zoo.



Top, the arch of the “Brushwood Dance” installation starts to take shape over a garden path. Middle, a new exposed aggregate path in the Garden of the Pine Wind passes by the Joy Manning Scott Bridge of the Full Moon. Bottom, renovations last winter to the Sugg Model Train Garden, a G-scale model railroad, included the crafting and installation of 250 new trestles.

# Pin Up

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

Spring 2016: Design 2  
Student: Rachel Rubis  
Professors: Lynn Fitzpatrick, Kim Furlong, Windy Gay,  
Phoebe Lickwar, Russell Rudzinski & Laura Terry  
A proposal for a sauna at Lake Wilson, near Fayetteville.



01



01



02



01



02



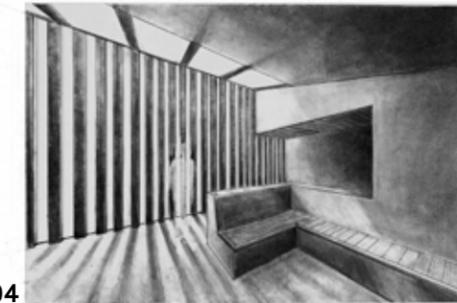
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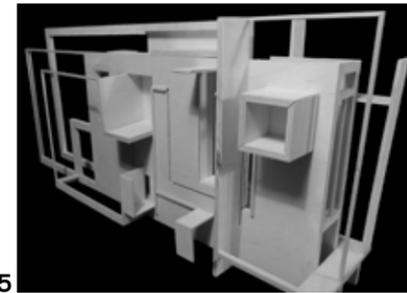
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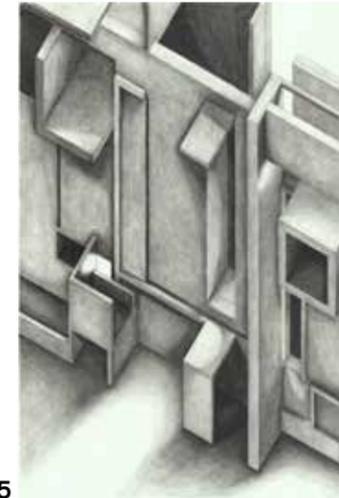
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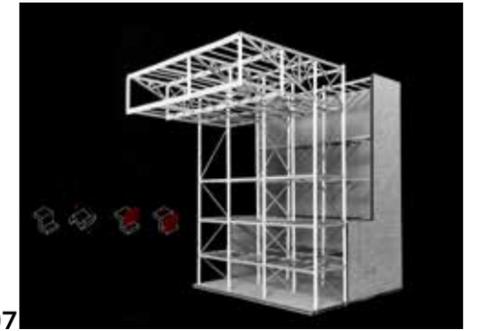
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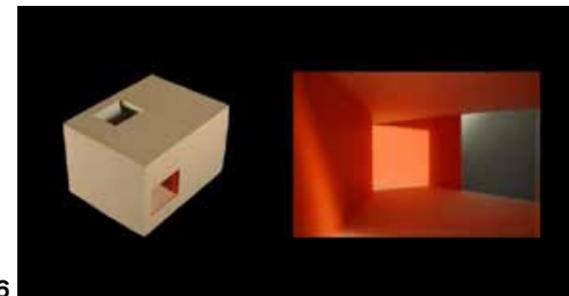
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07



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06



07

**01 ARCH 3026:  
Design 6**

Students: Graham Gordon (at left, top & middle) & Meagan Leeth (top right)  
Professors: Jeff Shannon

A Fayetteville satellite gallery for Crystal Bridges Museum of American Art with artists' apartments.

**02 IDES 4815/  
ARCH 5026:  
Advanced Studio**

Students: Emma Lambeth & Elisha Taldo  
Professor: Carl Matthews

Adaptive reuse of "The White Building" in Phnom Penh, Cambodia, to address the needs of victims of human trafficking.

**03 Summer 2016:  
Design 1**

Students: Jacob Flannigan (from left), Daniel Ingle, Christian Mims, Phillip Kling & Justice Barnes  
Professors: Windy Gay & Laura Terry

Navigating Nevelson: Spatial Interpretation of Form

**04 Spring 2016:  
Design 2**

Students: Rachel Rubis (interior) & Kristin Broughton (exterior)  
Professors: Lynn Fitzpatrick, Kim Furlong, Windy Gay, Phoebe Lickwar, Russell Rudzinski & Laura Terry

A proposal for a sauna at Lake Wilson, near Fayetteville.

**05 Fall 2015:  
Design 1**

Student: Samantha Garrett  
Professors: Scott Biehle, Lynn Fitzpatrick, Windy Gay, Russell Rudzinski & Laura Terry

Intersecting Environments: A three-dimensional exploration of interior and exterior space (model & hand rendering)

**06 Fall 2015:  
Design 1**

Student: Gretchen Harrison  
Professors: Scott Biehle, Lynn Fitzpatrick, Windy Gay, Russell Rudzinski & Laura Terry

Light Studies

**07 ARCH  
4016/4026:  
Comprehensive  
Design Studio /  
Metal Museum**

Students: John Collamore (top & middle) & Molly Evans (bottom)  
Professors: Marlon Blackwell & Tahar Messadi

A project to relocate all of the shops of the current Metal Museum in Memphis, Tennessee, into a single structure, located nearby.

# Rethinking Stone's Mid-century Modern Arts Center

*In fall 2015, the architecture and interior design programs created a new collaborative studio experience.*

## Mattie Bailey

Under the direction of Kimberley Furlong, assistant professor of interior design, and Gregory Herman, associate professor of architecture, the studio focused on the University of Arkansas Fine Arts Center, designed by Edward Durell Stone.

With 11 fifth-year architecture and 11 fourth-year interior design students, the collaborative studio was a chance to create an outcome greater than that possible by either group individually, a precursor for the realities of professional offices.

Herman and Furlong both are interested in the preservation of mid-century modern buildings. This late 1940s design by Stone is “the premier example of mid-century modern International style architecture in Northwest Arkansas,” Herman said.

The center, opened in 1951, was important for multiple reasons, Furlong said. Stone was a Fayetteville native whose contemporaries included Frank Lloyd Wright. This building was unique architecturally and programmatically because it proposed, for the first time in an academic setting, one building to house multiple arts – architecture, visual arts, theater and music.

“[Stone] recognized the benefit of having those disciplines together under one roof to allow students to share their ideas and their values,” she said.

Stone’s papers are in the university’s Arkansas Architectural Archives, and the school maintains a relationship with the Stone family. The studio members took a trip to New York City to explore more mid-century modern architecture, tour several black box theaters and spend a day with architect Hicks Stone, Stone’s son.

Furlong and Herman also consulted on the project with Michael Riha, chair of the Department of Theatre. At Riha’s suggestion, students were required to include a black box theater in their proposals, along with reconsidering the already full-to-the-gills building. The project teams were required to address the conjunction between the old and new, as they became familiar with the building’s current architectural fabric.

“The gallery is especially important,” Furlong said. Though Stone designed that space as a gallery for student work, “it has been significantly altered and no longer has the character of the original.” Design students addressed this problem by

determining its value and taking a stance – to either re-establish Stone’s original intent or create something new.

“That was a significant challenge,” Herman said. “If they were going to propose something different, then how would that work with the existing building? How would it make sense?”

While contemplating responses, students created a base model of the center to understand it in its current condition. The model required three weeks and \$200 in materials to produce.

A number of the students’ solutions were sympathetic to the existing fabric of the arts center, including one that was clearly separated and different from what is there.

“The other strategy is to sew it in less noticeably,” Herman said. Some projects were more modest in their architectural expression.

“One (project) pushed the new theater underground,” Herman said. “And you would think that would tend to make the building disappear, but in fact, the portion of it that was above ground was very sculptural, very object-like.”

Surprisingly, Furlong said, not many projects went upward, and there were no tower schemes. “No one proposed building taller than anything that is existing there right now. And it wasn’t a limitation that we gave them; that was something that they chose themselves,” she said. Students didn’t want to compete with the height of the existing structure, respecting its historical significance.

Students also realized that there were many more issues that could be addressed with the center, but they limited their project scope to what they could accomplish in a semester.

“At some point, something will happen” with the center, Furlong said. “What it is, we don’t know. But it is undeniable that the building has to be addressed at some point in a significant manner.”

While the teams were working on their collaborative projects, Furlong and Herman gave them more incentive.

“Acme Brick Company is a long-time friend of the school and long-time supporters of our school and our students,” Herman said. “They support scholarships for our students, and they generously decided to provide funds for an internal competition involving the use of brick on these projects.”

Students toured the Acme brick plant in Fort Smith, where they learned how bricks are made.

“Since the existing structure is primarily brick,” Furlong said, “it seemed a logical fit that students would explore brick in its existing state and the potential of new brick in this location.”

Faculty members and local professionals judged the brick competition. Winning teams were Isaac Boroughs and Laura Cochran, First Award; Sierra Peterson and Logan Lockwood, Second Award; Amberly Watkins and Justin Tucker, Third Award; and Meghan Johnson and Kate Edwards, Honorable Mention.



Black box theater. Rendering by Amberly Watkins and Justin Tucker.



Top, perspectives showing day and night views. Renderings by Logan Lockwood and Sierra Peterson. Above, a nighttime perspective of the Fine Arts Center. Rendering by Isaac Boroughs and Laura Cochran. Left, plan view by Boroughs and Cochran. Far left, the base model of the Fine Arts Center project area.

# Designing a New Future for Miami

*Gehl Architects team members served as visiting Garvan professors in a fifth-year collaborative studio.*

Alex Gladden

During the fall 2015 semester, three practitioners from Gehl Architects worked alongside Phoebe Lickwar as the Garvan Visiting Professors in Landscape Architecture. The design firm, with offices in Copenhagen, San Francisco and New York, is highly collaborative, Lickwar said. The visiting professors, Helle Søholt, John Bela and Jeff Risom, exposed students to new ways of thinking.

“They bring to the table a kind of different way of working than a typical design practice with the unique analytical method they’ve developed,” said Lickwar, an assistant professor of landscape architecture. “But also, their practice is highly interdisciplinary, which again was good for the students to see and learn about.”

Gehl Architects has developed the public space / public life method based on the theories of Jan Gehl, a founder of the practice. This is a strategy that uses data gathered about how people use the urban environment to develop a design solution. Throughout the semester, the students used this process to gather data, develop a public realm framework and offer design ideas to guide future development.

A revised curriculum offers landscape architecture students in the Fay Jones School a chance to participate in a collaborative studio in their fifth year. The five architecture students and nine landscape architecture students in this studio embraced the collaboration between the two disciplines, Lickwar said.

“I think that’s the ideal of this studio. By the fifth year, they’re solid enough in their disciplines that they have a lot to bring to the table, and so the partnership can be really fruitful,” she said.

This new avenue recently led students to Miami, where they evaluated the Wynwood neighborhood and designed projects to help foster the growth of the area. The professors chose to focus the studio on this Miami neighborhood partly because Bela had done some preliminary studies there and had some familiarity with the area.

They also selected Wynwood for the studio because the neighborhood is in a period of transition. Once focused on industry, the area is evolving into a new arts and design district. When places go through this type of transition, they can lose their original character. Lickwar wanted her students to think about how to maintain Wynwood’s original character.

“There is a difficult problem in Wynwood, which is how

to retain the history and character of the neighborhood, while accommodating predicted growth,” Lickwar said.

One challenge is maintaining affordable housing as the area becomes more populated with people who can afford higher rents.

While in Wynwood, the students applied the public space / public life method by counting the number of people who were in certain places at different times of the day, Lickwar said. This gave the students information about how and when people used various parts of the neighborhood throughout the day.

While the students were in Miami for a week, they also gathered data about other areas in the city to use to compare to Wynwood. When the students returned to campus, they used the information they found to compile a public space / public life report. The report provided an overall description of Wynwood, as well as a prediction for future growth.

The students then used the report to create a framework for a set of blocks in Wynwood. The framework became the guidelines for the students while they were designing the blocks they selected, Lickwar said.

The students’ designs varied in the size of the space the projects covered. Several students designed urban parks. One student designed the park so that it would act as a water reservoir for stormwater as well.

The students could choose to work in groups or alone. Those who collaborated with each other created some of the strongest work, Lickwar said, and many students later told her that they wished they had been required to work together. In the online course evaluations, many of the students said that they enjoyed that aspect and thought it would improve their skills if they were allowed to collaborate more in other classes.

“One of the biggest things for me as an instructor was discovering the students’ hunger for collaboration,” Lickwar said. “I think that’s really positive for the future of the design professions, and I hope they can maintain that healthy attitude once they get out there in the work world.”



This group project by Quinten McElvain, Juan Martinez and Adel Vaughn shows a plan strategy for the Wynwood neighborhood.



## PUBLIC REALM FRAMEWORK

**PRIMARY ISSUES**

- Lack of Pedestrian Network
- Minimal Open Space
- Disconnected Areas of Activity

**PRIMARY STRATEGIES**

- Activate Vacant Lots
- Link Areas of Activity
- Connect to a Fine Grain Pedestrian Network

Top and middle, a perspective and cross section of the park, in a group project by Quinten McElvain, Juan Martinez and Adel Vaughn.

Left and above, the public realm framework for the Wynwood neighborhood, produced by Mary Nell Patterson Miskin, Courtney Tarver and Hillary Ramsay.

# Hotel Designs Evoke Sense of Place

*Third-year interior design students created hotels for the country's fastest-growing cities.*

**Alex Gladden**

The large-scale commercial design studio has changed drastically in the six years Jennifer Webb has taught the course. The studio has varied its focus from designing restaurants to health care facilities to the offices of a high-end publisher of art and architecture books. During the spring 2016 semester, the course focused on hotel design and employed the assistance of a Texas design firm that works primarily in the hospitality sector.

Throughout the first few weeks of the studio, the 17 students created full-scale art installations based on the contradiction that occurs between public and private spaces in hotels.

"We sleep there. We bathe there. We groom there. We engage in really intimate activities," said Webb, associate professor of interior design.

The students covered a vast number of concepts through their installations, including an over-packed suitcase that refuses to close, falling in love and affairs that sometimes take place in hotels. Webb said she used this activity to help the students begin thinking about programming in hotels.

"I challenged the students to really think about that conundrum of public-private," Webb said.

To highlight affairs, one student created a spiral that was opaque from the shoulders up and transparent throughout the rest of the installation. The spiral signified how affairs often spiral out of control, while the change from opaque to transparent represented how people discover affairs.

Webb also assigned students different cities to research during the first weeks of the semester, places in which they would later site their designs. She identified the nine fastest-growing cities in the United States: Cleveland, Cincinnati, Tampa, Denver, Boston, Phoenix, Milwaukee, Pittsburgh and Atlanta.

She then randomly matched students with each of the cities, and they began individual research. The students investigated sense of place for the different cities to get a feel for their individual locations. They later applied this information to their designs to make their hotels flow with the characters of their cities.

Students saw various examples of hotels on a field trip to Kansas City. They toured six hotels while visiting the city for two

and a half days. The students also visited 21c Museum Hotel in Bentonville, which allowed them to see this boutique hotel that focuses on displaying artwork.

After returning from their field trip, students began working in charrettes. In these sessions, which varied in length from one to three hours, students brainstormed ideas and created their initial designs.

"We really used that to drive the design process," Webb said. "The ideas are generated, and then they're refined over and over again."

The students' ideas varied according to their locations. One student focused on the presence of graffiti in Boston and featured a video in the hotel of an artist spray-painting graffiti as part of the design solution.

Another student, who was assigned to Cleveland, drew her inspiration from the Cleveland orchestra. She placed bows on the ceiling of her lobby. The bows contained fiber-optic light, which could be adjusted for color and intensity.

Webb and the students worked with Jim Looney and Jenny Tredway, of Looney & Associates in Dallas, throughout the project. Both are Fay Jones School alumni. The firm provided the students with the schematic design of a recently completed hotel, which saved them a lot of time in the design process.

"I think the biggest takeaway for me as the instructor is how much more we can do if we don't have to start at ground zero all the time," Webb said.

The hotel included 300 rooms and three floors for the students to work with. Though they never saw Looney & Associates' completed design, the students based their own designs off of the partially completed design the firm provided. This allowed them to be more comprehensive with their design solutions, Webb said.

In the last few weeks of the studio, the students refined their final presentation images and created construction documents. The involvement of Looney & Associates with the studio made the students in this studio feel like their projects applied to the real world, Webb said.

As part of the studio, two students were selected to submit their work to the Donghia Student Scholarship Award, Webb said.

In 2015, a UA student, Kelly Walsh, received this scholarship for the first time. Two students from Webb's class, Christine Wass and Jessica Baker, were awarded the scholarship in 2016. They each received \$30,000 to help with their education costs (see p. 14).



Guest suite for Phoenix hotel. Rendering by Christine Wass.



Clockwise from top left, elevator lobby, guest room and main lobby for Cleveland hotel. Renderings by Jessica Baker. Left, main lobby of Phoenix hotel. Rendering by Christine Wass.

# Studio Creates Spatial Instrument

*The John G. Williams studio focused on using a natural resource found in abundance in Arkansas: wood.*

**Michelle Parks**

Timber forests aplenty also can be found in Norway, where the visiting professors practice. Sami Rintala and Dagur Eggertsson, with Rintala Eggertsson Architects, have done design-build workshops with students around the globe.

They spent a combined 10 weeks in Arkansas working with Rich Brya's spring 2016 option studio, guiding students through three projects. This time commitment was unusual for visiting professors, but their travels from overseas brought longer stays here. Professors and students also corresponded online.

Eight fifth-year architecture students and a fourth-year interior design student took this studio, to advance their understanding of design through the building process. "Sometimes design-build projects can be too big, and they can turn into production work – the learning stops, and the work starts," Brya said. So, this studio stuck to more manageable projects.

Brya had taught the architecture students in their second-year structures class, in which they began to learn about wood. In this design-build studio, they studied tree species, the use of wood as a common building material, and its properties as a material. They tested that knowledge as they worked, discovering how it can be flimsy or strong.

For their first project, students each used two species of wood to create objects, each of them sited at different spots along Fayetteville's central bike trail. This allowed students to work with and understand the wood, as the professors came to know the students' personalities and capabilities. Some had real experience – working on construction jobs and in a design firm and taking woodworking classes taught by the late Tim LaTourette (see p. 17).

The next project was a temporary library for the lobby of Vol Walker Hall. They worked individually and in groups for about six weeks to create interior installation pieces that provided seating and book storage. These pieces held the beginnings of the new John G. Williams Library Collection. (The acquisition of materials for this collection continues through the Smart Media Center.)

Rintala and Eggertsson called the creations "trees," with the pieces collectively forming a forest. These pieces had to be

made with some form of wood, and some students used plywood, others actual tree limbs. They also had to be easy to dismantle, and the components ideally could be reused in their final project. One group lashed together poles into a teepee formation and hand-tied rope into a net that served as seating.

The studio's last project took everyone to Goshen, to property where George Dombek lives and works in his art studio. Dombek, a U of A alumnus with art and architecture degrees, offered the students a spot to build what the visiting professors call a "spatial instrument" or an architectural folly.

Students didn't have a set program – just a client and a deadline. They researched the space and initially chose a spot tucked in a valley by a creek. "The program was not driving the project, so it was about the place and the materials," Brya said.

Dombek had recently done a series of barn paintings, and he has an old barn on his property that he's restored. With this in mind, the students were interested in creating with barn wood. They found a 1950s-era Pea Ridge barn on Craigslist and were able to remove all its oak siding for their material. They cut those boards into shingles – uniform pieces – so they could use almost all of the wood.

"It's not a barn, but it's built in the language of barns," Brya said.

Two weeks before they were set to build, they changed their site. This was a much more prominent location – just across the field from Dombek's restored barn. They modified the original design to fit the new site.

"They had a lot of facility with changing the design but keeping the structural system and the material palette, which was really a great lesson for design-build," Brya said. "And then they built it in 12 days."

The two-level structure has four sides, with a 3-by-5-meter footprint and 5-meter height. The side facing the barn has a large opening by the small, second-level loft. The opposite wall holds the staircase – placed on the exterior, so it didn't use the limited interior space. Another wall opens on the bottom level to the in-ground stone fire pit. The opposite wall is solid.

This truly was a design-build-design process, with learning happening on site. "During the building process, they discovered where the opening to the barn should be," Brya said. "By being on the site, they discovered things that they didn't want a view of, like a neighboring house or building. And by being in the sun, they knew where they wanted shade."

The structure is made from cedar – some reused from the library project and some donated by Brya's firm from a torn-down building. The staircase railing is rope reused from the library project. Students poured concrete for footings, determined where they needed lateral bracing and put the structure together with screws and bolts. They understood the details required to make their design a physical reality.

Working with a small budget, basic skills and not much time, students in the studio created something special. Light filters in through the cracks in the shingle siding, much like in real barns and in Dombek's paintings of barns. Viewed from the barn across the field, the structure has a mysterious purpose, and the recycled siding makes its age ambiguous.

"The hope is that you don't really get a sense of the scale, and you don't really know what it is," Brya said.



Students and faculty members reveal their "spatial instrument" or architectural folly in May 2016 during final reviews. The structure is located on property where the artist George Dombek (B.Arch. '74) lives and works in Goshen. (Photos by Michelle Parks)

PIN UP—

# Sustainable Landscape for Fort Smith Monastery

*The problem: How to manage stormwater runoff at a nearby monastery in a way that is both environmentally responsible and aesthetically appealing?*

**Bettina Lehovc**

The solution: Team University of Arkansas students from two disciplines to craft a multifaceted approach.

The collaborative effort between landscape architecture students and students in biological engineering yielded site plans that combine the strengths of both disciplines. Students in Tom Costello's Senior Design in Biological Engineering class tackled the engineering issues, while second-year students in Carl Smith's Landscape Architecture Design IV class addressed aspects of land use and beauty.

"I wanted to introduce students to another discipline outside the school that real-world landscape architects would work closely with," said Smith, associate professor. Eight landscape architecture and three biological engineering students met weekly for the first half of the spring 2016 semester, designing possible site plans for the Fort Smith monastery.

St. Scholastica is home to an environmentally conscious order of Benedictine nuns who are downsizing from the five-story neo-Gothic monastery that has housed them for 93 years. The nuns are working with a local architect to design a smaller, one-story monastery on their sprawling 65-acre estate.

Students started with the problems of source and site control – how to manage stormwater where it first hits the ground and how to handle the overflow as it moves across the property.

They responded with various plans that incorporate cisterns to collect rainwater for irrigation of on-site gardens, a bio-retention cell that captures and treats first-flush runoff water from the parking lot, a detention pond that holds back peak runoff to avoid downstream flooding and allows some water to seep slowly into the ground, and level spreaders to distribute outflow evenly across the ground to avoid erosion.

Such green engineering features once were considered

innovative, but increasingly are required to meet city codes, Costello said. Fayetteville and Fort Smith both have regulations that require sustainable stormwater management as part of their urban development plans.

Smith's students worked with their engineering college counterparts to locate, size and form the engineered structures. Landscape architecture student Erin Cox said the opportunity to team with biological engineering students helped her learn about both disciplines in a deeper way.

"This is my first time in a cooperative studio. It's eye-opening," she said. "I'm learning a lot about bio-engineering and how that plays into our designs. Instead of a problem just being in our minds, we have the numbers and the math and the science to back it up – creating something that is actually functional."

The technical aspects of site and source control are important – knowledge landscape architecture students will need in their future careers, Smith said. Yet the contributions landscape architects make do not end here.

"It's not just about the quantity and quality of water leaving the site; it's also an opportunity for amenities – recreation, aesthetics, wildlife," Smith noted. "Engineers think in utilitarian terms. Landscape architects tie those plans to the overall site strategy."

This was the first of two projects in the landscape architecture course focusing on narrative and legibility in the design of outdoor spaces. The other was designing a memorial garden to celebrate the life of John G. Williams, founder of the Fay Jones School.

"With the St. Scholastica project, we're making the hydrological cycle more readable, and celebrating it in all its diversity – evapotranspiration, evaporation, infiltration," Smith said. "In the natural world, that's what takes place."

"In the urban environment, all we really get to see is rain – and the problems it causes when it overflows the drainage system."

Students made several trips to the Fort Smith monastery to study the site. They also traveled to Little Rock to visit Heifer International, whose buildings and grounds are designated LEED Platinum, and to Beaver Water District in nearby Lowell, a LEED Gold facility.

A grant from the University of Arkansas Office for Sustainability covered the costs of the trips and of mounting student drawings for exhibition.

Drawings, perspectival snapshots and scale models were on display at the Anne Kittrell Art Gallery on the university campus and at the Fort Smith Public Library in April. Students also submitted their cross-disciplinary efforts to the annual Gunlogson Environmental Design Student Competition of the American Society of Agricultural and Biological Engineers in June.

The students shared their conceptual designs with the nuns at St. Scholastica in March. The interaction was a highlight for students and faculty alike.

"That was one of my best days as a teacher," Smith said. "Not only did I witness the passion and eloquence of the students as they showed their designs, but the joy and the excitement of the nuns. The work that students did really meant something to the sisters."



Clockwise from top left: southern site master plan, vignette of the courtyard, section perspective of the channel and vignette of the labyrinth (all renderings by Jordan Pitts), with section perspectives of the bioswale and the courtyard (renderings by Erin Cox).

# 'The Weight of Sacrifice'

Joe Weishaar, an architecture and Honors College alumnus, collaborates with Phoebe Lickwar, a landscape architecture professor, and the rest of their design team for a national World War I Memorial in Washington, D.C.

Text **Michelle Parks**  
Renderings **Joe Weishaar & Phoebe Lickwar**

A view peeking over the memorial wall and looking east toward the statue of General John Pershing, who served as General of the Armies in World War I.



Joe Weishaar (B.Arch. '13) is shown in early 2016 with "The Weight of Sacrifice," the winning design concept for a new national World War I Memorial to be located at Pershing Park in Washington, D.C. (Photo by Russell Cothren)

**T**he project of a lifetime came by finding a competition listed on an architecture blog. Joe Weishaar wasn't a history buff and didn't know many details about World War I. Then in May 2015, he ran across a design competition hosted by the U.S. World War I Centennial Commission for a new national memorial to be located in Washington, D.C.

This memorial will honor the 4 million American men and women who served, and the more than 116,000 Americans who gave their lives. It will be located in Pershing Park, which contains a statue of John Pershing, who served as General of the Armies in World War I.

With some initial research through the National Archives and other sources, Weishaar found photographs of soldiers who'd fought in "The Great War." And he realized that if he'd lived in that time period, 100 years ago, he likely would have been one of those young soldiers.

Weishaar, who graduated from the Fay Jones School and Honors College in 2013, was just 25 when he began thinking about entering the competition. Then living in Chicago, he started sketching his ideas – in notebooks and on envelopes and receipts. If an idea struck while on the bus, he grabbed paper and pen and sketched.

He was intrigued by the park, established in 1981 and located near the White House. He tried to figure out how to work with its modern style and the site, which slopes from northwest to southeast. The park sits on about 1.7 acres, but the core area for the new memorial claims about 7,500 square feet of that.

His winning concept, "The Weight of Sacrifice," proposed the creation of a memorial that would feature a raised central lawn supported on three sides by connected walls. Those walls, forming a U shape, would contain bas-relief sculptures depicting soldiers in scenes from the war, along with quotations from politicians and soldiers.

The wall started out at about 324 linear feet in total for all three sides, but that is now down to 75 or so feet, and only one wall. And there is no raised lawn in the current design, but rather a sunken area of grass and paving. A shallow pool sits in front of that centrally placed memorial wall on the park's west end.

Weishaar's original basic concept was adaptable even if it needed to change in order to keep more of the existing park for preservation reasons. And it continues to evolve, as he works with the rest of the design team.

The U.S. World War I Centennial Commission was established with the purpose of commemorating the centennial, and this memorial competition is one element of that. They held the competition in 2015 to generate a broad spectrum of design ideas for the Pershing Park site, said Edwin Fountain, vice chairman of the WWI Commission. The majority of entries came from within the United States, though several were from abroad.

Fountain said that the competition jury favored Weishaar's entry for a few reasons. For one, the concept tried to work with what was successful in the park's current design, while improving less successful aspects.

Among the five finalist projects, his had "a certain schematic simplicity to it," Fountain said. "There are many iconic buildings and spaces around the park, and it has to complement those spaces and not compete with them."

With the Willard InterContinental hotel, a circa 1901 Beaux Arts style building across the street to the north, the park is located in the middle of one of the city's most important boulevards. The U.S. Treasury Department and District of Columbia office buildings are nearby.

"It is sort of hidden in plain sight," Fountain said.

The groundbreaking for the memorial is scheduled for Veterans Day 2017, with the ceremonial opening planned for Veterans Day 2018 – even though completing the sculptural element might take longer, Fountain said.



A working drawing by Sabin Howard of a scene that will become part of the bas-relief sculpture in the memorial wall.

## The Second Round

In August 2015, Weishaar learned that his proposal had made it to the second round of the competition – among five finalists chosen from more than 350 submissions. As the only individual in the second round, he quickly realized that he would need help. He needed to assemble a design team that could evolve his design into a strong contender to compete against the other finalist teams.

Weishaar's top priority in building the team was to find a sculptor to collaborate with. After wading through the works of many great deceased artists, he landed on the website for the American Sculpture Society, and went through the artists' blogs and websites one by one. The work of Sabin Howard, a classical figurative sculptor, struck him immediately – it was the quality and style he was looking for.

Weishaar called Howard at his New York home that night and discovered he was familiar with the competition, as he'd actually entered with another architect but had not been selected as a finalist. Howard was thrilled at a second chance. He dropped all his current projects and sold six sculptures to make the time to work with Weishaar intensively for three months.

Later in September 2015, Weishaar contacted Phoebe Lickwar, an assistant professor of landscape architecture in the Fay



A site plan of the memorial project at Pershing Park in Washington, D.C.

Jones School who also operates the professional practice Forge Landscape Architecture LLC. He'd worked with her on some projects with SILO AR+D in Fayetteville, and he knew she had the capacity to run large-scale projects, from her past work with PWP Landscape Architecture in Berkeley, California.

The team also needed an architect of record, a firm that had experience with such a large, significant project and that was located on the East Coast. By the end of November 2015, their architect of record, GWWO Inc. in Baltimore, Maryland, was in place. Weishaar said they worked at a "breakneck pace" to get designs ready for the Dec. 9 deadline.

"Everybody on the design team meshes so well," Weishaar said. "I picked people who have similar temperaments to myself and who are committed to a very high level of quality work. And they all get that about each other."

Nearly seven weeks later, in late January 2016, the team learned that they'd won. A reporter from the *Chicago Tribune*, calling Weishaar for an interview, was the first to alert him of their selection. The jury chose a concept and a team, not an exact design, as that would continue to evolve dramatically throughout the process that was to come.

This past summer, Weishaar left his job as a project architect and intern at Brininstool+Lynch in Chicago and moved to Washington, where he founded his own firm, UU+ Studio. He lives about two miles from the project site.

Working from four cities and two time zones, the team members communicate through frequent emails and conference calls. Lickwar often flies to Washington for meetings. Weishaar and Howard talk on the phone nearly daily, and they view each other's computer screens through Skype calls a few times a week. Weishaar and Lickwar share their ongoing design iterations through various design software programs.

## Design in Progress

By February 2016, Weishaar and Lickwar were working in earnest to create a new design that both drew from the competition submission concept and that they felt could become reality. The competition scheme was selected because "it was seen as being the most adaptable in terms of its capacity to acknowledge the existing historic landscape," Lickwar said, "but it didn't go far enough."



Phoebe Lickwar and Joe Weishaar are shown in her office at Vol Walker Hall during his visit to the school earlier in 2016 to give a talk about the memorial project. (Photo by Russell Cothren)

So the team has focused on expanding the commemorative identity of the park to serve as a WWI memorial, while respecting the legacy of the park designed by Paul Friedberg, a celebrated modernist landscape architect, as well as the monument of Pershing created by Wallace Harrison, an architect.

As a landscape architect, Lickwar has worked on other projects of this scope, scale and political nature. Working with the rest of the design team, she has an eye to unify the whole project into a cohesive piece.

This fall, they were still in conceptual design phase, and expected to be in schematic design this winter. “The design is very much in progress,” she said in late October.

A strong design principle that remains from the original concept is the idea of integrating commemorative sculpture into the park, creating a memorial for all WWI servicemen and servicewomen. Another is this memorial’s relationship to the greater context, which includes the Sherman Memorial to the west and Freedom Plaza to the east.

Within Pershing Park, there becomes a relationship between the existing memorial to an individual general and this planned memorial to commemorate everyone who served in the war.

The park is at a junction of the city between the monumental core to the south and west and the residential and commercial area to the north and east. It has to serve as an urban park but also has a commemorative function, along with many other spots along Pennsylvania Avenue.

“I think that points to the pressures that are on public urban

spaces in cities today. They have to perform in multiple ways,” Lickwar said.

The park’s center is sunken, with an elevated walkway that comes down into it, as well as steps along the north, south and west edges. It was intended to provide an oasis from the traffic and noise of the city. The design team is maintaining that while looking at strategies to integrate commemoration with the existing topography.

In the modernist era, the most interesting landscape architecture work addressed social systems in inventive ways, but didn’t attempt to address broader ecological concerns – which are a big part of current practice, she said.

“It’s interesting to see how we can build on the ideas of modernism – in this case, in a very direct way,” she said. “We’re not leveling the park. We’re not removing Pershing Park. We’re working with it.”

## A Public Space

Lickwar brings her specific experience of working on the National September 11 Memorial in Manhattan with PWP Landscape Architecture, though the projects are very different. That memorial at the site of the World Trade Center commemorated an event that had recently occurred; there was much trauma and difficulty associated with it because it was so recent. But with World War I nearly 100 years in the past, there are



no living veterans, and it’s a different kind of commemoration.

Both projects, however, required working with multiple agencies and stakeholders, which is one thing Lickwar most enjoys about public project work.

“It’s not easy, but it’s really gratifying to work to bring people together, to create a design that is embraced on all sides,” she said. “I think that the only way that significant public space is realized to a quality that people are happy with is advocating for design, but also resolving differences between stakeholders. Forging those relationships is critical, and it’s something that landscape architects happen to be really good at.”

That’s the nature of landscape architecture, which involves relationships and designing for integration of parts and integration of systems.

“Increasingly, landscape architecture work involves the coordination of many different partners with different areas of expertise – such as soil scientists, arborists, artists, historians, politicians, landowners. The goal is to find a way to integrate and synthesize them,” she said.

Both memorials incorporate two significant natural elements: plants and water.

Water possesses a certain healing capacity, Lickwar said, while people intuitively experience trees as something with a much longer lifespan than humans. They also read the cyclical growth of plants and their reemergence each spring in a certain way as part of a memorial.

“Trees and vegetation communicate life and the possibility of renewal. These elements can be particularly potent as symbolic elements within the context of a memorial,” she said.

As the design moves forward, they are paying greater attention to the existing spatial organization of the park, rather than the radical change of topography proposed in the competition scheme.

“We’re trying to align the design with the existing topographic conditions of the park to retain character-defining features of the park and to rehabilitate the park,” Lickwar said.

They’re viewing it in three layers: the existing park, the commemorative identity and the ecological health and sustainability of the space.

“We’re trying to establish an ecology in the park that is healthy and fertile and can thrive long term,” she said, which calls for assessing and designing healthy soils, trees and plantings, and looking at a water feature that will function well.



Clockwise from top left: These steps are on the south side of the park, which connects to Pennsylvania Avenue. This view from the park’s southwest corner shows the Willard InterContinental hotel, a circa 1901 Beaux Arts style building across the street, in the background. This view of the sunken area shows the west end of the park, where the memorial wall will be located. This view from the southeast corner of the park shows the statue of General John Pershing. (Photos by Phoebe Lickwar)



A wintertime view of the park looking west toward the memorial wall. (Rendering by Joe Weishaar and Phoebe Lickwar)

To increase the biodiversity of the site, they plan to use both native and adaptive plant species. “The goal is to have an ecosystem that can endure and that can provide the aesthetic qualities that we want and the ecological benefits that people seek,” she said.

The lawn of the park is on a grade, leading down toward the memorial wall. And it includes grassy and paved areas, which people can use in various ways. The proposed pool is only about an inch deep, which means people can walk through it and use it as a reflective element. The water can also be drained to make the whole plaza usable for events.

Lickwar is interested in what she can contribute toward making this park a place that’s living again, a thriving ecology – “that’s people and plants and water and soil and everything that creates a place that is thriving and inclusive for everyone.”



In these sketches above and on the opposite page, Sabin Howard captures the emotions of the soldiers in World War I. Scenes such as these will become bas-relief sculptures on the memorial wall.

## The Narrative of War

Creating the large composition for the bas-relief sculpture is quite an elaborate process. Ideally, Howard would sketch each person individually. But he is photographing models posed in groups of two or three in his New York studio, and then Weishaar uses Photoshop to stitch them together into the overall scene – with about 25 scenes. Then, Howard sketches from those.

“It’s a new way of working for him because he’s never done something with so many figures,” Weishaar said.

Howard bought some World War I uniforms from a collector in New York. He’s had professional models, actors – even his doorman – dress up in the clothing. He gives them specific instructions regarding positions, movements, emotions and expressions. He uses milk crates and pillows as props to get the compositions just right. He takes a rapid burst of photographs, and one of those captures just the right angle and expression.

Each of those scenes gets added to the overall composition. Sometimes a scene is a montage of parts from several different photos.

There are many stories going on within the entire piece, which tells a collective narrative. Moving from left to right, the scene shows a soldier being deployed, leaving his family and home. From there, he’s called to war, and then goes into battle. There are stages of the battle, the aftermath and horrors of war, and, finally, the soldier returning home.

“The whole thing is really like a film strip,” Weishaar said. “It’s a continual narrative, and we’ve had to figure out a way to weave all of it together and make it look cohesive, which I think Sabin’s done an amazing job of.”

The scenes got even better once Howard brought in a man in his mid-50s, who is a WWI buff and whose grandfather and great-uncle served in the war. His grandfather died in the war, and his great-uncle returned home with deep emotional wounds.

When this man showed up, he very pointedly explained to the others the details of war and the emotions they should be feeling. He inspired them to feel it in a real way, with heightened emotions, and to take their work more seriously, Weishaar said.



A springtime view of the park looking west toward the memorial wall. (Rendering by Joe Weishaar and Phoebe Lickwar)

“The wall becomes a narrative of a soldier’s journey through the war, and it becomes much more personal than this larger motif of the country going off to war and coming home,” he said.

In a meeting with commission officials in late September, Howard brought in some drawings – about three feet wide and 18 inches high. The officials said they don’t see hand drawings anymore; everything is computer generated.

Working from the photographs, Howard has corrected things like perspective to flatten the images for application to a wall.

“That’s something that he brings to it, is that way of seeing that’s very classical but in the way of Michelangelo,” Weishaar said. “It’s great having somebody like that in the project, and it’s going to heighten the level of the final project to museum quality.”

To sculpt the massive bas-relief memorial in clay, they’re considering hiring three eight-hour crews to work around the clock. The bronze casting would then likely take another year. Howard plans to start sculpting this winter.

The 10-foot-high wall likely will be cast in 25-foot sections, and then loaded on a flatbed trailer to move, using a crane to get them in place. Once the sections are on site, Howard can weld them together and finish the patina. The ends of the wall will likely be granite as they connect with the park’s steps.

## Different Kind of Memorial

The memorial is somewhat gritty, although located along the rows of pristine buildings and trees of Pennsylvania Avenue.

“This is the memorial that says all of that great stuff is paid for in sacrifice,” Weishaar said. “There’s actually grit and mud and death going on that supports the great things you see in the city. And that’s something that the other memorials don’t do.”

Some inspiration for the WWI Memorial came from the Ulysses S. Grant Memorial, which shows the figures of Civil War soldiers hauling cannons and ammunition on the battlefield.

“It just so chaotic and violent. Even though it’s only four or five figures, you get the feeling that you know what the Civil War was like,” he said.

For the WWI Memorial, they left out the horses and other warfare elements, taking it down to the fundamentals of the people. With this new memorial, they wanted to glorify and celebrate humanity rather than war.

“It’s this horrible, horrible experience, and the best thing that comes out of it is the unity and relationships that people form in the darkest hours,” Weishaar said. “I think the personal stories have had more of an impact on me than the war as a whole.”

Some of those came from an elderly woman who called Weishaar out of the blue one day to tell him about her father’s war experience. The soldier – a husband and father – had gone to war when the woman was around 4. He was never wounded, and he missed every major battle by a day. She sent Weishaar a copy of her book, a compilation of her dad’s letters to her mother. Some of those events are woven into the memorial’s narrative, including the figure of a little girl, bookending the main soldier’s journey.

The narrative told on the wall is based in fact and personal stories, and it shows the experience of war from the soldiers’ and families’ perspectives. It will remind visitors that these historical events and their

legacies are transferred from one generation to the next.

Weishaar hopes that people will touch the wall, experiencing the artwork in a way they can’t do in a museum setting. Visitors might connect with a particular soldier or character on the wall, and be inspired to learn more about the war – as he was. And, maybe, it just might inspire the next great memorial.





The pavilion at the heart of Garvan Woodland Gardens in Hot Springs served as the backdrop for the induction of the inaugural class of members into the Verna C. Garvan Society.

On Sept. 11, 2015, those inducted by Dean Peter MacKeith and Associate Dean Ethel Goodstein-Murphree of the Fay Jones School included then-Interim Chancellor Dan and Patsy Ferritor, as well as Judy Brittenum, the evening's honorary chair and then-associate professor of landscape architecture. Ferritor was chancellor when Verna Garvan made her gift to the university, and professor Brittenum's life work has included research on Verna Garvan and Garvan Gardens. Brittenum retired in 2016 after teaching in the Fay Jones School for 27 years (see p. 16).

Verna Cook Garvan, who died in 1993, was a longtime resident of southern Arkansas and founder and benefactress of Garvan Woodland Gardens. Garvan bequeathed the property – 210 acres on a peninsula at Lake Hamilton – to the Department of Landscape Architecture through the University of Arkansas Foundation. Garvan Gardens is an outreach program of the university's Fay Jones School. It was her wish that Garvan Gardens be used to educate the people of Arkansas, providing them with the joy and relaxation this place offered her. The Verna C. Garvan Chair in Landscape Architecture, established in 1994, has brought a succession of nationally and internationally recognized landscape architects to the school, including Randolph Hester, professor emeritus at the University of California-Berkeley, and John Bela, Jeff Risom and Helle Soholt, of Gehl Architects.

# Society Honors Garden's Founder

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



Above, guests are gathered for the fall 2015 Verna C. Garvan Society dinner in Garvan Pavilion, designed by Fay Jones, at Garvan Woodland Gardens.

More than 100 alumni and friends from across the region and state came together on a very warm evening in this beautiful setting with one common purpose: to honor, remember and celebrate the late Verna Garvan while advancing the long-established Verna C. Garvan Endowment. Guests were invited to join the Society, which was established by Dean MacKeith in order to help further the endowment. The only prerequisite for membership is a love of design, Garvan Gardens and, most of all, Verna Garvan.



Above, Bob Bledsoe (Garvan Gardens executive director) with Courtney and Brenda Crouch. Opposite page, clockwise from top left, Patsy and Dan Ferritor with Mark Power; Charles and Anita Cabe; Dorothy Morris, Rita Monson, Sunny Evans and Bob Ramsaver; and Frank Burggraf (former faculty member), Mark Robertson (BLA '88) and John Crone (former faculty).

Festivities for the evening began with an optional self-guided tour of Garvan Gardens followed by a reception, dinner and recognition program under the Garvan Pavilion designed by Fay Jones. The evening also included an impromptu sharing of memories and stories of Verna Garvan by guests.

For anyone interested in joining the Society or interested in giving the gift of membership to someone else, the cost to join is a one-time gift of \$1,000, which may be paid out over a year from the time of the commitment. Such contributions help further solidify the reputation of the Fay Jones School as one of the leading architecture and design schools in the country, while also renewing and expanding the Garvan Visiting Chair Endowment. All new members receive a bronze lapel pin in the shape of a camellia bloom, Verna Garvan's favorite flower.

As of October 2016, the Society had 15 inaugural members, with more than \$15,000 raised for the endowment.

The Verna C. Garvan Society gala will be held each fall at Garvan Woodland Gardens. Please contact Mary Purvis at [mpurvis@uark.edu](mailto:mpurvis@uark.edu) or 479-575-7384, for more information or to make a gift.





# 2016 Fay Jones Alumni Design Awards

Text **Michelle Parks**  
Image **James Wilson Photography**

Coy Talley (BLA '84), with Talley Associates, received an Honor Award for Landscape Architecture, the highest award in the 2016 Fay Jones Alumni Design Awards. Designs for residential, educational, religious, cultural, commercial, medical, retail, office, historic, recreational and public urban spaces, as well as jewelry, were among 37 projects vying for recognition in the competition. Talley's project, the Perot Museum of Nature and Science in Dallas, Texas, sits on a 4.7-acre site on a former industrial brownfield north of downtown and west of the arts district. This image shows a partial aerial view of the 1-acre sustainable plinth roof. This is a landscape composition – an abstract desert caprock to upland prairie. A cable geo-grid composed of honeycomb pockets holds lightweight soil in place.

ALUMNI NEWS—



Photos by James Wilson Photography

**Coy Talley** (BLA '84)  
Project Title: **Perot Museum of Nature and Science**  
**Honor Award for Landscape Architecture**

The museum's 4.7-acre project site is located on a former industrial brownfield in Dallas. The site design was conceived through an abstraction of several native Texas landscape environments that are seamlessly integrated with the building's architecture. The museum strikes a connection with its surrounding urban infrastructure and blurs the lines of prototypical design in favor of a holistic expression. The creative play and discovery of children visiting the museum emphasize the outdoor exhibits.

"The landscape and the building are very much tied together, and it seems one cannot exist without the other," jury members said. "The building seems to erupt out of the earth, and the landscape responds."

Talley is with Talley Associates in Dallas, Texas.



Photo by Aaron Wildschuetz

**Chad Young** (B.Arch. '95)  
Project Title: **Mid America Science Museum at the Donald W. Reynolds Center**  
**Merit Award for Architecture**

This project updated and expanded one of the country's first interactive science centers, built in 1979 in Hot Springs. The science skywalk and tree house projects visitors into the wooded landscape and engages them with the surrounding nature through hands-on exhibits. A series of bridges and ramps provides tree-top observation platforms along the elevated walkway, leading to a central, circular cargo net that hovers 32 feet above a creek and nature trail.

"This design creates a beautiful and exciting new way to experience the forest and its canopy and encourage an interest in science," the jury noted.

Young is with Wittenberg, Delony & Davidson, Inc., in Little Rock.



Photo by Dero Sanford



Photos by Paul Burk Photography

**Gregory Uekman** (B.Arch. '80)  
Project Title: **Dorough Residence**  
**Merit Award for Architecture**

This project renovated a modest 1950s house in a Washington, D.C., suburb that was threatened by diminished diversity and the addition of oversized homes. Retaining the 1,100-square-foot rambler, the interior was redesigned with the addition of a new kitchen and bedroom/bathroom suite. A separate home studio took the spot where a crumbling garage had stood, providing a border for a semi-private courtyard. Custom furniture and cabinets designed by the architect are red oak and walnut, rift cut.

The jury called it a "transformation of an old home with light-filled forms and contrasting materials that encourages an alternative to spec houses."

Uekman is with Uekman Architects, in Bethesda, Maryland.



Photos by Ken West Photography

**Aaron Ruby** (B.Arch. '97)  
Project Title: **Dyess Welcome Center and Gift Shop**  
**Honorable Mention for Historic Preservation and Interior Design**

This project restored the remaining 1950s façade of the Dyess Theatre on the town circle in Dyess, a colony built in the mid-1930s to help struggling Arkansas farmers. The exterior of the addition – which holds a new community center, visitor center and gift shop – was clad in stucco to match the original façade. Maple flooring from the abandoned gymnasium was used artfully in the main hallway.

"A modest budget inspired a creative, careful restoration, playing on existing forms to update the facade, and using simple, modern materials to create a contrasting addition," the jury noted.

Ruby is with Allison Architects Inc. in Little Rock.



Photos by Tim Hursley

**Timothy Maddox** (B.Arch. '02)  
**Ben Cruce** (B.Arch. '07)  
**Kara Pegg McElyea** (B.Arch. '11)  
and **Mitch Woods** (ARSTBS '12)  
Project Title: **Texas Corner**  
**Honorable Mention for Historic Preservation**

This project rehabilitated the 1912 Friedman-Mincer building, at the Texas Corner intersection in Fort Smith, which once faced demolition and had stood vacant for 15 years. The building received a new structural frame – with steel columns and beams, glulam floor joists and wood floor decking – within the existing brick walls. Many interior surfaces were finished with reclaimed wood from the original structure.

The jury called the project a "significant rehabilitation of a historic building with a juxtaposed modern interior utilizing materials harvested from the old wood structure." They also said that the renovation "brings a great street corner back to life."

This design team is with deMx architecture in Fayetteville.



Renderings by Jonathan Boelkins

**Jonathan Boelkins** (B.Arch. '04)  
Project Title: **Light Weight House**  
**Honorable Mention for Unbuilt Projects**

Located on a seam between single family residential homes and industrial zoning in Bentonville, this house turns inward to create a central courtyard. The three-bedroom house also includes a lap pool, gym and personal theater. It features a concrete floor, rift-cut white oak, painted drywall and poplar slats inside, with an exterior wrapped in corrugated metal.

The jury called the work "an interesting contextual solution to the variety of factors impacting this house. The choice of materials and the organization of the plan are reminiscent of the mid-century modern houses."

Boelkins is with Jonathan Boelkins Architect, in Fayetteville, and is also an instructor in the Fay Jones School.



# Architectural Career 'A Blessing'

*The first African-American graduate of the Fay Jones School reflects on his education and profession.*

**Bettina Lehovec**

For Wali Caradine, an African-American born in 1947 in West Memphis, Arkansas, the University of Arkansas seemed as glamorous and far away as the nation's largest city.

"I got off the bus and looked up at the towers of Old Main and said, 'Wow,'" recalled Caradine, a Little Rock architect who graduated from the university in 1974. "It was like New York City."

Caradine was the first African-American to graduate from the Fay Jones School. The fourth of seven children, and the eldest boy, he was the only one in his family to attend college. His father drove a truck, and his mother worked in the school cafeteria, where she was renowned for her cinnamon rolls.

Caradine's journey to the school on the hill began in middle school, when he won an art contest that focused attention on his artistic abilities. He had been a child with a crayon or a pencil in his hand from very early on, drawing cartoon figures and people.

"From that point on, my passion was art," Caradine said. "While other kids were reading books, I was doodling."

His seventh-grade art teacher suggested architecture – a field Caradine did not know existed. His paper route boss encouraged him to apply to the university, and helped him finance his education with a small monthly stipend. Caradine was a star employee, covering three or four paper routes on his bicycle after school, the largest area covered by any boy at the company.

Caradine continued throwing papers when he was home between semesters, as well as working construction in the summertime and work-study during the school year. He served as jack-of-all-trades for the Fay Jones School, running errands, moving furniture, and cleaning bathrooms and floors.

A friend of the school's founder, the late John G. Williams, and a member of the John G. Williams Fellowship, Caradine recalled the older man's fondness for a joke.

"He could walk into a room and make everybody crack up," Caradine said.

One night, Williams found Caradine asleep on a bench in the school's library after his work-study was done. "Wali, if I knew that I could live and sleep in the stacks the way you do, I wouldn't have needed to build that house," Williams quipped. Caradine



The Centre at University Park in Little Rock.

had helped him build the home Williams designed.

"He was my best friend," Caradine said, recalling words of encouragement and dinners at the Williams home. That supportiveness was a hallmark of the architectural school faculty and staff in those days, Caradine said. They were a tightknit group that wanted their students to succeed.

Midway through his college career, Caradine walked into the only architectural firm in West Memphis to apply for a summer job. He left his portfolio of drawings and began to walk home. Several employees snickered at the thought of an African-American architect, but the owner, Pat Kelley Magruder, found the young man as he trekked to his parents' home and offered him a job.

Magruder became another mentor and friend, assisting with tuition and introducing Caradine to the practical aspects of architectural design and construction. Caradine served two internships during summers home from the university and worked another two years for Magruder after he graduated.

"This architectural career has been a blessing," Caradine said. "I've met so many people who really helped me."

Caradine and his wife, Delbra, moved to Little Rock in the late 1970s. They met at the university and married in 1974. Delbra Caradine pursued a master's of social work at Washington University in St. Louis, after earning a bachelor's degree in social work from the U of A. Wali Caradine received additional training from the Construction Management Institute in Dallas.

Delbra Caradine went on to earn a medical degree, with a specialty in geriatrics, from the University of Arkansas in Little Rock in 1983. She served as medical director for the HouseCall Program at the University of Arkansas for Medical Sciences for 17 years and now works with the nonprofit Complete Health with PACE.

The couple have two children: Ashley Caradine, who works



Part of the University of Central Arkansas Greek Village, which opened in Conway in fall 2015.



The academic centers at the University of Arkansas at Pine Bluff.

in marketing in St. Paul, Minnesota, and Reed Caradine, a U.S. Army Ranger serving in Afghanistan. The West Point graduate recently made his dad's day by announcing that he wants to join his father's business when he returns to civilian life.

Caradine started his first business, Design and Construction Associates, in 1978, later partnering with general contractor Sam Young. The company took projects from the design phase through construction, becoming one of the largest minority owned contracting firms in the state. Their work on federal projects in the surrounding region included a \$10 million project for Tinker Air Force Base in Oklahoma City.

In the mid-1990s, Caradine returned to a focus on architecture, partnering with Ron Woods in Woods Caradine Architects until 2007. Highlights of their partnership were two academic centers for University of Arkansas at Pine Bluff and design work for the administrative headquarters of the William J. Clinton Presidential Center in Little Rock. In a separate project, Caradine designed and built the first Clinton Museum Store.

Another highlight of Caradine's career is the Pathfinder complex in Jacksonville, Arkansas. The nonprofit organization provides support services for people with developmental disabilities and behavioral health needs in 13 locations throughout the state. Caradine has served on the board of directors since 2012.

He designed and built the first Pathfinder administrative building in 1990, the Charles Bussey Child Development Center in Little Rock in 1994, the Jim Pickens Skills Training Center in Jacksonville in 2001, and the Donald W. Reynolds Administration and Treatment Center in 2003.

More recently, Caradine & Company spearheaded design



The Donald W. Reynolds Treatment Center, part of the Pathfinder complex in Jacksonville.

on Phase I of the University of Central Arkansas Greek Village, opened in Conway in the fall of 2015. The project comprises five residential houses for the larger sororities on campus and a shared complex of four chapter meeting rooms for the smaller ones. The two-story, red brick, Georgian-style structures complement the surrounding campus design.

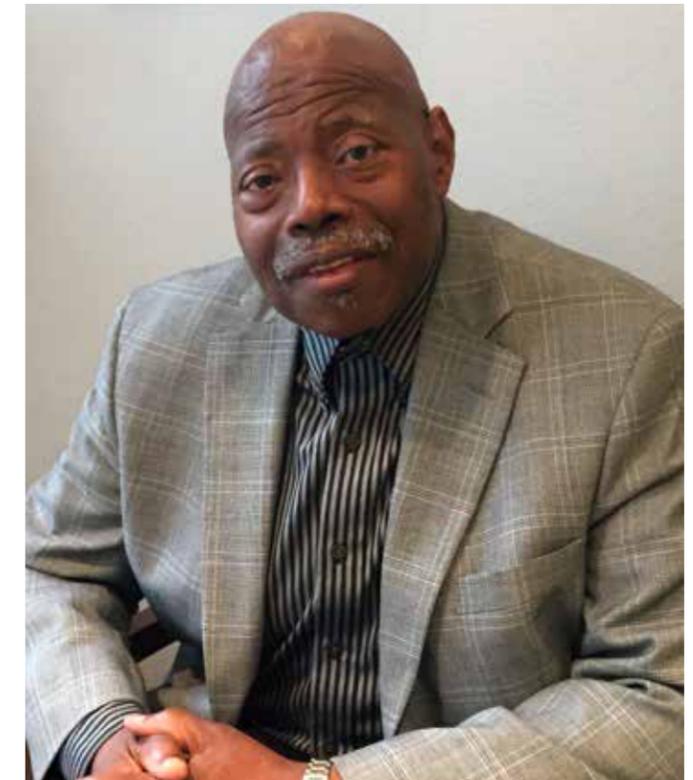
Caradine has served as a mentor to minority building contractors in Central Arkansas, founding the Arkansas Chapter of the National Association of Minority Contractors in 1986. The organization has African-American, Hispanic, Asian and Native American members.

"Wali's always been a sounding board and a helping hand, giving free advice and counseling and mentorship to many, many people," said Dexter Doyme, a North Little Rock contractor who met Caradine in 1983. "He is one of the most unselfish people I have ever met, willing to give of himself and his resources to those who desire it."

The two have worked together on many projects, including the College Station Clinic Community Health Center, the College Station Civic Center, Pilgrim Progress Baptist Church in North Little Rock, the UAMS BioVentures Lab, and Golden Age Apartments in Pine Bluff. Currently, the two are renovating the Don Tyson Kitchen for the Watershed Human and Community Development Agency in Little Rock.

Caradine no longer does much architectural drawing. His team of five employees focuses on design, while he focuses on marketing and public relations. "One distinguishing quality about Wali is the gift of gab," fellow architect Woods said, with a smile. "He's been around for a long time and knows a lot of people."

Delbra Caradine said her husband takes pride in the buildings he helped erect. "It's something he has enjoyed doing – seeing those drawings come to life," she said.



Wali Caradine

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### '50s

The late **Catherina Kik Taylor** (B.Arch. '51) was recognized posthumously with a Distinguished Alumni Award, given for the first time by the Fay Jones School in 2016 and announced at an October event at the Inn at Carnall Hall on the university campus. This alumni award recognizes significant contributions to the architecture and design culture locally, regionally, nationally and internationally. Taylor was the first female graduate of the Fay Jones School.

### '60s

**Tom Butt** (B.Arch. '68) is an architect with Interactive Resources in Point Richmond, California. The staff includes experienced architects, planners, structural and civil engineers, forensic architects, historic preservation architects, designers and technical specialists. His son and daughter-in-law, **Andrew Butt** (B.Arch. '97) and **Kimberly Martin Butt** (B.Arch. '00), are also part of Interactive Resources. Tom Butt also serves as the elected mayor of Richmond, California, which has a population of 107,000. He was one of 400 mayors worldwide to attend the United Nations Climate Change Conference, COP 21, in Paris in December 2015. He owns Deepwood House, a Fayetteville residence designed in 1960 by Herb Fowler, and rents the secluded property as an executive retreat.

### '70s

**Roger Boothe** (B.Arch. '71) received a Distinguished Alumni Award, given for the first time by the Fay Jones School in 2016 and announced at an October event at the Inn at Carnall Hall on the university campus. This alumni award recognizes significant contributions to the architecture and design culture locally, regionally, nationally and internationally. Boothe recently retired from a successful 35-year career as director of urban design for Cambridge, Massachusetts.

### '80s

**Bill Eubanks** (BLA '81) received a Distinguished Alumni Award, given for the first time by the Fay Jones School in 2016 and announced at an October event at the Inn at Carnall Hall on the university campus. This alumni award recognizes significant contributions to the architecture and design culture locally, regionally, nationally and internationally. Eubanks is creative director at Urban Edge Studio in Mount Pleasant, South Carolina, and is the first graduate of the Fay Jones School to be named a Fellow of the American Society of Landscape Architects.

### '90s

**Wesley R. Walls** (B.Arch. '92), a founding partner and design principal for Polk Stanley Wilcox Architects in Little Rock, has focused on maintaining the firm's high standard of design excellence. This effort has been recognized through numerous regional and national awards for work primarily involving institutional and higher education commissions. He recently worked on the 20,000-square-foot University Housing office for the University of Arkansas campus in Fayetteville, which consolidated these campus-wide administration offices into a single, modern, two-story, facility. The project

received a 2015 Merit Award from AIA Arkansas and a Silver Award from the American Society of Interior Designer's South Central Chapter. That project team also included alumni **Craig Curzon** (B.Arch. '92), **Jack Reilly** (B.Arch. '06), **Sam Annable** (B.Arch. '12), **Laura Lyon** (BID '10) and **Kim Prescott** (BID '01). Another recent project was the Charles W. Donaldson Student Services Center at the University of Arkansas at Little Rock. The four-story, 50,000-square-foot academic center provided a single building for campus administration and enrollment services. It received a 2013 Honor Award from AIA Arkansas, a Gold Award from the ASID South Central Chapter and a Bronze Brick in Architecture Award. It is certified LEED Gold. Two Rivers Point, the 3,600-square-foot Little Rock home Walls designed for his family, was featured in the August 2016 edition of Arkansas Life magazine. He is a past president of AIA Arkansas.



Two Rivers Point. Photos by Tim Hursley



University Housing, Fayetteville campus



UALR Student Services Center

**Chad Young** (B.Arch. '95) is principal and director of design with Wittenberg, Delony & Davidson Architects in Little Rock. A recent project, the Mid America Science Museum at the Donald W. Reynolds Center in Hot Springs, was selected to receive both the Members' Choice Award and the People's Choice Award in the 2015 AIA Arkansas Design Awards. This project also received a Merit Award for Architecture in the 2016 Fay Jones Alumni Design Awards (see p. 52). The 60,000-square-foot renovation and addition project, funded by a \$7.8 million grant from the Donald W. Reynolds Foundation, includes new exhibits, a digital dome theater and the addition of a 4,000-square-foot outdoor science skywalk. The serpentine skywalk platform ramps up into the tree canopy and over a creek, taking visitors 32 feet above the ground.

**Brady Spencer** (B.Arch. '96), a principal at Populous in Kansas City, Missouri, has spent the past 20 years there as a project architect, project manager and principal in charge of the firm's NFL and collegiate football projects. He also received a Masters in Architectural Management at the University of Kansas in 2000. At Populous, he has worked with the event overlay group to plan and implement 12 Super Bowls, including Super Bowl 50. He has played a major role in new NFL stadiums for the Washington Redskins, Tampa Bay Buccaneers, Houston Texans, Arizona Cardinals and Kansas City Chiefs. Recently, he has worked on University of Arkansas athletics projects that were generated in the 2010 athletics master plan produced by the firm. He was principal in charge for the 88,000-square-foot Fred W. Smith Football Center, working in partnership with Polk Stanley Wilcox Architects. Completed in 2013, the facility includes a locker room, team meeting rooms, training room, equipment room, student-athlete lounge and study area, coaches' offices, recruiting



Basketball Performance Center. Photo by Ken West Photography



Fred W. Smith Football Center. Photo by Christy Radevic



Donald W. Reynolds Razorback Stadium Renovation (rendering)

garage located below one of the fields. Spencer worked with MAHG Architecture to design the university's Basketball Performance Center, which opened in 2015 across the street from Bud Walton Arena. The 66,000-square-foot building is used by both the men's and women's basketball teams. The ground floor includes separate practice gyms, locker rooms, recruiting and player lounges, film rooms and wet areas for both programs, along with coaches' and staff locker rooms. The programs share athletic training, hydrotherapy and weight rooms. Coaches' and staff offices are on the second floor, with views to outside. He is also working with Polk Stanley Wilcox Architects on a renovation of Donald W. Reynolds Razorback Stadium, which is expected to be complete by fall 2018. The project involves reconstructing the north end zone to provide concourse links that allow 360-degree circulation in the stadium for the first time and improve vertical circulation. New premium spaces, team facilities and administration offices will be added to the north end zone. In the existing stadium spaces, a new scoreboard will be added to the south end zone, and the interiors of the clubs and suites will be refreshed.

**Chris Hartsfield** (B.Arch. '97), a vice president and project architect/project manager with Allison Architects Inc. in Little Rock, recently completed three projects, including two on the University of Arkansas campus in Fayetteville. He worked on the renovation of the Jim and Joyce Faulkner Performing Arts Center, which was originally built as the historic Field House. Working with the firm HGA Architects of Minneapolis, the designers restored the building's exterior to its original 1930s appearance, while transforming the interior into a state-of-the-art



Camden/Ouachita County Public Library  
Photo by Ken West Photography

reception area and displays highlighting the football program's history. The project also includes two new outdoor practice fields with a new parking

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performing arts center, with seating for up to 600 guests. The original steel casement windows were repaired and restored for reuse, and the brick and limestone masonry was cleaned and re-pointed. Long absent, original wood entry doors were replicated after close study of historical photographs, and the three original flagpoles were replaced. The 39,410-square-foot, \$18 million project was completed in September 2015. He also worked on Hillside Auditorium, a new \$12.7 million, 35,150-square-foot project created to meet the university's need for large-capacity classroom spaces to serve its growing student population. Completed in January 2013, the structure is located between Ferritor Hall and the Chi Omega Greek Theater, and it has two auditoriums that seat 487 and 290 people. Its terraced form has vegetated roofs, allowing the building to recede into the landscape. The firm worked with design consultants Perry Dean Rogers Partners Architects of Boston. Both campus projects are LEED Silver. In Camden, he also helped design a new building for the Camden/Ouachita County Public Library after the former building was destroyed in a 2011 fire. The firm worked with Meyer, Scherer & Rockcastle of Minneapolis. The historic Fooks Garden, originally developed by Benjamin T. Fooks, the founder of Grapette, was chosen as the site for the new 8,800-square-foot library. Fooks Garden was designed in the late 1940s by Neil Hamill Park, a renowned landscape architect. Completed in April 2015, the library draws its design from the garden and includes an outdoor learning space. Sustainable strategies employed include a reflective roof, high-performance glazing, and brick, native stone and laminated wood, sourced in Arkansas.



Faulkner Performing Arts Center. Photos by Ken West Photography



Hillside Auditorium

## '00s

**Matt Mihalevich** (BLA '01), a landscape architect, has been the trails coordinator for the city of Fayetteville for the past 11 years. He is responsible for



Frisco Trail Bridge. Photos by Garver LLC



South School Avenue Signal Crossing



Frisco Trail North Tunnel Approach

all aspects of the Fayetteville trail system, including planning, funding, design, property acquisition, construction management, maintenance and public encouragement. He was involved with the development of the 37-mile-long Razorback Regional Greenway, which spans south to north from south Fayetteville to Bella Vista. Fayetteville's trail system boasts more than 40 miles of share-use paved trails. Working with Garver LLC as consultants, Mihalevich was recently involved with the southern extension of the Frisco Multi-Use Trail, a 2,662-foot-long portion of the greenway that now connects Walker Park to the city's trail network. This project included the construction of a pedestrian tunnel under Martin Luther King Jr. Boulevard and a pedestrian hybrid beacon signalized crossing on South School Avenue. He also won the 2016 Engineering Excellence Award from the American Council of Engineering Companies. He also serves as chairman of the Northwest Arkansas Active Transportation Committee and assists with the ongoing development of trails and bikeways throughout the region.

**Josh Danish** (B.Arch. '02) was with KSA Architecture for 13 years before joining deMx architecture in Fayetteville as a principal in 2015. With **Timothy W. Maddox** (B.Arch. '02), Danish recently



Madison County barn art installation. Photo by Seth Spradlin



Paschal Heat Air + Geothermal (rendering)

choreographed a temporary art installation involving an old barn in Madison County. The metal roof had been removed, leaving the gambrel frames exposed. After the wood siding disappeared over several weeks, the barn was covered in translucent plastic and lit from within, creating a gossamer, ephemeral and binary expression of the frame. He also recently worked on the design of a 30,000-square-foot building in Tontitown, which will be the new location for Paschal Heat Air + Geothermal. The lower sections of programming are pushed and pulled to define entries, provide protection and concentrate views in and out of the building. The project will use deep-rib metal panels above and clear finished cypress below. Danish also is a Convention Committee member with AIA Arkansas and, through the AIA, is developing an outreach program for Northwest Arkansas elementary school children in the form of an architectural design contest.

**Timothy W. Maddox** (B.Arch. '02), a principal with deMx architecture, creates commercial, residential and educational projects at his Fayetteville-based firm. A recent project was the renovation of the Friedman-Mincer Building, built in 1912 in Fort Smith. The 25,881-square-foot building is located on a prominent intersection, Texas Corner. Though much of the original brickwork remained,



Civil Engineering Research and Education Center (rendering)



Sutcliffe Residence. Photo by deMx architecture



Texas Corner. Photo by Tim Hursley

the first-floor storefront had been replaced with inappropriate infill material, and the roof and third floor had partially collapsed. The renovation project repaired the historic exterior and completely reconstructed the interior. Offices occupy the second and third floors, while the first

floor is available for tenants. The Texas Corner project has been featured in several local publications, and it was awarded an Honorable Mention for Historic Preservation in the 2016 Fay Jones Alumni Design Awards competition (see p. 53). Another recent project was the Sutcliffe Residence, a 1,700-square-foot home in Eureka Springs designed for a recently retired structural engineer. Maddox also worked on the 20,800-square-foot Civil Engineering Research and Education Center for the University of Arkansas. The building, to be located within the Arkansas Research and Technology Park, will house a new, state-of-the-art structures testing laboratory. He and his colleague **Josh Danish** (B.Arch. '02) recently created a temporary installation, illuminating an old barn (see this page). In 2016, Maddox served as president of AIA Arkansas.

**Chris East** (B.Arch. '03), an architect at Cromwell Architects Engineers in Little Rock, was named to the 2016 class of "40 Under 40" by *Arkansas Business*. He was chosen for his many contributions to the local built environment and his dedication to serving Arkansas communities. His portfolio of work includes the Donaghey College of Engineering and Information Technology at the University of Arkansas at Little Rock and renovations happening at 615 Main St. in downtown Little Rock. He is a founding board member of StudioMain, which promotes collaboration between design professionals and the public, and is a member of the Architecture and Design Network and the Downtown Little Rock Partnership.

**Jonathan Opitz** (B.Arch. '03) was recently named principal at AMR Architects in Little Rock. Opitz, who was twice awarded the future promise scholarship while in school, has won several design competitions

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and was the 2014 AIA Arkansas Emerging Professional Award recipient. He is the current president of the Architecture and Design Network, which presents a lecture series in central Arkansas.

**Leanne Smith-Baribeau** (B.Arch. '04), a project architect with Modus Studio in Fayetteville, has been designing commercial and grade school projects since she began working with the firm in 2015. She previously worked at Core Architects for six years, which gave her experience with various large-scale projects. There, she worked on a 55,000-square-foot cancer treatment center completed in 2011 and a 76,800-square-foot dormitory for the University of Arkansas completed in 2015. She also worked on the 258,872-square-foot Hunt Tower, a 10-story, Class A commercial building completed in 2016 in Rogers. The project includes a fitness center, a 12,000-square-foot patio on the second floor and an observation deck on the 10th floor. In 2013, she and her husband, Chris, found the lot of their dreams on Mount Sequoyah, which happened to hold an ugly house. They gutted and renovated the house, making it their own. The renovation for their 3,200-square-foot Skyline House took five months. The home was featured in the July 2015 issue of *Arkansas Life* magazine. With Modus Studio, she is helping to design Marshall Elementary School for the Searcy County School District. The elementary campus is made up of one-story brick buildings that surround an open courtyard. They demolished one build that was beyond repair and are building a facility for kindergarten through second grade. This new building



Skyline House. Photos by Rett Peek



Skyline House



Marshall Elementary School (rendering)

will hold 12 classrooms and will double as an area of safety for students in an emergency situation. The building is expected to be finished in December 2016. The firm is also designing an addition to Marshall High School and renovations to Marshall Middle School and the Marshal High School Gymnasium. In 2011, she was the Northwest Arkansas AIA chair. She is in a three-year term as the NWA director of the Arkansas AIA board. She and four others on the state AIA board lead a new Diversity Committee. The committee has created a Women in Architecture group to support women at every level of their careers in this male-dominated field.

**Lori Yazwinski Santa-Rita** (B.Arch. '05), partner and architect with Maurice Jennings + Walter Jennings Architects PLLC in Fayetteville, was named to the 2016 class of "40 Under 40" by Arkansas Business. Career highlights include her work with the American Institute of Architects and her design work on Little Free Libraries, a project done in collaboration between the Ozark Literacy Council, the Fay Jones School and AIA Northwest Arkansas. She serves as secretary for AIA Arkansas and, in 2019, is scheduled to become the organization's president.

**Clint Whitley** (B.Arch. '05) is an architect and sustainability coordinator with Cromwell Architects Engineers in Little Rock. He trains the firm's staff on the latest sustainability trends, coordinates documentation for certification reviews, and manages and trains interns. A current project is the 200,000-square-foot ArcBest Corporation Headquarters, on 30 acres in Chaffee Crossing in Fort Smith. The four-story building will provide 50,000-square-foot of call center space, plus a community room, fitness center, receiving and dock area, data room and a full studio for filming and creating videos. The site will hold 1,200 parking spaces, walking and



George W. Donaghey Engineering and Information Technology Building at UALR. Photo by Ken West Photography

biking trails and outdoor gathering spaces. The building, designed for LEED certification, contains all heating, ventilation and cooling along with electrical and data cabling and management in a full building under-floor system.

Another project is the 293,000-square-foot Winthrop P. Rockefeller Cancer Institute at the University of Arkansas for Medical Sciences in Little Rock, which combines patient care, administrative offices and research-oriented space. The entire facility incorporated many sustainable features, and LEED certification was pursued for some individual floors. The ninth and 11th floors, with office, laboratory and support spaces, achieved LEED Gold certification, while the eighth floor, a clinical space, achieved LEED Silver certification. Another project is the 150,000-square-foot George W. Donaghey Engineering and Information Technology Building at the University of Arkansas at Little Rock. This is a new building typology in the state, providing students a space to become proficient in computing science, systems engineering and information technology engineering, while offering online classes available to students around the world. The six-story building has 4,000 square feet of server rooms, 16 classrooms, a 215-seat auditorium, 60 faculty offices, a dean's suite, student lounge, coffee lounge and graduate student research places. This is the first LEED Gold certified building in the University of Arkansas System, and it won a 2011 American Society of Interior Designers Silver Award. Whitley is a LEED AP BD&C, Green Globes Professional, Guiding Principles Compliance Professional and a Certified Green Classroom Professional. He is a graduate of Leadership Greater Little Rock, one of 16 appointed members of the Little Rock Mayor's Sustainability Commission, and the chair of its built environment committee. He also serves on the Jonesboro Green Business committee and the Little Rock Zoo Green Team. He has given presentations on sustainability across the state to



ArcBest Corporation Headquarters (rendering)



Winthrop P. Rockefeller Cancer Institute at UAMS. Photo by Dero Sanford

various organizations. He will chair the U.S Green Building Council Arkansas Chapter board in 2017.

**David Watkins** (BLA '06), a landscape architect with McClelland Consulting Engineers in Little Rock, provides civil and landscape architecture design services to clients that include municipalities, developers and architects throughout Arkansas. He recently became a Certified Irrigation Designer through the Irrigation Association. He is working with Wittenburg Delony & Davidson Architects to add a new Dixon Road High School to an existing campus in the Pulaski County Special School District. The team will construct a new 150,000-square-foot high school building, 44,000-square-foot athletic field house, along with a concession building, baseball and softball fields, and a practice field. They will renovate the football stadium and provide associated automobile and pedestrian circulation and parking. An existing creek with thick vegetation and tree cover runs through the middle of the site and will be preserved to give a natural feel to the campus.

**Remick Moore** (B.Arch. '07), owner / architect of Remick Moore Architect in Nashville, Tennessee, works on urban infill, hospitality, adaptive re-use, residential and multi-family projects. A current project is the 88,000-square-foot Southgate Station in Nashville, which is planned for completion in 2017. The residential urban development project contains 46 residential units with a variety of housing types and sizes. He is also working on the 2,400-square-foot Plumtree Residence, under construction in nearby Peagram on the Harpeth River. The clients lost their original home in the 2010 flood, and the new home is sited 100 feet higher in elevation. The home features an insulated, concrete structure for strength and energy efficiency, a reflecting pool and a reclaimed rainwater drip irrigation system. He is



708 Glenview. Renderings by Joshua Donini



Plumtree Residence



Southgate Station

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also designing 708 Glenview, a 2,200-square-foot home in Nashville. The project for Moore Development provided a unique design challenge due to the site's small size, steep landscape and triangular shape. A third-level roof lounge will provide cityscape views above the tree canopy. Moore also recently joined the Urban Land Institute.

**Kate Reilly-Phillips** (BID '07), project coordinator at Benchmark Group in Rogers, was named to the 2016 class of "40 Under 40" by Arkansas Business. In January, she became part of the production leadership team when she was promoted to project coordinator, overseeing three designers on large-scale retail projects throughout the country, including Sam's Club remodels. She received her National Council for Interior Design Qualification license in 2014.

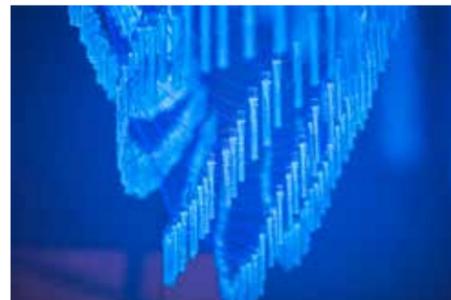
**Ian Campbell** (B.Arch. '08) leads RSVR, an exploratory design and fabrication practice in Seattle, which works in a range of fields from print media to large-scale art installations. RSVR was recently selected by the Seattle Office of Arts and Culture to partner with the Seattle Department of Transportation for the University Bridge Lighting artist residency. For the residency,

which began this fall, Campbell was commissioned to develop a lighting concept and undertake an in-depth exploration of Seattle's three historic drawbridges to celebrate their 100th anniversaries in 2017.

Campbell also participated in a residency program in spring 2016 in Westfjords, Iceland. Campbell is a charter member of the Seattle Demo Project, a cross-disciplinary collective of



'When Lightning Strikes.' Photo by Tony Archie Kim



#Capitol\_Hill\_Is. Photos by RSVR



'Second Nature'

emerging talent creating diverse arts and cultural experiences by using spaces awaiting demolition. Done in partnership with the Seattle Demo Project, "When Lightning Strikes" exposed the interior of a house where people had been squatting. It filled the property, previously in shadows, with a constant yellow glow, and invited the community to watch the evolution of the home to its eventual demolition. The Seattle Demo Project was awarded the AIA Seattle Honor Award in 2014. Another project, #Capitol\_Hill\_Is, was crafted in response to the surrounding urban environment and Seattle's rapidly evolving urban core. It's an intricate, ephemeral sculpture installed in the heart of Seattle's Pike-Pine corridor. Campbell is also involved in creating a series of large-scale, temporary lighting installations, called "Second Nature," for the National Park Service in the western United States and in Westfjord, Iceland.

**Adam Day** (B.Arch. '08) was recently named principal at AMR Architects in Little Rock, which he joined in 2014. He is associate director of AIA Arkansas.

**M. Landon Foster** (B.Arch. '08), an architect with David W. McKee Architect in Fayetteville, primarily does residential design work with some commercial work. Foster previously worked with Tipton Associates in Baton Rouge, where he mostly designed higher-education projects, and with deMx architecture in Fayetteville, where he mostly worked on commercial projects.



Johnson Commons West, south facing. Photo by Jeffrey Jacobs



Grove Residence (rendering)



Fayetteville Recycling and Trash Offices (rendering)

At Tipton Associates, he worked on the renovation of Johnson Commons West, a 1960s dining facility at the University of Mississippi in Oxford. They completely gutted and redesigned the interior of the 42,000-square-foot dining facility, which is connected to a historic dining hall. The exterior was updated to align with the campus master plan.

The loading dock and mechanical room roof were converted into a plaza and monumental staircase between Johnson Commons West and the historic dining hall. An elevated brick corridor between the two dining halls was converted to a dining balcony. Inside, students experience a market-like environment and can view food preparation and cooking in four open kitchens. With **Timothy W. Maddox** (B.Arch. '02) at deMx architecture, Foster worked on the 8,250-square-foot Fayetteville Recycling and Trash Offices, under construction. This renovation and expansion project includes new offices and a break room for recycling and trash collectors and is connected to the trash transfer and recycling warehouse. For a current project, Foster is working with repeat clients of McKee's firm who wanted to downsize their home. For their 2,900-square-foot Grove Residence, they requested a design inspired by Frank Lloyd Wright's Usonian homes. The designers took cues from the older Usonian homes, with a layered roof structure that creates cantilevers and concrete block tooled to emphasize horizontality, and through the overall solid to void composition. The project uses modern materials, such as fiber cement siding and aluminum framing for the glass walls. Foster also enjoys converting architectural Building Information Modeling projects into virtual reality experiences using video game technology that allows the participants to explore the model.

**Chase Carter** (B.Arch. '09), a project engineer with CDI Contractors in Fayetteville since 2015, works on job sites and manages all formal communication for the project, which includes keeping all drawings updated, handling RFIs and submittals, and overseeing quality control. After six years spent doing design work for architecture firms, he made the career decision to go into the construction side. Recently, he worked on the new Pi Beta Phi sorority house at the University of Arkansas, designed by WER Architects and completed in summer 2016. The 42,000-square-foot house, with three stories



Pi Beta Phi sorority house (rendering)



Bentonville Utility Complex (rendering)

and a basement, has residential space for about 100 students. Prior to CDI Contractors, Carter worked with Hight Jackson Associates in Rogers. His last project there was the design of the Bentonville Utility Complex and Master Plan. The design for the more than 160,000-square-foot complex, to be completed by 2019, calls for seven buildings to house the city's street, water and sewer, and electric departments and to provide warehouse space for related equipment and supplies.

**Amanda Cross Sturgell** (B.Arch. '09) is an architect with Polk Stanley Wilcox Architects in Little Rock. She coordinates project production and manages overall design team coordination throughout the life of a project. Her project experience has included commercial and civic work, and more recently residential. One recent project was the 2,700-square-foot Beller Residence in Cave City. The modern farmhouse references



Beller Residence. Photo by Ashley Beller



Bank of Cave City. Photo by Janet Warlick



Batesville Entergy service center dock. Photo by Janet Warlick

Batesville limestone. The office area, equipment storage areas, and truck and mechanical bays are linked together by a central, glass-enclosed crew room. The design uses the natural terrain by

the region's traditional dogtrot style, with the sleeping and living areas separated by a screened-in mudroom. Stained concrete floors, white walls, and high, stained woods ceilings create a traditional farmhouse feel, while oversized A-frame windows showcase pasture views. Sturgell also worked with Batesville Entergy to design a new 25,640-square-foot service center, which used metal wall panels and native

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placing the truck dock along the fall of the slope, minimizing site grading. The project was awarded two Green Globes for its energy efficient design. She also worked on the 12,030-square-foot Bank of Cave City headquarters building. The stone and brick exterior is split by a glass box that defines the bank's lobby. A butterfly roof allows the lobby to be lit almost exclusively by natural light during the day. As a LEED Accredited Professional in Building Construction & Design, she is experienced in leading projects that are seeking sustainable certifications through the LEED and Green Globe programs. She is active with the AIA, having served on the AIA Sustainability Committee, and she continues to serve as a Central section member of the Emerging Professionals Committee. She recently passed her final Architect Registration Exam and is now licensed. With an avid love for dance, Sturgell teaches ballet and contemporary classes to youth ages 8-18. She enjoys discovering connections between dance and design.

### '10s

**Kelly Jackson King** (B.Arch. '10) is a client manager and intern architect II for Harrison French & Associates in Bentonville. Working with the Walmart Remodel team, she has managed more than 100 Supercenter remodels and roughly 600 special projects.



Shop design/build

Recently, King managed the 203,091-square-foot Pleasant Grove Walmart Remodel in Rogers. King, Associate AIA, has completed the intern development program and is working toward licensure. She completed a 12-week Dale Carnegie management training course in 2015. She is working on designing and building a shop for her family's home and plans to do the same for her and her husband's home in the near future.



Pleasant Grove Walmart Remodel

**Billy Fleming** (BLA '11) is a doctoral candidate at the University of Pennsylvania, where his

research is focused on the nature of climate change adaptation in coastal cities. He uses a blend of sociological, ethnographic and spatial analytic methods to understand how and why nature-based strategies are being proposed – and how they might be expected to perform – as instruments of coastal protection along the Gulf and Atlantic seaboard. He has authored articles and book reviews for publications such as *Landscape Journal*, *The Dirt* and the *Journal of the American Planning Association*. His article "Can We Rebuild by Design?" was included in the spring 2015 inaugural issue of *Landscape Architecture Plus*, an interdisciplinary journal of landscape architecture published by the University of Pennsylvania School of Design. Fleming was recently hired by the University of Pennsylvania to help organize and launch The McHarg Center, an applied research center focused on integrating the social and environmental sciences with landscape architecture and urban design. The center will officially launch in 2017.

**Libby Weiler** (ARSTBS '11) is a program assistant for the Smithsonian American Art Museum and Renwick Gallery in Washington, D.C. Working within the office of media and technology, she assists designers, cinematographers and other



Tree + Stump (2015, graphite). All drawings by Libby Weiler



Boots (2015, graphite)



Cattail (2015, graphite)

technologically savvy individuals with social media, video production and website development for the museum. From 2012-14, Weiler worked in Morocco as a Youth Development Peace Corps Volunteer. She taught English in youth centers and women's centers in the province of Ouezzane, Morocco. As a Youth Asset Builder, she also organized HIV and AIDS education and prevention programs, assisted in the

Middle East and North Africa Special Olympics, organized a Girls Leading Our World Camp, and worked with the U.S. Embassy's Techcamp Caravan to reach people with experiences designed to nurture life skills, employability and entrepreneurship. In the past two years, she's focused more on her artwork and artistic talents. Last year, she produced three large-scale drawings (shown here) similar to the work done in first year design studio while at the Fay Jones School. In May 2016, Weiler received a Masters of Science in Design from Arizona State University (with a 3.92 GPA). While pursuing her degree, she taught classes all four semesters, and her thesis was titled "A Comparative Analysis of Museums in Paris, Barcelona, and Phoenix."

**Chloe Costello** (ARSTBS '13, summa cum laude) is art director for the Tesseract Center for Immersive Environments and Game Design at the University of Arkansas. She directs and oversees the production of the artwork for visualization and games, producing 3D models and concept art that aim to give an overall cohesiveness to the work. She also supervises and teaches the center's art interns, who learn to use 3D real-time visualization software. Her work at the Tesseract Center has been produced in and for the Unity Game Engine, a next-generation game engine widely used in independent game development and visualization applications in engineering, architecture and medicine. It allows for accurate representation of terrain and structures, while providing sophisticated control over textures and lighting. She also worked on a project with Crystal Bridges Museum of American Art, creating a museum curation app called



Walk-through mode for Crystal Bridges, 'Museum Mash Up' app



Interior of Fay Jones House with hearth



A Roman street in Saeculum

"Museum Mash Up: American Identity through the Arts." It was used as part of a for-credit online course for Arkansas high school students and allowed students to electronically walk through the process of creating an art exhibition. At the end of the experience, students curate their own art exhibition in a virtual gallery space (a virtual replication of the 20th century gallery at Crystal Bridges) developed in the Unity Game Engine and designed at the Tesseract Center. The app won the Golden Muse Award. Costello worked as an assistant for an interdisciplinary course between the Fay Jones School and the J. William Fulbright College of Arts and Sciences. Students created interpretive models of two houses designed by Fay Jones – his family residence and a speculative house on the lot next door. In this studio, students adapted the practices of immersive storytelling from video games to the representation of heritage and architectural sites. Through documenting, modeling and interpreting these houses, researchers and students engaged with fundamental issues involved in 3D heritage visualization. They learned and used workflows found in contemporary game creation, producing interactive 3D models that allow users to experience the two structures in a real-time application. Costello also created another UA course, called Saeculum, which showcases Roman life throughout several generations in a 3D world that the student can take part in. Saeculum was featured in an October 2015 *Arkansas Times* article.

**Zach Foster** (BLA '16) is a parks project officer for the Arkansas State Parks, in the Outdoor Recreation Grants Program. He works with city officials throughout Arkansas to help create outdoor recreation facilities in those communities through state and federal grant funding. The recreational programming can include trail systems, facilities for traditional ball sports, pavilions for farmers markets, fishing docks, playground equipment, or other projects that will engage a community through physical and/or social activity. After a city has been awarded a grant, he provides technical assistance and oversees the project's progress through completion. He recently was working on 22 different projects. In May, he attended the National Outdoor Recreation Conference, hosted by the Society of Outdoor Recreation Professionals, in Boise, Idaho. The experience fostered conversation between the professionals about different kinds of facilities, technologies and strategies.

## FACULTY/STAFF NEWS—

**Noah Billig** was named a 2015 Seniors of Significance Outstanding Faculty Mentor by the Arkansas Alumni Association. He helped create a planning minor between the Department of Landscape Architecture and the Department of Political Science, and serves as co-chair and co-advisor for the new minor. He led a study abroad trip to Turkey in summer 2015, which was featured in *ACCENT*, an international publication, and *A+* magazine, published by the U of A Honors College. He received a \$6,500 grant from the Turkish Coalition of America to help students pay for travel. Billig, who is the Honors Program director for the Fay Jones School, helped create a school-wide honors committee and curriculum. Billig presented “Engaged presence versus design and research agendas” at the Environmental Design Research Association annual conference in May 2016. He and **Carl Smith** presented “Considering compact development: preferences in Northwest Arkansas with regard to trading off private spatial amenity with community benefits” to the Council of Educators in Landscape Architecture conference in March 2016. He also served as a reviewer for the conference. Billig was a reviewer for a Routledge book manuscript proposal. He was a peer-reviewed journal referee for *Landscape Journal* and *Landscape Research Record*. With Smith and Ben Grob-Fitzgibbon, he received a \$1,000 Fay Jones School Grant for Creative Research and Practice.

The Fayetteville-based firm founded by **Marlon Blackwell**, Marlon Blackwell Architects, received the 2016 National Design Award in Architecture from the Cooper Hewitt, Smithsonian Design Museum. The firm also was named seventh in design and 36th overall as part of the 2015 *Architect* Top 50. The firm has had several projects under construction, including Shelby Farms Park in Memphis, Tennessee. The facility comprises seven structures, including an 8,000-square-foot visitor center and a 19,000-square-foot restaurant and retreat center. Other projects are Harvey Clinic, a new 15,000-square-foot medical office building in Rogers, and the addition of an innovation lab, student services building, barn reconstruction and campus improvements to The Lamplighter School, in Dallas, Texas. The firm designed the Flyrite Chicken Prototype Restaurant in Austin, Texas, in the adaptive reuse of an existing building, and is renovating the entry canopy and lobby of the Arkansas Arts Academy in Rogers. The firm is in the schematic design phase for the 65,000-square-foot Indiana State Archive, a state archives library with a public plaza at Indiana University, and the 4,000-square-foot Shaw Residence in Johnson. The firm completed two education projects in 2015: renovations and additions to Montessori Primary and Fayetteville High School. It also completed the renovation of College and Center, a 5,500-square-foot office building that includes a retail storefront and a new office space for Blackwell’s firm. Some projects by the firm were highlighted in an article

by Blackwell and **David Buege**, “The Present Situation,” in *OZ Journal* (Volume 37), published in 2015 by Kansas State University. Two projects, Shelby Farms Park and Srygley Poolhouse, were featured in *The Architect’s Newspaper* in 2016. The Steven L. Anderson Design Center addition and Vol Walker Hall renovation, a project for which the firm was lead architect, received both the 2015 Commercial Design Project of the Year (Ovation) and a 2015 Excellence in Design Award (Gold) from the American Society of Interior Designers South Central chapter. Srygley Poolhouse received a Merit Award, and All Saints’ Episcopal Church in Bentonville received a Citation Award, both in the 2015 AIA Arkansas Design Awards. The firm and the U of A Community Design Center were invited to feature design work in a six-month exhibition at the Venice Biennale, the 15th International Architecture Exhibition, in Venice, Italy. Blackwell gave lectures at the University of Arkansas, Auburn University Rural Studio, the Meeting in the Mountains for the Montana AIA chapter, and Architalx in Portland, Maine. He is a member of the Founder’s Circle of the Northwest Arkansas Community Foundation and the General Services Administration National Register of Peer Professionals. He served on the North Carolina Triangle AIA Jury in 2016 and the Los Angeles Design Awards Jury in 2015.



Shelby Farms Park. Photo by Tim Hursley

**Jonathan Boelkins**, a Fay Jones School alumnus, became an instructor with the school in 2015. He coauthored and presented two papers, “Maison Recette: A Computational Pedagogy” and “The Reconnacdicule: Using Everyday Objects as Design-Build Agents,” at the National Conference on the Beginning Design Student in February 2016. His coauthors were **Frank Jacobus**, **Marc Manack** and **Alison Turner**. He was speakers chair for the AIA Arkansas 2016 Convention Committee and served as a Northwest Arkansas AIA mentor in 2015-16. As Special Assistant to the Dean, he has gathered information relevant to the formation of new graduate programs for the school, and is also investigating the potential of timber resources in Arkansas. As principal at Jonathan

Boelkins Architects, he did design work for two retail stores in Bentonville: The Independent and Lola. Boelkins (B.Arch. '04) also won an Honorable Mention for Unbuilt Projects in the 2016 Fay Jones Alumni Design Awards competition for Light Weight House (see p. 53).



The Independent, Bentonville. Photo by Aaron Kimberlin

**Judy Byrd Brittenum** presented her national research, “Planting Design as a Professional Mandate,” at the 2016 Central States meeting of the American Society of Landscape Architects in April 2016. The paper was an extension of data collected over four years during her Off-Campus Duty Assignment. She retired from the university at the end of the 2015-16 academic year (see p. 16).

**David Buege** coauthored, with **Marlon Blackwell**, the article “The Present Situation” for *OZ Journal* (Volume 37), published in 2015 by Kansas State University, which highlighted some projects by Marlon Blackwell Architects. He was a reviewer for fifth-year projects at Mississippi State University. He served on the U of A Campus Landscape Design Outreach Committee.

**Kimball Erdman** was promoted to associate professor. He is principal investigator, working with Frederick Limp, for a \$254,606 Japanese American Confinement Sites Grant from the National Park Service, for “Rohwer Reconstructed II: Making Connections through Time and Space.” He is project team leader for a \$30,000 grant from the Midwest Regional Office of the Park Service for “Hicks Site Digital Interpretation, Rush Historic District, Buffalo National River.” He and students prepared a report and drawings, “Hicks Hotel and Store Site, Rush, Arkansas Historic District, Buffalo National River,” for the Historic American Landscape Survey, part of the National Park Service. With Tommy Jameson and Joan Gould, Erdman also received an Arkansas Natural and Cultural Resources Council grant for \$186,500 for the Hollywood Plantation near Winchester. He prepared period plans for the property during two periods of significance and worked on a treatment plan to accommodate visitors and researchers. He is chair of the Conference Papers Committee and a board member of the Alliance for Historic Landscape Preservation. He was a peer reviewer

for *Landscape Journal*. He was a volunteer consultant for the Washington County United Soccer Club, designing and laying out soccer field complexes.

**Kimberley Furlong** is a faculty advisor for the American Society of Interior Designers student chapter. She was a reviewer for the evaluation of creative scholarship for the 2016 Interior Design Educators Council Conference. With **Greg Herman**, she helped to reinstate a competition sponsored by Acme Brick Company that recognizes students’ use of architectural masonry units in their studio design projects.

**Marie Gentry** was a member of the editorial board for the *Journal of Interior Design* in 2015. She was also a member of the IDEC Academy of Reviewers and reviewed abstracts for the 2015 IDEC regional conference. She presented “Lighting design: A balancing act” and “Lessons in Interior Lighting: Learning from a master” at the 2016 national IDEC conference. She is co-chair of the General Education Core Committee at the university.

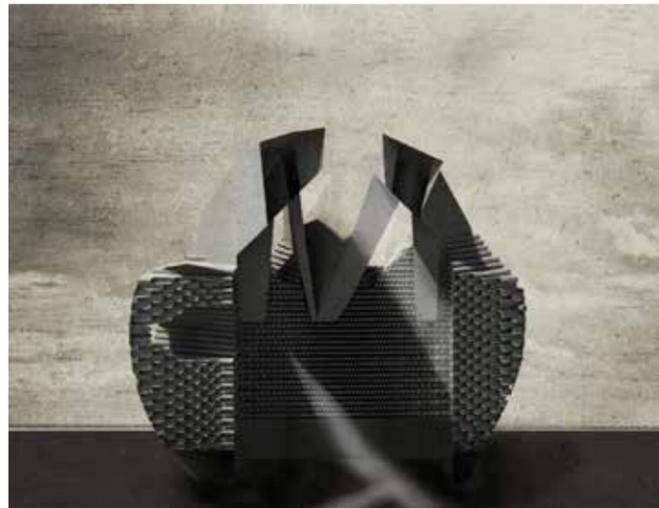
**Ethel Goodstein-Murphree** was awarded the Parker Westbrook Award for Lifetime Achievement in the 2015 Arkansas Preservation Awards, Preserve Arkansas’ only award for achievement in preservation over a period of years (see p. 13). She presented the lecture “Sex and the Celanese House” in October 2015 at Crystal Bridges Museum of American Art in Bentonville. It explored the architectural career of Edward Durell Stone, a native of Fayetteville, and his lesser-known role as an early torchbearer for the American modern home. She was part of a panel discussion, with Brian Lang, chief curator at the Arkansas Arts Center, and Tim Hursley, architectural photographer, following the presentation of the film “Pedro E. Guerrero: A Photographer’s Journey” in October 2015 at the Arkansas Arts Center in Little Rock. The Architecture and Design Network, in collaboration with the Arkansas Educational Television Network, presented the event. Goodstein-Murphree was named the Outstanding Faculty Member in the annual Sponsored Student Programs Appreciation Awards for fall 2015. Sponsored students are those who are funded by foreign governments, the U.S. government, domestic and international agencies, private companies and corporations. When their degrees are completed, these international students return to their home countries and serve as important links between the United States, Arkansas and the U of A in business, government, education and industry.

**Greg Herman** was a consultant to the author Mark Wilcken for *Easy Architecture: Gothic Architecture*, an online resource for architecture history. Herman presented “Fay Jones in the City: Forays into Unfamiliar Territory” at the 2015 Southeast Society of Architectural Historians conference and “Truly Indigenous: Edward Durrell Stone and the Modern Log House” at the 2016 Popular Culture Association National Conference. He is an instructor for the Bachman-Wilson House docent

## FACULTY/STAFF NEWS—

training sessions at Crystal Bridges Museum of American Art. He received \$1,500 in Research Incentive Funding from the Fay Jones School Dean's Office for "Mapping Mid-Century Modern Architecture in Northwest Arkansas."

**Frank Jacobus** coauthored a paper with **Windy Gay**, "Cross-Pollination: Disciplinary Analogs and their Experiential Connotation," for the Council for Educators in Landscape Architecture conference in March 2016. For the same conference, the pair also coauthored "Modus Operandi: Meanings and Operations of Landscape, Building and Interior in Seminal Residential Case Studies" and "Disciplinary Degrees: Thresholds as the Unifying Transitions of Three Disciplines." With **Marc Manack**, he coauthored "GoodFastCheap: Democratizing Design-Build" for the National Conference on the Beginning Design Student in February 2016. For the same conference, he coauthored "Maison Recette: A Computational Pedagogy" and "The Reconaedicule: Using Everyday Objects as Design-Build Agents" with **Manack, Jonathan Boelkins** and **Alison Turner**. Jacobus presented "GoodFastCheap: Democratizing Design-Build" and "SILO AR+D" for AIA Arkansas lectures in Hot Springs and Little Rock. He received the Ralph O. Mott Outstanding Faculty Teaching Award. With Manack, he also received a \$4,000 Fay Jones School Creative Research and Practice Grant for "Healing House." With Gay, he received a \$1,500 Collaborative Research Grant from the school for "Hybrid Drawings." He and Manack created *Semi-Automatic*, an exhibition that memorializes victims of mass shootings through architecture, which was displayed in Vol Walker Hall in fall 2015. An exhibition at StudioMain in Little Rock showcased the work of SILO AR+D, a design firm for which Jacobus and Manack are principals. He also presented the lectures "History of Modern Architecture" and "Frank Lloyd Wright Life and Work" at Crystal Bridges Museum of American Art.



"Cenotaph," from *Semi-Automatic*

**Phoebe Lickwar** led a study abroad trip to Copenhagen in summer 2015. With her professional practice, Forge Landscape Architecture LLC., she is also a member of the design team for the new national World War I Memorial in Washington, D.C. A submission by Joe Weishaar (B.Arch. '13) won a national competition held by the WWI Centennial Commission, and Lickwar and others soon became part of the team (see p. 40). For the Slone Residence project in Fayetteville, she created a 20-acre landscape design featuring habitat gardens that use native Arkansas plant communities. Lickwar also coauthored, with Thomas Oles, "Why So Serious, Landscape Architect?" for the fall 2015 issue of *LA+ Interdisciplinary Journal of Landscape Architecture*. She also received a \$3,925 Creative Research and Practice Grant from the Fay Jones School for *Farmscape: The Design of Productive Landscapes*, a book in development. She was the film track chair for the 2016 CELA conference and served as an abstract reviewer for the conference. With **Jennifer Webb**, she received a \$1,998 Teaching Enhancement Grant from the U of A Teaching and Faculty Support Center for "Wearable Cameras as Instructional Tools."

**Steve Luoni** was named a 2016 Outstanding Mentor by the Office of Nationally Competitive Awards at the University of Arkansas. He was one of the eight Arkansans of the Year featured in the December 2015 issue of *Arkansas Life* magazine. Designs by Luoni and the team at the U of A Community Design Center received multiple awards recently. The center's new studio on the Fayetteville square won a 2016 Merit Award for Architectural Interior Design from the AIA Gulf States Region, a project done in collaboration with Polk Stanley Wilcox Architects. "Slow Street: A New Town Center for Mayflower, Arkansas," received a 2015 WAN Award for Future Projects in Urban Design from World Architecture News. "Fayetteville 2030: Food City Scenario" won a 2016 Institute Honor Award for Regional and Urban Design from the American Institute of Architects, a 2015-16 Collaborative Practice Award from the Association of Collegiate Schools of Architecture and a 2015 Honor Award in the Analysis and Planning category from the American Society of Landscape Architects. The project also was featured in *Landscape Architecture Frontiers Journal*, *Landscape Architecture Magazine* and *International New Landscape*. "Maumelle Environmental Trailhead Complex" received a 2015 American Architecture Award from The Chicago Athenaeum: Museum of Architecture and Design and the European Centre for Architecture, Art, Design, and Urban Studies. This project also was exhibited at the Chicago Architecture Biennial in 2015 and at the Turkish Chamber of Architects in Izmir, Turkey, and The European Centre for Architecture, Art, Design, and Urban Studies / Contemporary Space Athens in Greece, both in 2016. The U of A Community Design Center and



U of A Community Design Center. Photo by Tim Hursley

Marlon Blackwell Architects were invited to feature design work in a six-month exhibition at the Venice Biennale, the 15th International Architecture Exhibition, in Venice, Italy. The center received \$50,000 and \$100,000 grants from the National Endowment for the Arts Our Town Program for the Perot Theater and Art Park in Texarkana, Texas. The center hosted the 2015 South Session of the Mayor's Institute on City Design, for which it received a \$50,000 grant from the institute and a \$50,000 matching grant from the Walton Family Foundation. Luoni wrote "Preface: Reconciliation Landscapes" for the Chinese translation of *Low Impact Development: a design manual for urban areas* (Tsinghua University Press, Beijing, 2016). He was the editor for *Block, Street and Building: The Best of New Urbanism in Arkansas* (2015, Arkansas Times). He was a keynote speaker at the 2016 ASLA Central States Conference, the 17th Annual EPA Region 6 Stormwater Conference, and the Seventh International Conference on World Class Sustainable Cities in Kuala Lumpur, Malaysia.

**Marc Manack** and **Frank Jacobus** won a 2016 Emerging Voices Award from the Architectural League of New York and presented a lecture in April 2016 in New York City as part of the league's lecture series. They are principals of the architecture firm SILO AR+D. The Mood Ring House, designed by the firm, received a 2015 Merit Award in the AIA Arkansas Design Awards. Their project Reflects, a treehouse installed in the Cleveland (Ohio)



Mood Ring House. Photo by Tim Hursley

Botanical Garden, was shortlisted for the 2015 World Architecture News Small Spaces Award. Manack, who has been an assistant professor at the Fay Jones School for the past four years, began a faculty position at the University of North Carolina at Charlotte, this fall.

**Tahar Messadi** received a \$1,000 Fay Jones School Grant for Creative Research and Practice for "Vol Walker Hall/Steven L. Anderson Design Center: A Case Study." He was co-chair of Research and Research Methodology Tracks for the 2015 national conference for the Association for the Advancement of Sustainability in Higher Education. He organized an exhibit of the Comprehensive Studio student work at StudioMain in Little Rock in summer 2016. He was a consultant for acoustic design on several projects, including The Lamplighter School's Student Services and Lab Innovation in Dallas, Texas, facilities at Shelby Farms Park in Memphis, Tennessee, and a new and renovated building at Montessori School in Fayetteville. He was an acoustics and daylighting consultant for All Saints' Episcopal Church in Bentonville.

**Nann Miller** retired at the end of the 2015-16 academic year, after teaching interior design courses at the university since 2002.

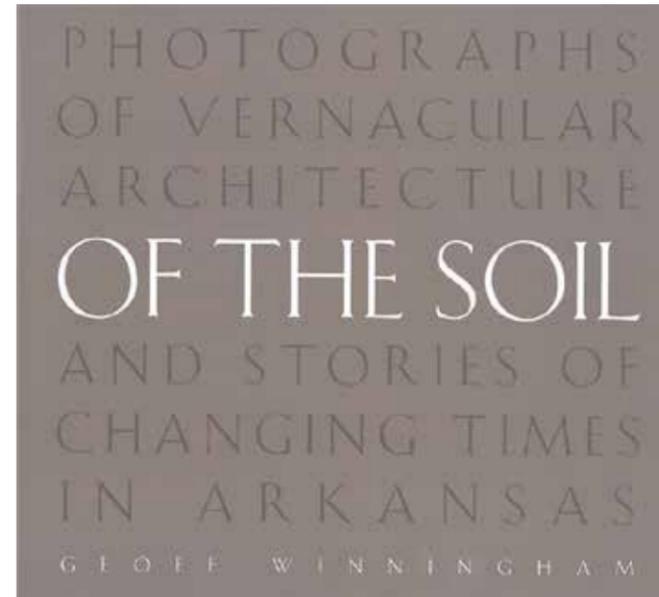
**Michelle Parks** received an honorable mention in the magazine category from the National Federation of Press Women (NFPW) in its 2016 Communications Contest for the school's 2015 *ReView* alumni magazine. **Cassidy Flanagan** designed the award-winning publication. The magazine also received a first place award in the magazine category in the 2016 communications contest sponsored by Arkansas Press Women, the state affiliate of NFPW. Parks received a second place award in the feature story category of the state contest for "The Art of Architecture," the cover story from the 2015 *ReView*. It told about the school's research and design collaborations with Crystal Bridges Museum of American Art involving Frank Lloyd Wright's Bachman-Wilson House.

**Russell Rudzinski** serves on the U of A Arts and Concerts Committee and Arkansas Union Advisory Committee. In his professional design practice, current projects include Wasabi Canopy, Ryleigh's Rooftop Terrace and Canopy, and Eagle 12 Apartments, all in Fayetteville, and Casa Rio in Mountain Home. Honey House, a Fayetteville project, is under construction.

An article by **Kim Sexton**, "Political Portico: Exhibiting Self-Rule in Early Communal Italy," was published in the September 2015 issue of *The Art Bulletin*. She presented "Architecture of the Early Modern University: The Dispersed 'Campus' of Bologna's Private Academies" at the annual meeting of the Southeast Society of Architectural Historians in October 2015. She was also organizer and chair of the themed session "The Early Modern City: Space and Community" at the society's 2015 meeting. She is the Arkansas state representative for the society's board of directors.

## FACULTY/STAFF NEWS—

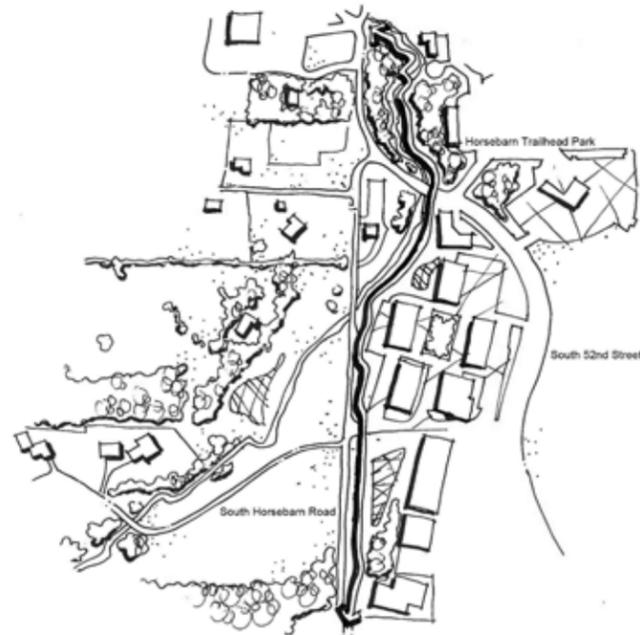
*DesignIntelligence* named **Jeff Shannon** among the nation's "25 Most Admired Educators" for 2016 – the second time he has been noted by the journal as a top educator – in a report published by the Design Futures Council in fall 2015. He was named as one of 10 Outstanding Faculty Member Finalists from across campus by the Associated Student Government and the Student Alumni Association. He presented "The Debate Between Type and Site in Peruzzi's Palazzo Massimo alle Colonne" at the annual meeting of the Southeast Society of Architectural Historians in October 2015. In addition, *Of the Soil: Photographs of Vernacular Architecture and Stories of Changing Times in Arkansas*, by author and photographer Geoff Winningham, was recognized by Preserve Arkansas with the Ned Shank Award for Outstanding Preservation Publication in the 2015 Arkansas Preservation Awards. The book was published by the University of Arkansas Press, through a collaborative publishing venture with the Fay Jones School, for which Shannon serves as executive editor. He is also a member of the U of A Press Advisory Board. He completed seven years of service on the board of directors for the Winthrop Rockefeller Institute on Petit Jean Mountain.



*Of the Soil*, by Geoff Winningham

**Carl Smith** presented "Considering compact development: preferences in Northwest Arkansas with regard to trading off private spatial amenity with community benefits," coauthored with **Noah Billig**, at the Council of Educators in Landscape Architecture conference in March 2016. Smith was an abstract reviewer for the 2016 CELA Conference Committee and a conference co-reviewer for the 2015 CELA Conference. The paper "Shaking hands with the landscape: drawing and perceptualist endeavor in a landscape architecture

studio curriculum," coauthored with Billig and **Kimball Erdman**, was accepted into the 2016 The Art of Architecture: Hand Drawing and Design Conference. His article with Claire Luchkina, an international relations student, "The Online Permaculture Resources: An Evaluation of a Selected Sample," was published in *The International Journal of Sustainability Education*. Smith, Edmund Harriss and **Angela Carpenter** worked on a temporary land art project that responded to the site's aesthetic and geometric properties (see p. 6). A \$1,500 Collaborative Research Grant from the Office of the Provost supported this work. He also received a \$5,865 Sustainability Academic Program Grant from the Office of Sustainability to create a collaborative studio with Tom Costello, a biological engineering professor, to develop low-impact development landscape and engineering proposals for St. Scholastica Monastery (see p. 38). In 2015, Smith was commissioned by the Northwest Arkansas Council to create a Landscape Character Assessment Report on the Northwest Arkansas Razorback Regional Greenway. He described the existing landscape along the 36-mile trail and provided recommendations for its future development. Smith presented on this work at the 2016 Active City Cycle Conference in Leicester, United Kingdom, and at the University of Sheffield's landscape architecture department. Smith was named the 2015 Senior of Significance Mentor by the Arkansas Alumni Association for his work with Adel Vaughn, an Honors College student. He was named a 2016 Outstanding Mentor by the Office of Nationally Competitive Awards for his work with Cameron Bayles and Hannah Moll. Smith serves as associate editor and paper reviewer for *The International Journal of the Constructed Environment*. Smith was a reviewer for *Land*



Landscape Character Assessment Report

*Use Policy*, an international, interdisciplinary journal. He was also a LEED lab reviewer for the Center for Green Schools at the U.S Green Building Council.

**Laura Terry** received a 2015 Distinguished Faculty Award from the U of A Honors College. She received a bronze medallion sculpted by honors alumnus Hank Kaminsky, as well as \$1,000 to support undergraduate research. "View from Afar," a work by Terry, was selected from among 250 entries to be part of the *Horizon: Contemporary Landscape* exhibition in fall 2015 at the Community Arts Center in Danville, Kentucky. It was awarded second place in the exhibition. She also was commissioned by George Dombek to write the essay "Finding Its Place" for a book featuring his artwork, *Barns and Portrait Paintings* (University of Arkansas Press/collaboration with Fay Jones School, 2016).



"View from Afar" (mixed media on linen with stitching, 2015)

**Sheri Lynn Tuck** was named an Outstanding Staff Member in the annual Sponsored Student Programs Appreciation Awards for fall 2015. Sponsored students are those who are funded by foreign governments, the U.S. government, domestic and international agencies, private companies and corporations. When their degrees are completed, these international students return to their home countries and serve as important links between the United States, Arkansas and the U of A in business, government, education and industry.

**Alison Turner** directed the school's design camps in Fayetteville, Hot Springs, Little Rock and Wilson in summer 2016, working with **Noah Billig**, **Kimberley Furlong** and **Carl Smith**. With **Frank Jacobus**, **Marc Manack** and **Jonathan Boelkins**, she coauthored "Maison Recette: A Computational Pedagogy" and "The Reconaedicule: Using Everyday Objects as Design-Build Agents," for the National Conference on the Beginning Design Student in February 2016. She was a presenter and school representative at the Arkansas Environmental and Spatial Technology Conference. Working with the U.S. Greenbuild Council, she was a planning committee

member for the inaugural Women in Green conference, held in October 2015 on the university campus. She also helped to review and approve proposals for speakers and breakout sessions for the 2015 Greenbuild International Conference and Expo in Washington, D.C. Her professional practice is sitio architecture + design, and two recent Arkansas projects there are the Helvey Guest House in Knoxville and the Garden House in Fayetteville, which is a home for her own family.

**Paco Mejias Villatoro** presented the lecture "Slow Street: A New Town Center for Mayflower, Arkansas," a U of A Community Design Center project, in April 2016 at Peking University in Japan. He also taught a workshop to landscape architecture graduate students at that university and met with Kongjiang Yu, a professor and the director of the Peking School of Architecture and Landscape and Turenscape, a prestigious landscape architecture firm.



The "slow street" in Mayflower (rendering).

**Jennifer Webb** gave a presentation on "Student Engagement Techniques" at the Wally Cordes Teaching and Faculty Support Center on campus. She and **Phoebe Lickwar** received a \$1,998 Teaching Enhancement Grant from the U of A Teaching and Faculty Support Center for "Wearable Cameras as Instructional Tools." With **Carl Matthews** and Caroline Hill, she coauthored "Senior Housing in LGBT Communities" for the book *Diversity and Design: Understanding Hidden Consequences* (Routledge, 2015). With **Kimberley Furlong** and Matthews, Webb developed competition materials for the 2015 4H O'Rama Home Furnishings Competition. Webb and Brent T. Williams guided charettes for the construction documents and prototyping for an accessible garden for the Arkansas Support Network in Springdale. Webb received a \$2,000 Grant for Creative Research and Practice and a \$1,000 Professional Development Grant, both from the Fay Jones School.

## LECTURE NOTES—

Stephen Burks travels the world, integrating artisanal crafts into industrial design for luxury brand distributors.

Compiled by **Bettina Lehovec**

*The owner of the New York City studio Stephen Burks Man Made spoke with Fay Jones School students on Sept. 26, sharing images of his work and engaging in a lively question-and-answer-style conversation.*

“I’m trying to approach this whole project of Man Made with a totally new narrative – the designer not working in the 20th century way, being a signature auteur, but being more about designer as collaborator, or conduit through which designs flow.

Not to say this work isn’t about my identity; it’s very much about who I am, where I come from. But it’s also very much about the people I’m working with, and how we begin to bring their voice into what is essentially the exclusive world of design today.

I believe that conscious consumers today are interested in more conscious products, products that tell a story, that have a generosity, in a sense.”

■■■

“Design is a Western concept. Outside of Europe and America, the rest of the world doesn’t think about design in the same way. In all of these communities and villages I’m working in, everyone’s a designer. Everyone’s working materials, translating them into something useful, something sellable – solving problems every day in design.”

■■■

“We have what I consider a workshop-based model, which means the work really begins when I arrive in the factories. Every collection I’ve done with Dedon, for example, I’ve gone to the Philippines and worked in the factory for at least a week at a time.

This kind of immersive workshop practice is what we believe leads to great innovation. The closer that we can get the hand to industry the more potential we believe there is for making new things.

If designers can somehow jump to the beginning of the production chain, be involved in all of the decision making along the way – if we prove we have value through strategy, value

ReView: Fall/Winter 2016 Lecture Notes—

through how we implement materials, value through how we use hands – then obviously we have more value as professionals.

We believe that [with] most industrial products, the more our hands touch a product, the more value we bring to it.”

■■■

“Working with not-for-profits allows me as a designer a certain kind of access, to try to see what we can do long term. Sometimes it’s research based, sometimes it’s strategy based, sometimes it’s exploring product development.

We believe in trade, not aid. This work isn’t about a percentage going back to a village somewhere. It’s about, OK, you make a product for \$50, we sell it for \$150, and Cappellini sells it for \$1,100. The mission is to elevate this craft tradition, place it into what we consider contemporary design.”

■■■

“We’re always trying to push the envelope, where we can. In the cases where we’ve been able to blend cutting-edge materials – or at least new materials for that part of the world – those products have been more interesting and more innovative. The hybrid condition is what we’re always looking for. We all know these little woven baskets, and we all know these mouth-blown bowls and vases, but they don’t transform. They don’t seem to be new in any way. This is the job of design.”

■■■

“This is the question of the 21st century – product versus platform. Do we make a product? Or do we make a platform? How can we manage to invert the pyramid and share this work with as many people as possible?

■■■

“In this country, we tend to think in transactional terms, whereas in the rest of the world, things tend to be more relational. How do we begin to reflect upon how a product can be more than something you buy, or something you own? How does a product begin to have a relationship with you? And how do we design for that? How do we think about how these things can have more of a soul, in a sense? I believe that that soul comes through connection to culture.”



Stephen Burks, center, works with craftsmen in Italy on weaving a final prototype of The Traveler European lounge chair with leather cord. (Photo by Roche Bobois)

## CALENDAR—

### EXHIBITS

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

### SPRING EXHIBIT

**January 17 - March 17**  
“George Dombek: Barns and Portraits”  
Opening Reception: January 20

### SAVE THE DATE

**February 17**  
John G. Williams Fellowship Dinner  
David and Barbara Pryor Center for  
Arkansas Oral and Visual History,  
Fayetteville  
contact: Mary Purvis  
479.575.7384, [mpurvis@uark.edu](mailto:mpurvis@uark.edu)

**February 26-27**  
Professional Advisory Board Reception &  
Meeting  
Vol Walker Hall, Fayetteville  
contact: Ryan Peters  
479.575.7427, [rgpeters@uark.edu](mailto:rgpeters@uark.edu)

**February 28**  
Career Fair  
Vol Walker Hall, Fayetteville  
contact: Susan Pospisil  
479.575.7963, [pospisil@uark.edu](mailto:pospisil@uark.edu)

**April 14**  
Honors Recognition Reception & Ceremony  
contact: Melinda Smith  
479.575.2763, [melindas@uark.edu](mailto:melindas@uark.edu)

**April 27-29**  
AIA National Convention  
Orlando, Florida  
(Alumni & friends reception: April 27)  
contact: AIA National  
800.343.4146, [conventionreg@aia.org](mailto:conventionreg@aia.org)  
contact: Mary Purvis  
479.575.7384, [mpurvis@uark.edu](mailto:mpurvis@uark.edu)

**May 14-15**  
Dean’s Circle Reception & Meeting  
Baldwin & Shell Construction Company,  
Little Rock  
contact: Ryan Peters  
479.575.7427, [rgpeters@uark.edu](mailto:rgpeters@uark.edu)

ReView: Fall/Winter 2016 Calendar—

**September 15**  
Verna C. Garvan Society Dinner  
Garvan Woodland Gardens, Hot Springs  
contact: Mary Purvis  
479.575.7384, [mpurvis@uark.edu](mailto:mpurvis@uark.edu)

### FALL LECTURE RECAP

**September 14**  
**Michael Van Valkenburgh**  
Michael Van Valkenburgh, Inc., Brooklyn,  
New York

**September 26**  
**Stephen Burks**  
Stephen Burks Man Made, New York, New  
York

**October 3**  
**Jenni Reuter**  
Hollmén Reuter Sandman Architects /  
Aalto University, Helsinki, Finland

**October 10**  
**Charrisse Johnston**  
Steinberg Architects, Los Angeles

**October 24**  
**Michael Hendrix**  
IDEO, Boston, Massachusetts

**October 31**  
**Julie Snow**  
Snow Kreilich Architects, Minneapolis,  
Minnesota

**November 4**  
**Cynthia Davidson**  
Anyone Corporation, New York, New York

**November 4**  
**Peter Eisenman**  
Eisenman Architects, New York, New York

**November 7**  
**David Ruy**  
Ruy Klein, Los Angeles, California



Michael Van Valkenburgh  
Jacob K. Javits Federal Building Plaza in New York, New  
York. (Image courtesy of MVVA)



Jenni Reuter  
Women's Centre in Rufisque, Senegal. (Photo by Helena  
Sandman)



Charrisse Johnston  
Lobby at Variety magazine offices, in Hollywood,  
California. (Image courtesy of Charrisse Johnston)



Julie Snow  
CHS Field in the Lowertown neighborhood of St. Paul,  
Minnesota. (Image courtesy of Snow Kreilich Architects)



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# ReView

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**James Wilson Photography**

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