ReView

UNIVERSITY OF ARKANSAS | Fay Jones School of Architecture + Design

Spring/Summer 2023

DEAN'S VIEW

Midsummer greetings from the Fay Jones School of Architecture and Design — from Vol Walker Hall and the Steven L. Anderson Design Center, the U of A Community Design Center, the Build Lab, the U of A Rome Center and Garvan Woodland Gardens in Hot Springs! Our multiple locations for architecture and design education indicate the school's continued growth in student enrollment and new faculty and our increasing presence in the world beyond Fayetteville and Arkansas. Together, these demonstrate our strong reputation for educational excellence across curricula and our strong levels of professional placement upon graduation.

Amidst this growth, we work closely with the university's Office of Admissions and the Office of the Provost to maintain the high levels of teaching excellence for which the school has always been known and to provide every student an appropriate design studio workspace. As we continue to emphasize student success, we parallel our efforts in recruitment and retention with equally intensive efforts at building scholarships and other forms of student support.

Over the last nine years as dean, I have witnessed at least one reaccreditation assessment for each of our departments in architecture, interior architecture and design, and landscape architecture. This past year, the Department of Architecture underwent its required eight-year reaccreditation process, with an intensive self-study, evaluation and (virtual) visit by an NAAB team. We believe that the NAAB evaluation was productive and will be ultimately to the department and school's benefit in the forthcoming final report.

Along with steady growth and accomplishment within our undergraduate programs, we also continue to advance our graduate programs. Our Master of Design Studies has increasing enrollment and graduates across its current concentrations, and we anticipate launching two new concentrations in the coming year: in Housing Design and in Preservation Design.

The school's faculty continue to excel and gain recognition for their teaching, creative practice and research, and public service — many of which are noted in this issue of *ReView* magazine. Marlon Blackwell was elected as a member to the American Academy of Arts & Sciences, while his practice received three national American Institute of Architects awards; John Folan received the ACSA's Collaborative Practice Award and the Faculty Design Award; and Carl Matthews received the Outstanding Achievement in Preservation Education Award from Preserve Arkansas. In addition, Jessica Colangelo and Charles Sharpless were selected by Exhibit Columbus as University Design Research Fellows; Brian Holland's "Piggybacking Practices" work is on exhibit at this year's Venice Biennale; and the work of the U of A Community Design Center, led by Steve Luoni, has earned several honors. We shine a spotlight on recently promoted faculty members: Kimball Erdman, professor of landscape architecture, Lynn Fitzpatrick, teaching associate professor in interior architecture and design, and Scott Biehle, teaching associate professor in landscape architecture.

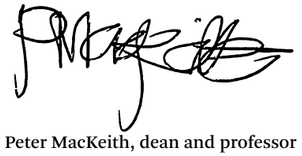
Anthony Timberlands Center for Design and Materials Innovation site

We also recognize professor Jeff Shannon, who served as dean from 2000 to 2013, who retires from the school and the university after 44 years of dedicated teaching excellence, creative accomplishment and altogether truly meritorious service for more than half of the school's own existence. With the end of the academic year, Russell Rudzinski, teaching assistant professor, also concluded 23 years of productive architecture studio teaching to devote himself more fully to professional practice, and Frank Jacobus, associate professor of architecture, departed to become head of the Department of Architecture at Penn State.

On the horizon, two important projects will expand our physical facilities, educational offerings and outreach to the state. The Ross and Mary Whipple Family Forest Education Center is rapidly approaching a groundbreaking moment. This addition to Garvan Woodland Gardens has already engaged more than 100 students and 10 faculty in its design-build educational approach. When completed, the center will provide the school and the garden's annual 200,000 visitors with nature-centered educational programming, and more public interpretive display of the importance of the forests to The Natural State.

Closer to campus, construction began this spring for the Anthony Timberlands Center for Design and Materials Innovation. Already earning international honors, this applied research center constructed from mass timber will be focused on the research and development of new wood products and new approaches in sustainable construction materials. The building serves as a model of mass timber and wood product construction, with its eventual role being to educate and inspire design students in the ways wood can be used in construction while supporting the timber industry in Arkansas. We are very grateful to the many donors who are making this project possible, in particular the Anthony family.

My sincere thanks to you all for your steadfast support for our students, faculty, staff and school.



Peter MacKeith, dean and professor

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***ReView* Editorial Staff**

Editor & Writer
Michelle Parks
Director of Communications

Designer
Cassidy Flanagin

Writer & Researcher
Tara Ferkel

On the cover, a detailed view of a large-format model for a workforce housing prototype.

GRANT *TRANSFORMS* MATERIALS LAB

A grant from the Angelo Donghia Foundation is transforming the Materials Lab of the Fay Jones School from a traditional materials library into a teaching, making and research workshop that's on par with other labs and shops in the school.

The $46,700 grant is the latest in a series of awards to the Department of Interior Architecture and Design from the Donghia Foundation, a non-profit organization that promotes design education. In total, the school has received more than $215,000 in grants and student scholarships over the past seven years.

"The sustained support our students and faculty have received from the Donghia Foundation is remarkable," said Carl Matthews, professor and head of the Department of Interior Architecture and Design. "It speaks to the high quality and nationally competitive nature of the work we are doing in the department."

Between 2015 and 2019, four interior design students in the school were each recognized with a $30,000 Senior Student Scholarship Award, which is the largest, most prestigious award within interior design education. In 2021, the foundation awarded the school a $49,000 grant to explore the potential benefits of using virtual reality technology in design education.

This latest grant allows its principal investigators, Jennifer Webb, Kim Furlong and Lynn Fitzpatrick, to purchase weaving looms, a printmaking press, a color testing booth and artificial lighting stations, as well as expand access to digital material databases for all interior architecture and design studios.

The program will also incorporate virtual reality (VR) technology purchased through the previous Donghia Foundation grant. Materials will be uploaded into the VR program, allowing students to experience their designs.

Merging VR with the traditional method of creating materials will help overcome the disjunction between physical materials and how they are portrayed digitally, Fitzpatrick, a teaching associate professor, said.

"We are hoping to get students more interested in the actual making of materials," she said. "Getting them to think more about specifying their own materials as opposed to going and getting just everything off the shelf."

Students who develop this knowledge and skill base early in their education adapt more organically to this

Lynn Fitzpatrick, far right, and students work on weaving looms in the new Materials Lab space, located on the lower level of Vol Walker Hall.

method of learning in their advanced-level courses, said Webb, assistant dean of graduate studies and an associate professor. She said these practices can start to not only inform the design process within studios but also can influence the entire curriculum.

"Where you're really creating from the inspiration, from the concept, then your work is going to be different from everybody else's work," Webb said. "That's a good thing for your portfolio and in your practice, a way to fulfill your individual design intentions."

This grant allows the program to unite traditional methods of making with modern VR technology, providing students with a unique experience, Fitzpatrick said.

"One of the things that's most exciting about this grant opportunity is that we get to work from both ends, from the very hands-on to the sort of newer high-tech," she said. "I think that clients as well as firms appreciate both."

With this grant, the program will also bring more focus to lighting and its effects on materials. This will help students bridge the gap between their lighting design and materials courses.

"They're looking not only at daylighting effects on materials, but actual artificial light effects on materials, which often falls into the interior designer's realm," Furlong, an associate professor, said.

Increasing the hands-on approach of the Materials Lab, which recently relocated to a larger space in Vol Walker Hall, will help interior architecture and design students develop a more well-rounded set of skills that will set them apart, Fitzpatrick said.

"It elevates the Materials Lab and turns it into something that is less passive and more active," she said.

ASLA CENTRAL STATES **AWARDS**

Eight projects by students and faculty in the Department of Landscape Architecture were recognized in the 2023 Central States Awards program by the Central States region of the American Society of Landscape Architects.

In all, 27 design projects were selected for honors out of 103 entries from students, faculty and design professionals. The categories this year were expanded to promote a broader recognition of landscape architectural practice and its impact on quality of life.

"The portfolio of works from the Department of Landscape Architecture students, faculty and alumni demonstrate a passion for helping human and natural communities through sustainability and ecological justice," said Ken McCown, professor and head of the department. "These projects show how landscape architecture professionals are at the forefront of making great places for people while protecting and enhancing ecological resilience through nature-based solutions."

Two student projects received Honor Awards, which recognize superior professional accomplishment.

Hagen Rushing won an Honor Award in Commercial Design (Student) for "Café Rue" in Fayetteville, a commercial design project with a focus on biophilia and ecosystem services.

Emily Finley and Lillyan Priest won an Honor Award in Analysis and Planning (Student) for "Sutures of the Rio Grande / Bravo: Restoring Access Through History & Ecology" in the Lower Rio Grande / Rio Bravo Valley along the border of Texas and Mexico. The project aims to heal the regional divide between the United States and Mexico by restoring and reconnecting access to the river through historic landscape geometries.

Gabriel Diaz Montemayor, assistant dean for diversity, equity and inclusion and associate professor of landscape architecture, said that these projects winning Honor Awards is an important recognition for the program and the school.

"It demonstrates the collaborative rewards through disciplines and programs, while advancing critical aspects related to diversity, equity, inclusion and justice in the built environment," Montemayor said. "An Honor Award in the ASLA Central States' student awards program is certainly proof of the quality of the work produced by our students."

"Cafe Rue" by Hagen Rushing.

Six projects from Fay Jones School students and faculty received Merit Awards, which recognize outstanding accomplishment.

Charles Goodgame won a Merit Award in Parks, Recreation and Open Space Design (Student) for "Re-Connection: AGFC" in Springdale.

Landyn Green won a Merit Award in Parks, Recreation and Open Space Design (Student) for "Reconcile + Renew: J.B. & Johnelle Hunt Family Ozark Highlands Nature Center" in Springdale.

Joiner Dotson and Saba Rostami-Shirazi won a Merit Award in Parks, Recreation and Open Space Design (Student) for "Habitat Loops: Regenerating the Urban Meanders of the Rio Grande / Bravo" in the binational metropolitan area of Brownsville, Texas, and Matamoros, Tamaulipas.

Kimball Erdman, professor of landscape architecture, and Jordan Cook, a former student (who graduated in May 2022 with a Bachelor of Science in Landscape Architectural Studies), won a Merit Award in Research: Historic Preservation for "Historic American Landscapes Survey Documentation: Oakland & Magnolia Plantations" in the Cane River Creole National Park, Louisiana.

Emily Booth, Cada Fischer, Noah Geels, Charles Goodgame, Landyn Green, John Ivy, Dawson Oakley, Brett Paris, Hagen Rushing, Aaron Schlosser, Celstene Sebag, Jessica Shearman, Winnie Vanlandingham, Kobee Wade and Reed Waters won a Merit Award in Analysis and Planning (Student) for "Remediate & Renew: The Campus Resource for Water, Food, and Engagement" in Fayetteville.

Oliver Right, Kaiden Couffer and Isaiah Wright won a Merit Award in Analysis and Planning (Student) for "Eureka Springs School of the Arts Site Revitalization" in Eureka Springs.

The Central States comprises six chapters that represent North Dakota, South Dakota, Nebraska, Iowa, Kansas, Missouri, Oklahoma and Arkansas.

GENSLER BRINKMANN *SCHOLARSHIP*

Jason Cote, a third year interior architecture and design student in the Fay Jones School, won the prestigious Gensler Brinkmann Scholarship. Cote received one of four Gensler Brinkmann scholarships awarded this year by Gensler, the global design and architecture firm.

For this scholarship, Cote was awarded $5,000 to go toward his education. In addition, he was invited to participate in a two-month fellowship this summer at the Gensler offices in Las Vegas.

"I'm not surprised that Gensler plucked Jason's proposal from the Brinkmann Scholarship entries and placed him in their highly competitive Summer Research Fellowship Program," said Carl Matthews, professor and head of the Department of Interior Architecture and Design. "In his video submission, he spoke passionately and eloquently about the importance of research based design solutions. It is a testament to Jason and his faculty mentors that his work is beautiful, meaningful and grounded in research."

Growing up in Jane, Missouri, Cote was always involved in something creative, including studio art, film, photography, music production, DJing, fashion design, event curation and culinary work. He considered himself a jack of all trades.

After graduating from high school in 2014, he enrolled in college. But he dropped out during the first semester and spent time traveling and exploring life.

In fall 2018, Cote, a first-generation college student, started attending NorthWest Arkansas Community College, taking classes in art, graphic design and architecture appreciation. Then, he decided to pursue a degree in interior architecture and design, and chose the Fay Jones School for its reputation and proximity.

"Once I understood what architecture is and what design is, I realized that it could be my outlet where I use all of these different tools in my arsenal to actually create something — and that that kind of jack-of-all-trades nature played into being the master of this," he said.

The work café in a robotics office in Boston.

Cote, now 26, has found that interior architecture and design suits him very well for many reasons. Americans on average spend 90 percent of their time indoors — so he feels he can have a significant impact on people's lives.

"For me, interior design falls in that nice, sweet spot between logic and feeling," Cote said. "With interiors, I feel like I can create more of a story, a narrative, and create more of a visceral emotional impact on the people that I'm designing for."

During the fall 2022 semester, Cote and other students were working on a project in a studio led by Jinoh Park, an assistant professor of interior architecture and design. Park nominated Cote and another student to apply for the Gensler Brinkmann Scholarship.

Cote refined his project over several weeks and edited it to fit the prompt, working with another professor in the studio, Michelle Boyoung Huh, assistant professor of interior architecture and design. In late April, he learned he'd won, and that the jury considered him a standout candidate.

"This has been the single most validating thing that my work is meaningful that I've ever experienced, by far," he said. "It's just super validating that I'm doing something that can contribute to the world on a greater scale, that it's not in vain or a selfish pursuit or something. There's actually value in it."

Cote's project was a 12,000-square-foot robotics office in Boston, and he used a human-based design approach to design the space. In his design proposal, Cote created different zones within the office space to accommodate the various states of emotion that people go through in a day — nearly 400 emotions a day, according to his research.

"The space really caters to all of the different states we go through instead of the classic, traditional big grid of desks or the isolated cubicles," he said. "I wanted to create a space that adapted to people as they adapt within themselves."

Honorable Mention In Holland Prize

Two Fay Jones School students spent more than a year measuring, studying and documenting a historic home in Fayetteville — eventually compiling their work onto a single 22-by-30-inch sheet. This project by Nate Cole and Devin Tabor was awarded an honorable mention in the 2022 Leicester B. Holland Prize competition sponsored by the Library of Congress and the National Park Service.

The pair recorded the Richard D. and Alma Brothers House, designed by Fay Jones and built in 1957. Jones was an internationally renowned architect who practiced an organic approach to modern architecture. He was an AIA Gold Medal winner, as well as a U of A graduate, professor and first dean of the architecture school.

Cole and Tabor completed the project through an independent study course with Greg Herman, associate professor of architecture. Cole, who was an Honors College student, graduated in May with a Bachelor of Architecture. Tabor graduated in December 2022 with a Bachelor of Architecture.

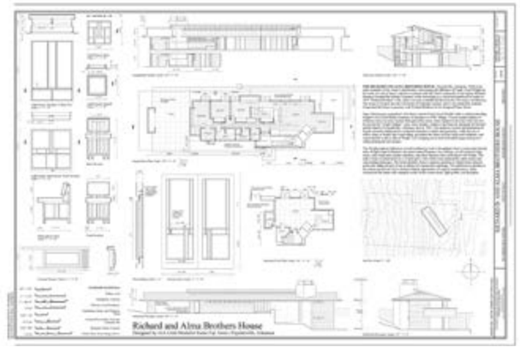
The annual Holland Prize competition, open to students and professionals, recognizes the best single sheet measured drawing of a historic site, structure or landscape prepared to the standards and guidelines of the Historic American Buildings Survey (HABS), Historic American Engineering Record or Historic American Landscapes Survey.

The prize is administered by the Heritage Documentation Programs of the National Park Service. Drawings recognized in this competition are added to the permanent collection of HABS work in the Library of Congress.

"By doing this work, students gain an understanding of material and how techniques have changed over time," Herman said. "Building documentation is an important component of historic preservation, and Nate and Devin's work on this project is an exemplary demonstration of the rich possibilities available to students exploring this aspect of professional practice."

Though they documented the full project, not all of the aspects could fit on one page.

"The discipline involved in the slow process of documenting and measuring the project taught us a lot about building construction and practicality



in design," Cole said. "We had to think a lot about how the judges and other architects would look at our documentation and make sure that we were making the unique aspects of the project as obvious as possible."

This early work by Jones exhibits many defining characteristics that became hallmarks of the architect's career. A plan-rotated square, an off-centered ridge beam, an extensive use of native stone, careful use of expressed wood components and a strong horizontal emphasis are all present in the house. The floor-to-ceiling windows frame views into the adjacent forested landscape, much like in his other projects.

"I believe that documenting this house allowed me to grasp a much deeper understanding of the Jonesian style through the progress of detail in his drawings and attention to detail," Tabor said.

Before drawing the home digitally, the students measured the entire structure as built and recorded those measurements with pencil and paper.

"The margin for error from the construction documents to the physical construction is extremely important," Tabor said. "Buildings are full of minute errors — measuring a building by hand will teach students a lot about that."

Throughout the project, Tabor and Cole photographed and sketched the house, made notes of details and unique situations in the construction or design, interviewed current and previous owners and local architects, and consulted the archives in Special Collections at Mullins Library.

Three previous projects done by Herman's students have won recognition in the Heritage Documentation Programs awards, including honorable mention in the 2018 Holland Prize competition, first place in the 2010 Peterson Prize competition, and third place in the 2016 Peterson Prize competition.

ACSA Architectural Education ***Awards***

John Folan, professor and head of the Department of Architecture, received two awards in the Association of Collegiate Schools of Architecture's 2023 Architectural Education Awards program for work executed in public interest design: the Collaborative Practice Award and the Faculty Design Award.

Since arriving at the Fay Jones School in 2019, Folan has been honored with seven ACSA awards in the areas of Design Build, Collaborative Practice, Practice and Leadership, Faculty Design, and Timber Education. In addition to teaching in the Fay Jones School, Folan is the founding director of the Urban Design Build Studio (UDBS).

In recent years, faculty members in the Fay Jones School have won additional ACSA recognition in the areas of Collaborative Practice, Housing Design Education, Faculty Design and Distinguished Professor — bringing the total honors to 18 since 2014.

"Recognition by the ACSA of faculty accomplishment at the Fay Jones School is recognition of the entire school community — all our faculty colleagues, our good students and the fundamental support of the school staff," said Dean Peter MacKeith. "The school has a foundational commitment to teaching: the faculty are passionately devoted to their work with students. This has been continuously inspiring to me and is a memorable dimension of the school for our graduates of any age. In this sense, all of our faculty distinguish themselves and all our students and alumni are distinguished by their degree and lasting affiliation with the school."

Folan was one of three educators selected for a 2023 Faculty Design Award. The award was given for "Redemption," a permanent installation at the EQT tower in Pittsburgh, Pennsylvania, commissioned by Heinz Endowments, that physically and tangibly represents inherent dignity, integrity and pride often unrecognized in under-represented communities.

The work was designed and completed through a series of job skill training programs offered by PROJECT RE_, a 501c3 organization that Folan founded in 2012 and has remained executive director for since. The project is the product of a collaboration between the Urban Design Build Studio (UDBS), which Folan directs; the Trade Institute of Pittsburgh (TIP), an apprentice training program that teaches construction skills to people from the Allegheny County/Pittsburgh, Pennsylvania Municipal Region; and Construction Junction, a material repurposing center.

Folan was recognized with a 2023 Collaborative Practice Award for "Deconstructing Blight." One of four winning projects, it tangibly demonstrates the relationships between building systems of different utilitarian dimension — both explicit and inferred — and reveals broader structural interdependencies that influence socio-economic dimensions of dwelling.

This project aimed to address dramatic shifts in regional housing needs that have occurred over the past 70 years in Allegheny County, Pennsylvania. The vertically integrated, interdisciplinary Urban Design Build Studio (UDBS) executed a pilot building deconstruction project in collaboration with the City of Pittsburgh, a regional material repurposing center (Construction Junction), and a national material reuse association (The National Building Material Reuse Association).

ACSA Distinguished Professor

For the third time in the last four years, the Association of Collegiate Schools of Architecture recognized a Fay Jones School faculty member with the Distinguished Professor Award. Peter MacKeith, dean and professor of architecture in the school since 2014, won this top honor in the ACSA's 2023 Architectural Education Awards program.

MacKeith is one of five educators selected for this year's award, which recognizes individuals who have had a positive, stimulating and nurturing influence upon students and have produced a body of work that advances understanding of architecture and/or architectural education.

Since the Distinguished Professor Award was established in 1984, more than 160 professors have been recognized. Four U of A faculty members previously honored were Fay Jones (1984-1985), John G. Williams (1987-1988), Stephen Luoni (2019-2020) and Ethel Goodstein-Murphree (2021-2022).

MacKeith's academic career spans two continents, three decades, five schools of architecture, thousands of students, and significant accomplishments and impact. A Senior Fellow of the Design Futures Council, he has been recognized twice by *Design Intelligence* as a "design educator of the year" and twice by the ACSA for "creative achievement in design education."

In his recommendation letter, Jared Davenport, an architecture student, noted MacKeith's fervor for teaching and high standard for education.

"Rather than promoting a fixed perspective, Dean MacKeith asks reflective, probing questions of his students to foster the curiosity and deductive reasoning necessary to engage difficult theoretical concepts," Davenport wrote.

MacKeith's work is framed by three intersecting sets of coordinates: in design education, in academic and professional work, and in the academic assessments of teaching, creative practice and research.

In his letter, Marlon Blackwell, FAIA, who has taught alongside MacKeith since 2014, said MacKeith's identity as a teacher first informs his role as dean, as he instills a student-centered culture throughout the school. Under his leadership, the school's enrollment has increased by 50 percent, with MacKeith "continuously creating new and important opportunities for students to critically engage other cultures through international experiences, to expand their understanding of suitability and environmental responsibility through timber and wood-based studios and research initiatives," Blackwell wrote.

MacKeith has made significant contributions to the understanding of Nordic architecture and architectural thought. He teaches and presents frequently in advancing the cause of a forest-centered culture and economy. And he has effectively altered the course of the Arkansas economy and its environmental health through his impact on students, professionals, government officials and business leaders.

In her letter, Toshiko Mori, FAIA, Robert P. Hubbard Professor in the Practice of Architecture at the Harvard Graduate School of Design, said MacKeith's long-term research, teachings, publications and exhibitions on Nordic architecture have had "significant impacts," including an emphasis that architecture balance with nature in terms of siting, material use, life cycle and ecological imprints.

"This is especially poignant in Arkansas, where the relationship between forestry, lumber production, and the design and construction of architecture is both an urgent environmental issue as well as a critical long-term vision for the region's future," Mori wrote.

Along A South Forty

During the fall 2022 semester, the Fay Jones School presented "A South Forty: Contemporary Architecture and Design in the American South," an exhibition organized and curated by Dean Peter MacKeith and Jonathan Boelkins, teaching assistant professor, working with Modus Studio of Fayetteville. It was originally installed to coincide with the 2021 Venice Architecture Biennale, where it was displayed for six months.

The exhibition was reconfigured last fall to fit the space in the main corridor of Vol Walker Hall, with the installation designed by Boelkins and constructed by Justin Tucker, the school's woodshop director, along with a team of students. This display coincided with the symposium "The Place of Practice. The Practice of Place." Find more information at https://www.asouthforty.org/.

The mapping of "A South Forty" geographically was organized along the armature of Interstate 40, running west from the North Carolina Atlantic seacoast through the southeastern states to an inflection point in Oklahoma. Approximately 40 participating practices in the exhibition were drawn from the larger southeastern region along this latitude, including five led by Fay Jones School faculty: Marlon Blackwell Architects, SILO AR+D, Somewhere Studio, the U of A Community Design Center and the U of A Urban Design Build Studio.

Photos by Whit Pruitt & Cassidy Flanagin

The exhibition also features the design work of Alterstudio Architecture; Archimania; ARCHITECTUREFIRM; Dake Wells Architecture; de Leon + Primmer Architecture Workshop; DEMX Architecture; Duvall Decker; Ecological Design Group; El Dorado / KSU Design + Make Studio; EmeryMcClure Architecture; EskewDumezRipple; Evoke Studio Architecture; Frank Harmon Architect; Fultz & Singh Architects; Helix Architecture + Design; Hobgood Architects; Ray Huff Architect; Hufft; In Situ Studio; Jennings + Santa-Rita Architects; Katherine Hogan Architects; Modus Studio; Office of Jonathan Tate; Patterhn Ives; Pendulum Studio; Polk Stanley Wilcox Architects; Rural Studio, Auburn University; Sanders Pace Architecture; Studio A Architecture; The Raleigh Architecture Company; Unabridged Architecture; Vines Architecture; and W.G. Clark Architect.

— *Michelle Parks*

Measuring a Forest

As the wood and timber initiatives of the Fay Jones School grow and strengthen, Laura Terry wanted to contribute to those conversations through an artist's lens. The result was a body of work that she shared in the exhibition "How to Measure a Forest," displayed in fall 2022 in the Fred and Mary Smith Exhibition Gallery of Vol Walker Hall.

Terry, an associate professor of architecture, began her observations and research for this work in 2019, sketching and taking photos at Anthony Timberlands in Bearden, Arkansas. The company is the largest timber producer in the state, supports programs within the school and has more than 200,000 acres of (mostly) pine forests.

She drew on her collective experiences with the trees and forests of her home in the Ozarks, in the Bavaria region of Germany, in her native Georgia landscape, and in Rome, where she taught briefly in the spring 2020 semester. And she kept making paintings when the pandemic forced everyone back home in March 2020, spending hours at her dining table.

This exhibition featured nearly 30 pieces — the smallest just 4 by 4 inches and the largest 48 by 56 inches, with all sizes in between. The intent of the body of work was to show the forest at micro and macro scales, so some pieces were at the scale of the bark while others revealed the forest from a distance. A Dean's Creative Research and Practice Grant from the Fay Jones School supported this research and body of work.

During this creative journey, Terry re-discovered her love for representing the landscape, the subject of her work for the last 20 years. "A forest is a collection of trees; trees are individuals, unique, but collectively they make up the forest. I like this metaphor, the part-to-whole relationship that is in the work. In fact, many of the pieces in this exhibit are collections or aggregates of smaller pieces combined to make a larger piece," she said.

— Michelle Parks

Photos by Whit Pruitt & Cassidy Flanagin

Faculty Q&A: Carl Matthews

Carl Matthews joined the Fay Jones School in July 2012 as professor and head of the Department of Interior Design (now Interior Architecture and Design). He previously taught at the University of Texas at Austin and the University of Nebraska-Lincoln. He is the recipient of the 2022 Outstanding Achievement in Preservation Education Award from Preserve Arkansas for his Advanced Design Studios in Hot Springs.

What has been your focus in the Fay Jones School?
Student success. The reason I got into this game is to help students acquire skills and knowledge, and then navigate into the professional world. Our graduates have about 100% employment rate. We've had students winning the biggest national prizes. All the components were here when I joined the school; it was just about working with incredible faculty to bring the program to a new level.

What have been some of your proudest moments while teaching at the U of A?
We've had four Donghia Foundation winners, which, for an interior design student to win the Donghia prize is like the football team winning the national championship. A $30,000 prize for a student to pay for their senior year of college is huge, and we've had four winners. That singular example shows that the hard work of the students and faculty along with curricular evolution is working. To be able to be a part of a life changing thing like that for students is just amazing. But the Donghia scholarship is just one example. This year, we had a student win the Gensler Brinkmann Scholarship and two students featured as the "Future100" by *Metropolis* magazine.

When and how did design become important to you?
As a kid in rural southern Oklahoma, I was always making dog houses, chicken houses and rabbit hutches. I was always making places for beings. I didn't know at the time that I was preparing myself for a career in placemaking. I liked constructing things out of scrap wood and metal and was a kid who was always building things and places. Then in high school, I took drafting classes and won a regional drafting competition. I had an innate talent and interest in the craft and skills of the trade, so I decided in high school to major in architecture.

How did you discover that interior design was your passion?
At Oklahoma State in 1980, architecture school was a place of toxic masculinity, and as a young gay boy, studio was not a comfortable place to be. Also, the first and second year architecture projects tended to be about creating these abstract sculptures on the landscape. That didn't resonate with me. I wanted to make places that mattered to people. So, in my sophomore year, I visited the interior design department, in the school of home economics, which had a completely different approach. There, it was all about the human condition. Seeing that I could use my design skills in a way that was more responsive to humans just felt right. I also like the scale and quicker pace of creating interiors. Moving from a male dominated place into a female world, the world of home economics, where a gay boy was more accepted and celebrated even — it was like the weight of the world was lifted off my shoulders.

How did you get into teaching?
I was living in New York, practicing for a big firm, and got my first teaching job at University of Nebraska-Lincoln in 1993. While at Nebraska for the first 10 years of my career, I would teach during the school year and return to practice in the summers, in New York, San Francisco or Seattle. Then UT Austin recruited me, and I went there for nine years. Then Arkansas recruited me. I have only applied for three teaching jobs in my life and got all three, so it's been a very charmed path.

How has the interior architecture and design department evolved over the past 11 years?
When I came here, the department had been in the school of architecture for a couple of years, but they were still kind of physically in Human Environmental Sciences. When a program moves from one type of school to another type of school, the approach to design education is a bit different. Unintentionally, it has become my career path to help interior programs reinvent themselves within schools of architecture. I was involved in similar shifts at Nebraska and Texas before coming to Arkansas. Right now, dealing with the remarkable growth of the program is probably the biggest challenge. When I came, the program ranged between 90 and 120 students. Now we're over 300 students. We've tripled in size in the last decade, and most of that growth has happened in the last five years. Being the fastest growing department on campus, there are just growing pains. But it's been invigorating because not only has our student enrollment tripled, but so has our faculty. It's very rewarding to bring in new faculty and to be a part of their beginnings into academia. I love that part of the job. We've been very lucky with faculty hires to build a group who are very broad in their interests, flexible and collegial.

Talk about changing the department and degree names to interior architecture and design.
It was very student driven. I teach the Professional Practice class, and we have discussions about all types of things. Nomenclature is one of them. It's been something that's been an issue in interior design for years. The profession evolved from interior decorating to interior design, and now more schools are renaming to interior architecture or interior architecture and design. Unfortunately, when people hear the term interior design, they often think HGTV and decorating. For decades there's been this mismatch between the public perceptions and the reality of the profession. So, if a name change can help alleviate that misperception, then why not? The name change wasn't about changing what we teach at all. It was more about adopting a name that fit our program and students' identity.

How are design and design education essential to the greater public?
What people generally don't know is that the largest segment of the discipline is workplace design. When designing workplaces, you're making the places in which people spend 40 plus hours per week of their life. Making those places more productive and supportive of human health and wellness is what we do. The second largest segment of the market is hospitality design. We make the places that bring delight into people's lives, the places of celebratory moments, that people use as markers of their life. We create the places where people go to get away from their normal life for a holiday. Americans spend 90% of their time indoors, so interior designers and interior architects have the potential to make those spaces. We create the places where people are born, where they are educated, where they live, and potentially where they die. Creating places for the full life span of humans is a great privilege and awesome responsibility.

What are important attributes for designers to possess?
Empathy, imagination and team spirit. To make places for people, the first step of the process is understanding and having empathy for your client. You must understand what they need, what they want, and what they dream their place can be. It's first about being empathetic to other people's desires and needs, then coupling that with a vision for what kind of place can be created. Creating places requires a huge team of professionals and tradespeople. Designers must enjoy working in teams.

How is study abroad important to design education?
Designers must understand the world outside themselves. If you only have your life experiences and sometimes very limited life experiences to draw upon, you have a limited tool belt. Most of our students are from Texas and Arkansas — very new places on the world map. So, to see a deeper, richer history of how design has impacted people and evolved over hundreds of years rather than over decades, it's just really critical in helping students develop a bigger palette of knowledge about design to draw upon. Cultural intelligence is one of the most important things about it. In some ways I'm more interested in the students gaining cultural intelligence than design knowledge in our study abroad programs.

What studio projects have been particularly important to you?
In a studio several years ago, I explored the issue of human trafficking in Southeast Asia. It was simply a topic that I wanted to learn more about. I had traveled to Thailand and had seen it in action. Then I took students to Cambodia and coupled the challenge of addressing human trafficking with my passion for preservation and adaptive use of mid-century modern buildings. The great thing about teaching studios is that if there's a topic I'm curious about, I can structure a studio around it and learn about it with students. I also focus on adaptive use and preservation studios closer to home. We have done three semesters and eight sites in Hot Springs, two semesters in Pine Bluff, and one semester in Detroit. The Cambodia studio won a national award and the most recent ones in Hot Springs won the Preserve Arkansas Preservation Education Award. Those studios have been the most meaningful to me. I'm not personally interested in chasing awards, but when you do work that you love, others are happy to recognize and celebrate it.

RETHINKING NOTIONS OF HOME

Michelle Parks

Opposite page, a detailed view of a large-format framing model, which measures approximately 7 feet by 3 feet. Above, design students construct the full-scale mockup for the workforce housing prototype in the school's Build Lab during the spring 2023 UDBS AR Home Lab Street-Legal studio.

The Fay Jones School is researching ways to address the profound need for affordable housing within Arkansas and across the country.

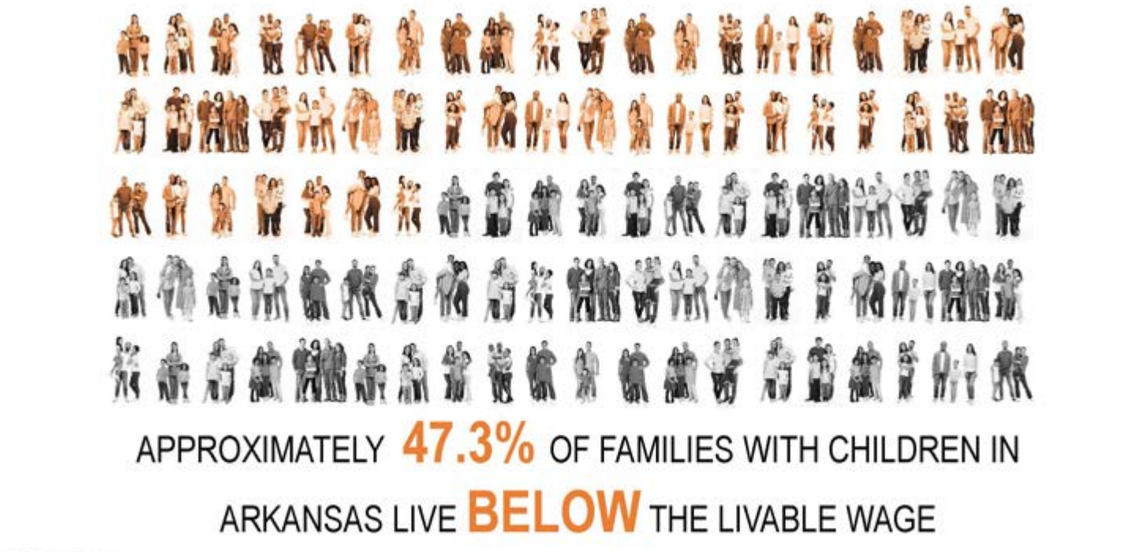
Design students in a series of housing studios and seminars have researched the issue and engaged with community members and local organizations to consider social and economic realities as fundamental components of their design process. A critical dimension of their work has been partnership with community organizations, advocacy groups and funding agents.

Along the way, working with faculty and staff, they've incorporated innovative ways to use mass timber and wood in design and construction. The aspiration in that focus is greater durability, adaptability, environmental impact, and economic benefit to many. The target homeowner for efforts in Northwest Arkansas are workforce residents earning $16 to $18 per hour.

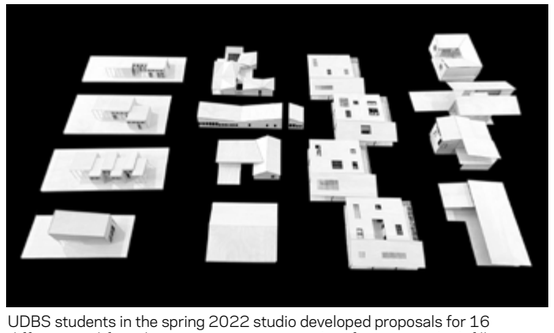
"The global housing needs are diverse and complex; there is no single solution to all of the problems," said John Folan, professor and head of the Department of Architecture. "A positive future will be dependent upon developing networks and coalitions of skilled professionals representing the multiple interests that influence design, development and construction. Buy-in from everyone involved is critical to the definition of strategies that allow for everyone to take ownership in affecting positive change that's regionally specific and responsive to resident need."

Since Folan arrived at the U of A in 2019, he's been focused on the need for affordable housing and its design possibilities. This work — part of what drew him to the Fay Jones School — is done through the Urban Design Build Studio (UDBS) AR Home Lab, which operates from a school facility in the U of A's Art and Design District in south Fayetteville. This builds on Folan's past activities with the Drachman Design Build Coalition he co-founded in Arizona and with the UDBS he founded in Pittsburgh.

As he experienced in past work, partnerships are integral to success. On campus, the Fay Jones School has connected with the Fulbright College of Arts and Sciences, the social entrepreneurship program in



A graphic created by students in the fall 2022 studio as part of simulation exercises that considered actual cost of living estimates for rent, utilities, food and child care to understand the choices workforce families earning $16 per hour must make and how those impact quality of life.



UDBS students in the spring 2022 studio developed proposals for 16 different workforce home prototypes appropriate for scatter-site infill development in the Northwest Arkansas region.

the Walton College of Business, the Department of Civil Engineering's Civil Engineering Research and Education Center, and the Global Changemakers program in the School of Law. That internal network then collaborates with external private sector entities, such as general contractors, developers and advocacy groups.

"Each of these groups addresses different synthetic dimensions of housing that need to be considered for impact at scale," Folan said. "It's not just about making a building. It's about understanding the mechanics that relate to social, economic, environmental and psychological dimensions of what a home is."

Other significant partners supporting these housing initiatives and the use of innovative timber technologies include the Walton Family Foundation and the Walton Personal Philanthropy Group, which are both interested in fresh approaches to addressing the region's housing crisis. Another partner, Bank OZK, helps families finance their homes.

With its funding through a Wood Innovations Grant, the U.S. Forest Service is particularly interested in new technologies that can be economic development engines for the forest industry and use of the trees as a natural renewable resource. That's especially important in Arkansas, a state that's nearly 57 percent forested.

Folan also serves on the Community Advisory Board of the workforce housing center created in 2021 by the Northwest Arkansas Council and is a board member of Partners for Better Housing.

"It takes time and commitment. There's no quick fix to all of the challenges," he said. "You have to build an organizational infrastructure and be patient in earning people's trust."

The Housing Crisis

The exponential population growth in recent years in Northwest Arkansas has displaced residents because the cost of housing has escalated — and the region can't keep up with the demand for housing. According to the U.S. Census, the estimated

From left, Lindsi Shipley, Eva Bwiza and Trace Donaldson develop construction documents for the workforce housing prototype.

Isaak Benchoff, left, and Haley Russell work on a large-format model in the fall 2022 studio.

population for Northwest Arkansas was 349,562 in 2000; 442,308 in 2010; and 549,888 in 2020. That's an increase of about 100,000 every 10 years.

In this region, and in others experiencing similar growth, a lack of infrastructure contributes significantly to housing costs. If someone finds housing, but it's located far away from core services and there's no public transportation, then the transportation costs rise, and that person can afford less home.

"In thinking about housing, it's not just the house," Folan said.

Whenever amenities integral to daily life — such as schools, community centers, and access to groceries and medical care — are located far away, then a less expensive home that's remote now comes with other penalties that make it a less successful solution.

When people talk about housing costs, they often are looking at the area median income (AMI) level for the potential resident, Folan said. Those benchmarks are typically 40%, 60%, 80% or 100% AMI. In Northwest Arkansas, an income of $16 per hour translates to just below 40% area median income — "which is a very, very difficult target to hit," Folan said.

Large-scale, multi-family construction provides one vehicle in trying to achieve that goal but remains outside the capacity of what a school can do through prototyping and demonstration for replication. Fay Jones School students and faculty are looking at tactical approaches to single family scatter-site development, which are single family homes that go on specific sites — or duplexes or clusters of homes, missing middle homes.

In spring 2023, the UDBS Street-Legal studio visited the childhood home of Johnny Cash in Dyess, Arkansas. The size and organization of the 1930s Works Progress Administration home is comparable to that of the Workforce 16 prototype being developed by the UDBS.

"At a Research 1 institution, we have the privilege of a working environment where time and resources can be invested in looking at unorthodox solutions," Folan said. "We're looking at solutions that consider intersecting systems — solutions that consider different economic approaches and technologies that can support low barrier, high value job skill training as the homes are being built."

To address the need for workforce housing,

In the fall 2021 studio, students researched municipalities in Northwest Arkansas. This image provides a sample of mapping, data analysis and typological assessment completed.

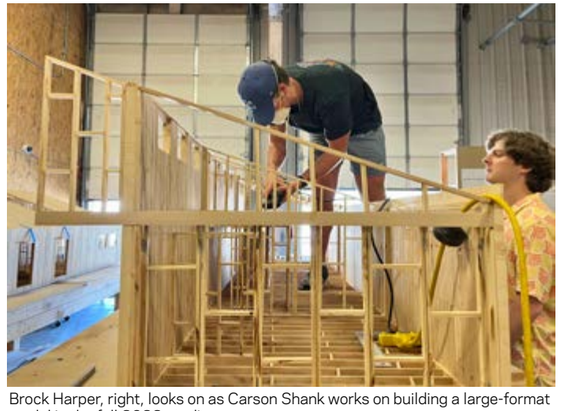
they are using a design-to-income model — which first determines what an individual can afford, then calculates development costs, including the land, home construction, insurance, etc. What is built is what the homeowner can afford.

The Workforce 16 housing prototypes for Northwest Arkansas are small, efficient units that are 500 square feet or less. Expansion bays are included during construction so the family can expand their residential space as their family and wealth grow. These bays are fully framed out, but unconditioned areas.

“The intent is to provide a nucleus, and that allows for multigenerational occupation of the home,” Folan said.

While the school is addressing housing issues related to the population boom of Northwest Arkansas, it’s also helping to find housing solutions for the population decline in Pine Bluff.

There, the UDBS AR Home Lab has partnered with entities such as Simmons Bank, Pine Bluff Urban Redevelopment Authority, and the nonprofit Go Forward Pine Bluff. They’ve identified a targeted urban intervention zone where they’re trying to make sure long-term residents are stabilized in their homes, while also introducing new homes into that


Brock Harper, right, looks on as Carson Shank works on building a large-format model in the fall 2022 studio.

area that can help elevate the tax base and improve the quality of life for everyone — so that “all boats rise with the tide,” Folan said. “And the solutions there are very different from what we are doing in Northwest Arkansas.”

In Pine Bluff, they are looking at a traditional 80 percent AMI strategy. The work there uses construction methods and building forms the labor force is familiar with, introducing premanufactured components like trusses and stick frame panels as


A detailed view of the interior of a large-format framing model.

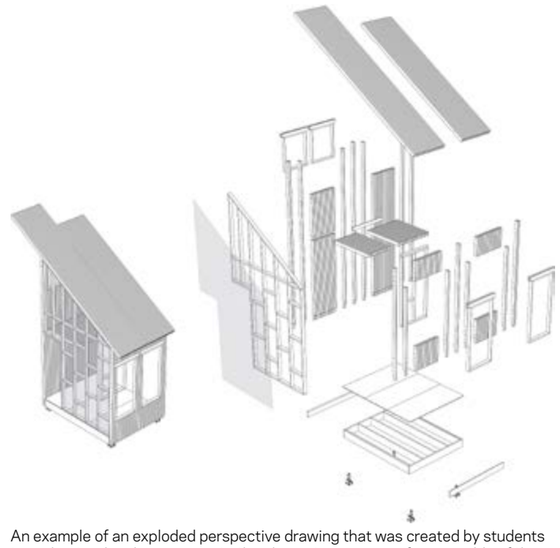

Design students work on the full-scale mockup.

technologies that can achieve efficiencies in meeting the community’s affordable housing needs.

“Strategically addressing housing in a community requires capacity building of local networks,” said Candi Adams, a teaching assistant professor. “Whether a community is experiencing exponential growth as seen in Northwest Arkansas, or decades of decline as in other parts of the state, there are stakeholders in those communities who very much care what the future of that place is going to be for those who live, work and play there. Identifying those assets is essential in implementing a strategy that will have the most impact.”

Tackling the Issue

For the last four semesters, a series of sequential advanced design studios led by Folan and Adams has focused on the Northwest Arkansas housing work. It started with a fall 2021 studio that revolved around understanding the demographics and socioeconomic conditions — and the physical realities of working in this region. That information provided the bedrock of the research that would support development of engagement tools for working with targeted constituents and the workforce housing design in subsequent semesters.


An example of an exploded perspective drawing that was created by students to understand and communicate the elements necessary for assembly of the full-scale mockup of the workforce housing prototype.

As part of their research, students were taken through a series of monthly budget simulation exercises to understand the challenges faced by target homeowners earning $16 an hour. Through this, students came to understand the importance of

Josh Amaya, right, installs passive solar shading elements over a window on the full-scale mockup.

financial literacy and the value of affordable housing to someone's quality of life, Adams said.

The second studio, in spring 2022, concentrated on developing initial schemes and considering those categorically. With the benefit of the school's funded John G. Williams Distinguished Visitor in Architecture, Folan took the opportunity to engage the design practices whose work was part of the Architecture at Home exhibition at Crystal Bridges Museum of American Art.

The studio brought those practitioners to work with students in workshops, and to think about intentions and learn from their firms' work. One dimension of that was coalition building with external entities focused on the same issues. The studio developed 16 potential housing prototypes.

The work then continued over the summer of 2022. Through his previous UDBS work, Folan has found that continuity is a key component to successful implementation of these projects. The reason they've had success with other housing projects and prototypes is they don't structure the demands of the project on the university's academic calendar. They all have had financial timelines and other considerations tied to the needs of the

Diagram depicting the workforce housing prototype as it might appear on an infill site in Northwest Arkansas. This rendering explores the potential for multiple prototypes to be constructed adjacently on one site to maximize density and efficiency of land use.

communities and residents they serve.

The full-time work done by UDBS interns over the summer helps to maintain continuity on projects. Their work bridges the spring and fall semesters. Similarly, the work of UDBS Fellows promotes continuity while providing the recent graduates a

This exterior perspective rendering illustrates how the expansion bays on each end of the prototype can be used for future expansion of the home. The bays are fully framed out but not insulated or conditioned.

path to professional licensure working on public interest design projects. In 2022, Mary Beth Barr (B.Arch. '22) became the first fellow from the University of Arkansas.

One prototype emerged as being the strongest candidate of the 16, so the development of that design continued last summer and into the fall 2022 semester. As the fall studio further developed the design, students and faculty also engaged with stakeholders.

During the fourth studio in spring 2023, students continued to refine the home prototype by physically working with building materials, specifically a new mass timber wood technology developed in Scandinavia by the company WLT Capital — wave layered timber (WLT).

All four studios were named after Bob Dylan albums: No Direction Home, Bringing It All Back Home, Planet Waves, and Street-Legal. Planet Waves is a nod to the wave layered timber, for which standard lumber is run through a planer machine, forming a rippled surface. Those boards are then stacked together, with the wave profile of the pieces fitted together. The school has entered into a licensing agreement with WLT Capital and will be the first ones to use it in the United States. Street-Legal refers to the move to use this wave layered timber for the first time in this country.

As Fay Jones School fabrication lab staff set up the tooling and equipment for production of the wave layered timber in the spring 2023 semester, it allowed the studio to test the material — both its viability in the creation of workforce housing and in helping with job skills training, Folan said.

"The key component of this initiative is looking

A large-format model with the full-scale mockup in the background at the Build Lab.

at the entire ecosystem," he said. "So, it's not just the house; it's the labor force that needs to be trained. It's the value that that labor force has in terms of their own personal growth and the value that they have to contractors in the region. So that there's an opportunity for a living wage and moving past living wage."

A Real-World Project

This housing-centered design research is one way the university can fulfill its land-grant mission of service to the state and its residents. A school of architecture and design is uniquely suited to tackle this issue, Folan said, because the scale of the problem is substantial, it requires both time to study and multiple solutions, and design students can collaborate and consider various facets.

"The amount of time that they'll invest on that along with the resources that a Research 1 university has available to bring to bear on the problem allows us to focus on dimensions of the challenge that are not viable in the private sector," Folan said.

And in the context of offering students professional design programs that eventually lead to licensure, the practical knowledge is invaluable.

"There's no better way for a student to learn before they graduate than to work on a project that involves real clients, real challenges, and requires them to engage with every aspect of the professional realm," Folan said. "As an educational experience, it really does model very closely what students will be encountering in a traditional professional practice."

Of the 18 students in the spring 2023 studio, 10 were graduating seniors. They documented their process through videos, construction documents and scaled models — all resources for anyone to learn the process.

Trace Donaldson, from Marion, Arkansas, who also worked as an intern on the project during summer 2022, said the wave layered material substantially reduces the carbon footprint because the boards aren't permanently affixed and can be reused. They were cinched together with metal rods threaded through aligned holes in the boards.

Because the wave layered timber is a newer material system, students in the spring 2023 studio could experiment with it and test it in ways that will benefit the labor force, Donaldson said.

For Zack Kress, from Denton, Texas, the hands-on project was a big appeal of this studio. With much of the concept and general design already resolved, their task was to "try to make it a reality." That included a lot of problem solving, testing ideas, and figuring out the details — like finding the exact spots on the board to drill hundreds of holes so they would all line up for assembly.

After interning at a couple of architecture firms and developers while in school, Lindsay Anderson, from Grapevine, Texas, looked forward to getting her hands on a project and learning the practical side of design. Taking part in both the fall 2022 and spring 2023 studios, she also was keen to contribute to a solution to the region's housing crisis.

A view of the completed WLT assembly and framing.

Anderson said the professors give students confidence and encouragement that they're capable of these real-world projects. And these future professionals need to understand them.

"As architects, it's very important to communicate with people but also understand how things work practically. We can't tell people to build something if we don't study it and know how it works ourselves," she said. "You've got to know just enough."

While students commonly test their design concepts with small-scale models, most of them have not built a design at full scale. This studio provided that experience.

"We learned a lot about how long things take. We have a better understanding of the construction process," Anderson said. "I feel like that makes us more empathetic in the real world."

Later this year, design students will disassemble the current full-scale mockup and reassemble it on the lawn of Vol Walker Hall — to observe how it weathers, see how the angles of the sun strike it, and monitor its overall performance in myriad conditions.

Eventually, they will build a full-scale, 500-square-foot prototype home with 700 square feet of expansion capacity on a site in Fayetteville, applying what they've learned so far. That unit will be replicated twice more by private sector partners to test market viability. By demonstrating a quality design made with innovative technology, they can help people rethink traditional notions of a home.

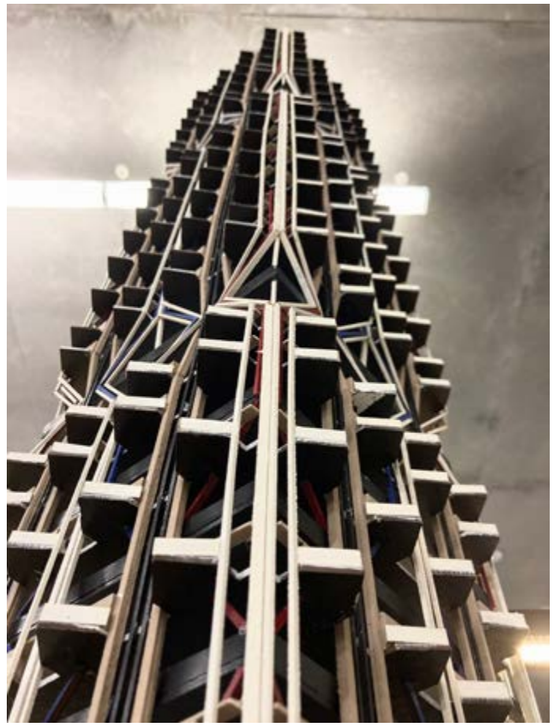
The spring 2023 UDBS AR Home Lab Street-Legal studio cohort is shown with the full-scale mockup they constructed at the Build Lab.

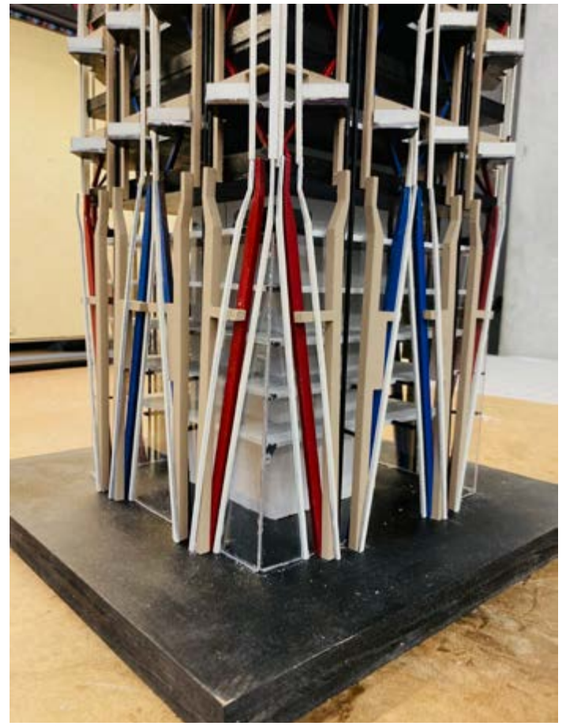
The Street-Legal studio hosted an open house at the end of the spring 2023 semester for school faculty, community partners and stakeholders.

An interior view of the full-scale mockup with polycarbonate enclosure panels to be used where traditional framing is employed.

STARTING WITH A TALL ORDER

Michelle Parks





Opposite page, the tower projects are lined up during final reviews in fall 2022. Above, the final tower by Amanda Benzenhafer, looking up and at ground level.

The first year architecture design studio first took on the Tall Order tower project in fall 2019. The idea arose from a conversation between faculty members Laura Terry and Russell Rudzinski. Following the studio field trip, they started thinking differently about how students could approach the next design project.

Sitting in Terry's office, Rudzinski suggested they do a skyscraper. Then, Terry flipped to a page in the Louise Nevelson monograph on her desk. It showed a freestanding, totem-type piece that very much resembled a skyscraper. They had their project.

Their goal was to provide these brand new design students a way to gain a sense of accomplishment early in their education.

"Students who've dreamed of being an architect since they were little think they're going to come to architecture school and design a building, first thing," said Terry, associate professor.

Then they spend much of those first several weeks drawing lines and taking photographs — observing the world around them and building the basic skills needed to be a designer. This tower project satisfies that desire and allows them to say, "'I made a building my first semester.'"

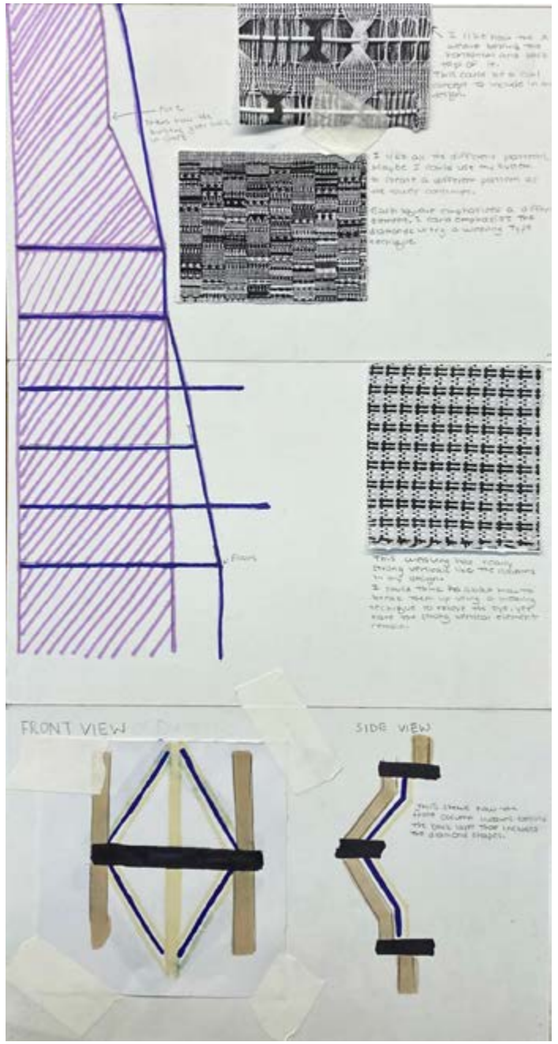
The project also helps teach students early on some concepts integral to design school — a balance between creative expression and necessary discipline.

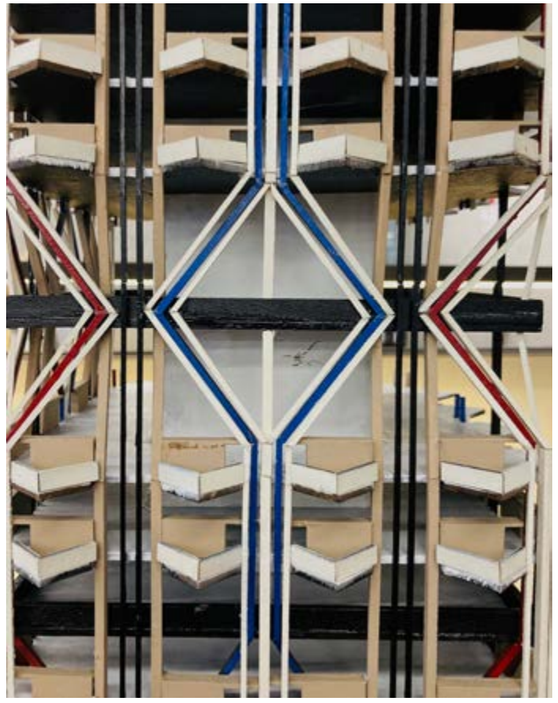
"We recognize that being creative isn't always disciplined," Terry said, "and so this project gives us a way to instill the discipline, instill the order, instill the rigor. But it is also accommodating for the students to have that opportunity to be creative, to have that self-expression."

One of the goals of Design I is to hook the students in their first semester and get them excited about the design discipline and design education. This tower project engages them while also letting them experience the rewards of perseverance and grit. By the end of the semester, they will have built a 5- to 6-foot tower.

"There's a good amount of success built into the project if the students are willing to put forth the effort," Terry said.

Since that first semester with this tower project, the pandemic happened, and so much changed. Through remote learning and virtual studios, they kept doing the Tall Order project for the first year





An early working drawing, at left, and a detail in the mid-section, above, for the tower by Amanda Benzenhafer.

studio. The fall 2022 studio — and the success of how everything came together — was the culmination of those previous studios.

Working in Modules

The way the studio semester is set up is a silver lining of the pandemic. During that time, the team of faculty developed a good way to organize and structure the semester. The first eight weeks are module based, and they spend about two weeks on each of the four modules.

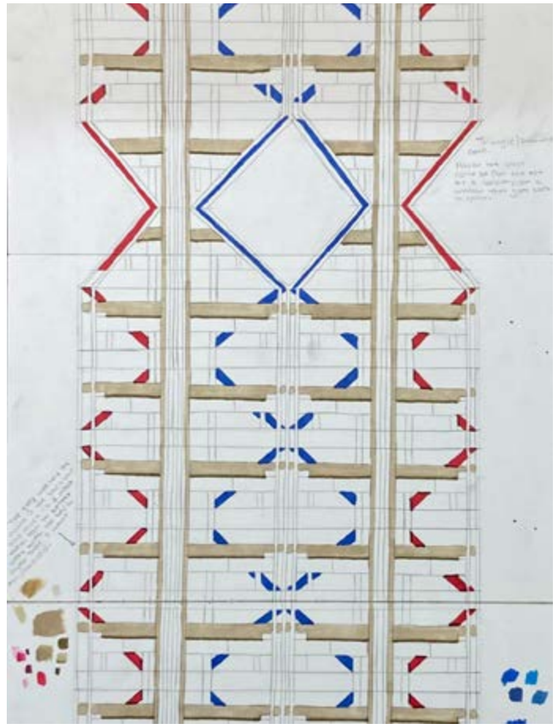
"That was really born out of the pandemic and a recognition that we needed to break the semester into more digestible chunks for the students, so they weren't getting overwhelmed," Terry said.

In the fall 2022 studio, the teaching team — which also included Lynn Fitzpatrick, teaching associate professor, and Rachel Smith-Loerts, teaching assistant professor — felt they'd finally found the right sequence of things, and everything worked as they intended it to.

While the modules are abstract, they are all about the tower. The professors set the students up with the skills they will need to use for the tower project in the second part of the semester. They use four modules: line; tonal rendering; value and color; and order.

"The modules are abstract, but the way in which the skills are applied is very tangible and concrete," Terry said.

As students learned the discipline of drawing vertical and horizonal lines, they drew a weaving by Anni Albers. In their first drawing, they interpreted the weaving using only horizontal lines. Then, they interpreted it using line weight. Next, they went through the same process with only vertical lines. Through this, they practiced free-hand skills and



A working drawing by Amanda Benzenhafer.

learned how line weight can change the emphasis in a drawing.

In the second module, students practiced tonal rendering by reproducing a photograph they'd taken that depicts the intersection of nature and the human-made environment. They spent 40 hours on this graphite drawing, focusing on the quality that can come through that much committed time.

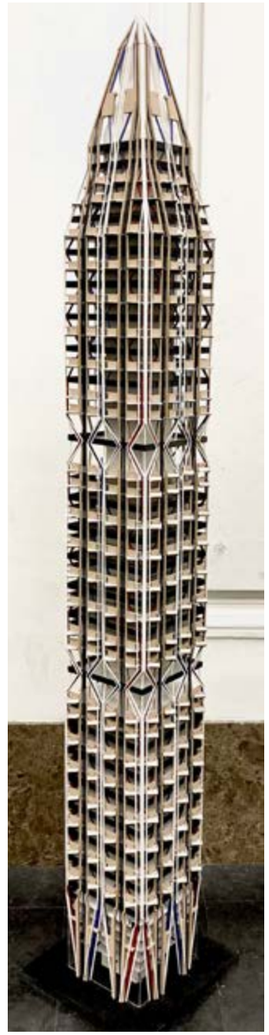
"It's really like training," Terry said. "You can't run a marathon until you've run a mile; this is the mile, and the tower is the marathon."

For the value and color module, they started with a grayscale drawing. Using pastels and gouache (the opaque water media), they introduce color, learn how to mix color, and apply their colors in combinations to change the way the patterns read spatially.

Though the students don't yet see it this way, this piece can very easily be read as a building elevation.

"This project in our mind is where it really begins to inch over into architecture," Terry said.

During a field trip to Minneapolis and Des Moines, Iowa, at this point, students completed a series of photographs, looking for various specific aspects of the built environment. One of those was

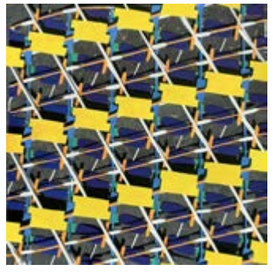


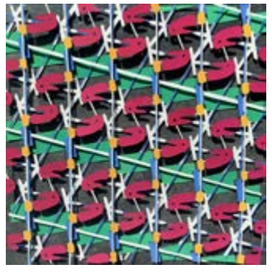
Final tower models by Amanda Benzenhafer, at left, and Rebekah Ulasewich, at right.

"Critical Frame," which was about material, order, pattern and texture.

For their fourth module, students took one of their Critical Frame photos and paired it with aerial photography of their route between Arkansas and Minneapolis. Then they examined the order at two scales — the macro of the landscapes and the micro of the closer-up materials.

Through this process, they created a series of diagrams that, through iterations, became ordered systems. They continued to evolve the work — applying color to the pattern to change how it read,





These two pages show the work of Rebekah Ulasewich. At top, corner model. Above, two versions of layered hues.

then assigning a layer to each color and cutting that out of paper.

All of this would lead them to their tower project.

"The process was intentional and iterative, the idea that design can begin with anything. It's how you move critically through a process that allows you to develop an idea," Terry said.

Thinking Through Design

Each of the modules also included a reading, most of them fairly short. These were from works such as *The Thinking Hand* by Juhani Pallasmaa and *Pilgrim at Tinker Creek* by Annie Dillard (which Terry had read as a first year design student). The professors also asked students to write a short, creative statement in the spirit of Dillard about their tonal renderings. Then, for the final project, they asked students to write something as if they were the tower.

"It forced them to get inside the tower, to be in it, and to imagine themselves up 50 stories," Terry said.

Their field trips to Minneapolis and Des Moines were intentionally to "places overlooked" — since many people think of big cities or coastal cities for examples of architecture.

"We wanted to expose students to cities that scale-wise are not big cities but are bigger than Fayetteville or maybe where they're from," Terry said, "to celebrate some architecture that is overlooked."

They visited two projects by Eliel Saarinen (the Finnish-American architect); one by Louis Sullivan; and a modern work by Marcel Breuer on campus of St. John's University, northwest of Minneapolis.

"We're teaching them with a field trip to a place like Des Moines or Minneapolis that, if you go with a critical eye, you can find good architecture," Terry said.

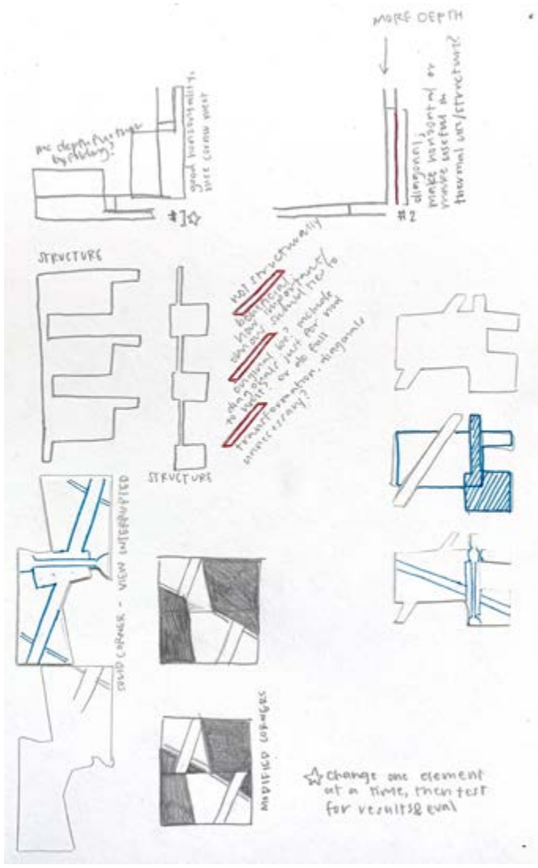
As a way for students to understand the scale of a city street, they took a walking tour of downtown Minneapolis — where they could go from building to building via skywalks. Knowing the tower project was coming, they wanted students who maybe hadn't experienced tall buildings to "understand what it's like to be that high off the ground."

Now, Tower Time

Students had to build their towers the way skyscrapers are made — from the ground up. This process incorporates the reality of gravity early on in their design education. In later year levels, they will go on to construct models for their projects for that same exercise and purpose.

"And they could really intuitively understand that 'If I layer this in a particular way, or the minute I connect this piece to this piece, it's stronger,'" Terry said. "That happens in real time, and they can test it immediately. So, they're building this intuition about structure as they're building their tower, without us telling them."

Students began the tower project with their piece from the final module. They had to take that single piece and make it do many things — turn a corner, create an enclosure, configure an entry and devise how the building would meet the sky. After generating some initial studies, they started building.



Above, tower detail. At right, early working drawing.

This was also the students' introduction to studio as a collective learning environment — and a place for experimenting and making. They can learn equally from the person sitting next to them as from their faculty.

"Learning to be a student of design is as important as learning about architecture," Terry said. "They're deeply learning as opposed to memorizing something for a test. This involves deep learning, which is painful and rewarding."

This first experience helps students establish the foundation for good studio culture across the school.

Design 1 has always been taught in teams, with each faculty member assigned to a section of 14 to 15 students. In the first half of the semester, students are pinning up work for critique and discussion. The entire studio participates in group critiques because the comments often will apply to many of them.

"So, they understand that's part of the discipline, that's part of the process, is the work gets critiqued," Terry said.

Students also begin to understand that each of the faculty members brings their own perspectives and strengths to the conversation. And students see their teachers respectfully disagree and engage in discourse.

"A student will ask a question, and it will open four different answers. That's also good for the students to see," Terry said. "They've come from high school where everything is right or wrong; there's one right answer. Here, there's no one right answer. There are a lot of solutions, a lot of possibilities."

When leading study abroad trips, Rudzinski, teaching assistant professor, has had students create 12-foot-long accordion-style sketchbooks to record all their drawings. These first year students did the same thing, taking that sketchbook on their field trip.

This time, they oriented the sketchbooks vertically, so they could be presented next to the towers during final reviews. Students recorded every bit of the design process for their towers on the sketchbooks; they also drew elevations.

For final reviews, the students first presented the sketchbooks and other elements to the reviewers — including process work, small models and studies. Then, they brought in their towers.

Building a City

The towers were the final models for this studio. They were designed to be 960-foot-tall structures, with the scale of the models at 1/16 inch equals a foot — so, 5 feet. But at the last minute, the tower's width increased by 16 feet. Intuitively, students ended up making their towers taller because they understood the overall proportions needed to adapt.

Each day in studio, they could measure their progress on the towers as they took shape and gained height — with some approaching 6 feet.

Each student got a base and a core, which houses the elevator, fire stairs, and various systems. They then started building their design around that.

They used a range of materials, including basswood sticks, chipboard, scale figures, Bristol paper — even dental floss and thread. One student folded dozens of pieces of paper and linked them like chainmail.

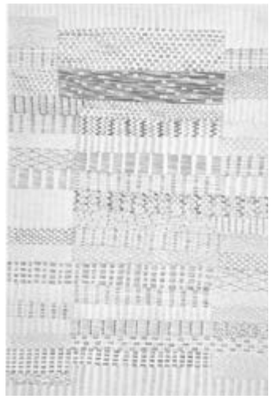
Terry was impressed with the choices students made about color — and the ways in which they were "exuberant but still very disciplined." One student used a pink interior and did studies with the heliodon to better understand how light is reflected.

For their final review, the students assembled their towers into a cityscape. In the way their modules informed their towers, each tower became a component of this miniature city. They could see how their individual tower was aggregated into a city. "So that idea of part to whole is happening at multiple scales," Terry said.

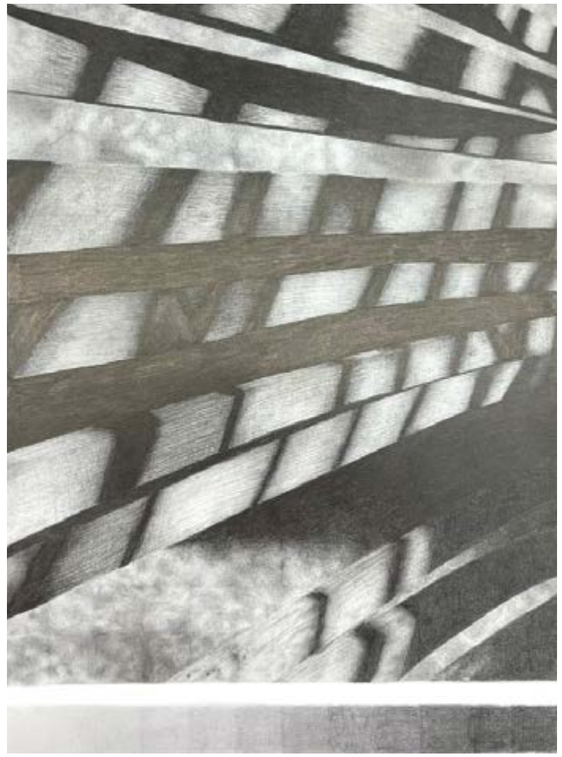
When students presented their work, they talked about it in a way that engaged and made an impression on the visiting critic. They understood the process they'd undertaken and were confident in their creations.

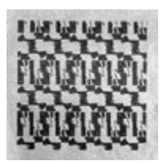
In the end, these 59 first year students hadn't just built towers. They had understood persistence and built confidence.

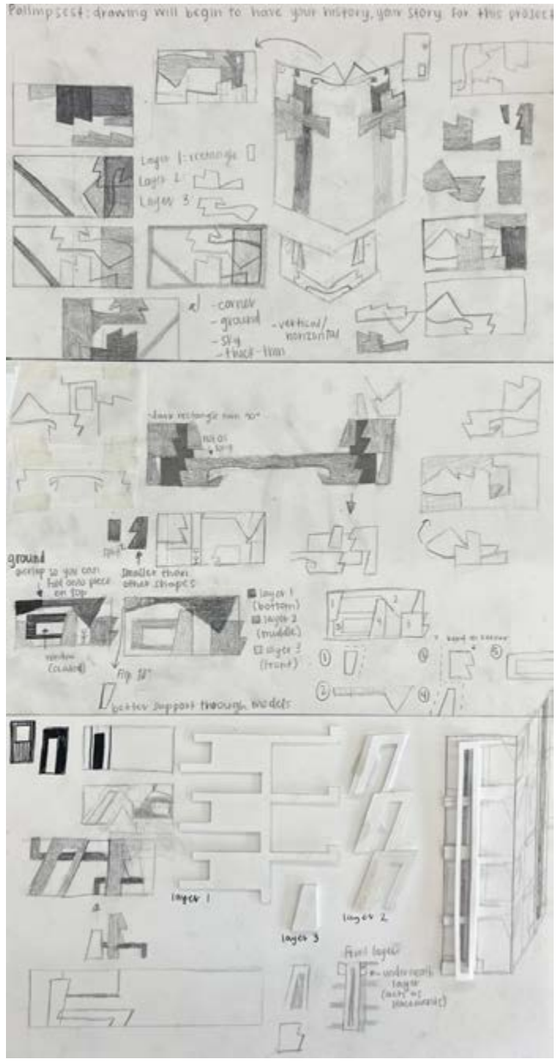
"In this semester, I felt like we really fostered in them a confidence that they could do it. It was like there was never any doubt in their mind," Terry said. "And that's a powerful lesson, too. Half of being successful is just believing you can be."



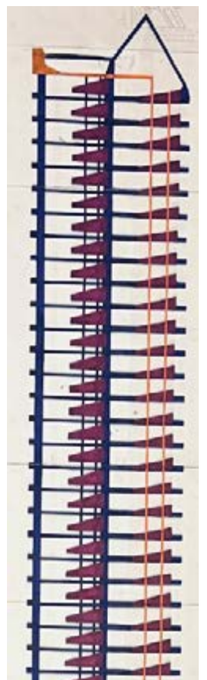
These two pages show the work of Maddie Lamb. Above left, precision and intention; above right, color and contrast in gouche. Middle, tonal rendering. Bottom row, from left: diagram, figure ground, ordered system, spatial reading and layered hues.







At top, beginning work for tower. Above, from left: side model, middle work for tower, detail of tower model.



Above, original tower design drawing. Top right, detail of tower model. Bottom right, final tower model.

A GROWING RESOURCE

Michelle Parks

Mass timber provides innovation, solutions in campus design and construction

Two Fay Jones School alumni are working with the University of Florida to plan for a new Integrated Natural Resources Building on its main campus in Gainesville.

Through their Miami-based professional practice, Atelier Mey, Chris Meyer, AIA, and Shawna Meyer, AIA, drew on their own experiences to help University of Florida faculty apply for a Wood Innovations Grant from the U.S. Forest Service in 2022. The grant lead is Scott Sager, assistant director in the School of Forest, Fisheries, & Geomatics Sciences at the University of Florida.

This work, of course, led them to Arkansas, where the Fay Jones School and University of Arkansas are leading the way in the innovative use of timber and wood in campus design and construction and investing in these projects. In February, Chris and Shawna Meyer brought a delegation of University of Florida faculty, staff and administrators, including Sager, to visit the U of A campus in Fayetteville to tour the mass timber buildings on campus.

"There aren't a lot of places that I'm aware of where you can come see two mass timber buildings and a third building in the works, and sort of talk about everything from the mechanics — what does it look like, what does it feel like, those sorts of things — through the administrative end of things, which are really critical for the project's success," Sager said.

Chris explained that there are two core components to the Wood Innovations Grant for the University of Florida project. One is to develop the programming for the new Integrated Natural Resources Building, making the case for regionally sourced mass timber through concept design and preliminary cost estimation. The other component is to educate the University of Florida students, faculty and stakeholders about the potentials of mass timber through lectures, workshops, tours and other community events. The trip to the U of A Fayetteville campus addressed stakeholder education through touring institutional mass timber buildings.

Shawna and Chris returned to the U of A as alumni, with Shawna holding a Bachelor of Science in Architectural Studies and Chris holding a Bachelor of Architecture. After completing their degrees in 2005, they both pursued graduate studies. Following stops in Minneapolis and Boston, they landed in Miami,

Opposite page, a detailed view of the mass timber used in the ceiling of Adohi Hall, a living-learning community residence hall on the U of A campus. Above, Chris Meyer, right, and a University of Florida representative tour the University Libraries' high-density storage annex in the U of A's Art and Design District.

U of A alumni Chris Meyer and Shawna Meyer and the delegation of University of Florida faculty, staff and administrators gather in the Cabin, the commons room in Adohi Hall, during their tour of mass timber buildings on the U of A campus. All photos by Joshua Baker, UF/IFAS School of Forest, Fisheries, & Geomatics Sciences.

Chris Meyer, center, talks with representatives from the University of Florida.

Chris Meyer, center, talks with representatives from the University of Florida.

Dean Peter MacKeith discusses the mass timber features in the maker-spaces of Adohi Hall.

where they teach at the University of Miami School of Architecture, lead that school's Littoral Urbanism Lab (LU_Lab) and together founded the architecture practice Atelier Mey.

Through the LU_Lab, Shawna and Chris were able to bring the first Wood Innovations Grant to the state of Florida in 2019 with the mission to create and disseminate mass timber knowledge to the design and construction industries, as well as policy makers and administrators. In parallel to the 2019 Wood Innovations Grant, their practice designed and constructed the first mass timber structure in Miami-Dade County using southern yellow pine cross-laminated timber, or CLT.

Atelier Mey is committed to sustainable building materials, especially the use of regionally sourced timber, Chris said. Wood is a growing, renewable resource, and using it as a building material is also an investment in the environment. Trees reduce the amount of carbon in the atmosphere by sequestering carbon as they grow, and the trees harvested for timber store that carbon. As a building material, timber also takes less energy to produce than other materials such as steel and concrete.

Chris is an assistant professor at the University of Miami School of Architecture and director of the school's LU_Lab. Shawna is a lecturer at the University of Miami School of Architecture and project coordinator and research development lead at the LU_Lab.

Through their work at the University of Miami,

Shawna Meyer, center, talks with the group from the University of Florida.

Chris and Shawna believe it is important to connect their architecture students to the sources of the building materials they will be responsible for designing with. With the support of a Sustainable Forestry Initiative (SFI) Community Grant, they toured the Austin Cary experimental forest managed by the University of Florida. Students walked through intensively managed pine forests and learned about the process of harvesting, reforestation, land and water management, controlled burns, and the carbon cycles.

That's where Shawna and Chris Meyer met Sager, and they suggested applying for the federal Wood Innovations Grants program for the Gainesville campus project. They said it made sense to pursue a mass timber facility in a state that is 50% forested and that has an established timber products industry.

"It would be fantastic to build a natural resource building out of a more environmentally friendly, sustainable, welcoming kind of material," Sager said. "So, it was a natural fit for us."

The University of Florida project will mean bringing together seven programs, most of which are within the Institute of Food and Agricultural Sciences (UF/IFAS), that are scattered across several locations

A detailed view of the mass timber used in Adohi Hall. Advanced timber technologies used for this structure include cross-laminated timber (CLT) panels and glulam beams and columns.

on and off the Gainesville campus into a unified facility for the faculty, staff and students of those units, Sager said. The natural resources programs at the university have been contemplating building a new centralized facility for at least two decades to foster collaboration.

A mass timber structure for this new facility would both demonstrate a commitment to sustainability by the programs and place the University of Florida as a leader in the state fostering

The entrance to one of the two residential wings of Adohi Hall, which is the first large-scale mass timber residence hall and living-learning setting and was the largest cross-laminated timber (CLT) building in the United States upon its completion in 2019.

mass timber industry growth, Sager said.

"I can't imagine a better building format, when we're training people how to manage land for natural resource production and preservation. We're talking about trying to design communities with the environment in mind."

Finding Inspiration in Arkansas

Not long after Dean Peter MacKeith arrived at the U of A in 2014, he began focusing on wood and timber initiatives. Arkansas is nearly 57% forested, and, like the University of Florida, the U of A has a land-grant mission of service to the state.

In August 2016, the Fay Jones School hosted the "New Languages of Wood" symposium on the U of A campus, as part of the school's 70th anniversary. The symposium offered presentations of design, education and research in the design and innovation of timber, wood and wood products in architecture and engineering occurring across the country.

Soon after that, the school, in partnership with the Arkansas Forest Resources Center in the UA System Division of Agriculture, received a nearly $250,000 Wood Innovations Grant for a collaborative project. That project, "From Forest to Campus: The Innovative Timber University," looked at the viability of campus facilities designed and constructed from mass timber and wood products.

That eventually led to a $250,000 Wood Innovations Grant awarded to the school in 2021 — and matched by funding from the U of A — to be used to establish a Housing Innovation Center at the university. This grant was directed toward the development of sustainable, affordable mass timber housing prototypes for diverse regions throughout Arkansas — simultaneously addressing multiple critical issues in Arkansas, including the need for affordable housing, sustainability, stewardship of the state's forests and environment, expanded employment opportunities and economic development.

The Florida delegation learned about this body of work when they visited the U of A campus. They also toured the University Libraries' high-density storage annex, which opened in 2018 as the first structure in the state built with CLT, and Adohi Hall, a living-learning community residence hall that opened in 2019 as the nation's first large-scale mass timber residence hall project. They also met with faculty at the Fay Jones School's Build Lab and the U of A Community Design Center.

Leers Weinzapfel Associates of Boston led a design collaborative for the Adohi Hall project that included Modus Studio of Fayetteville, Mackey Mitchell Architects of St. Louis, and OLIN of Philadelphia.

The trip to the U of A campus was critical, Shawna said, for their clients simply to experience a mass timber building — many for the first time. Also important were conversations with Fay Jones School leadership about the emphasis the school and university have placed on innovative design and construction practices. She considers MacKeith an "inspiring" champion of such projects.

"There's a clear agenda, there's effort behind that agenda, there's a team behind that agenda, and then there are success stories behind that team," she said.

"I am sure it is surprising for many people to learn of the innovations and leadership in the world of mass timber occurring at a land-grant state-funded institution located in 'flyover country,'" Chris said. "The amount of work that has occurred in Northwest Arkansas over the past seven years is notable. Clearly, the University of Arkansas has shown that when you get everyone pulling in the same direction with great leadership, you can accomplish something grand."

As they toured the U of A facilities, Shawna said, she was struck by the Libraries Annex for its minimalistic, yet functional character.

"The building is supremely elegant from the exterior to the interior, and I thought it was a really amazing building. And the fact that it's a first is even more amazing," she said.

With Adohi Hall, she was interested to see the various ways mass timber was used in different programmatic spaces, and how the materials can range from having a more industrial feel to possessing a real warmth.

"One of the challenges that Chris and I constantly face is people have preconceived notions of how you can or how you should build with mass timber, and what that means — either from a form of a building or from a program or from a maintenance standpoint. But the versatility, I think, is a really important factor," she said.

The group tours the University Libraries' high-density storage annex in the U of A's Art and Design District.

U of A alumni Chris Meyer and Shawna Meyer, partners in the Miami-based practice Atelier Mey, and University of Florida representatives meet with Dean Peter MacKeith to discuss the Fay Jones School's wood and timber initiatives and the mass timber projects on the U of A's Fayetteville campus.

For Sager, seeing these U of A projects was inspiring, informative and encouraging. As he explored the spaces, he experienced the acoustics and aesthetics of the architecture, while understanding the practicalities of maintenance and janitorial needs. All of these details will help him and his colleagues as they develop their building on the UF Gainesville campus.

Ultimately, Sager said, the Florida design and construction community can begin to find inspiration from what happens in Gainesville, and continue to expand the ripple effect.

"That's what gets me excited about this," he said. "You guys did this in Fayetteville. That will hopefully allow us to more easily do it in Gainesville. And then, the fact that we can do it in Gainesville, hopefully, means there's Jacksonville, Orlando or Tampa. It'll sort of spread and diffuse from there."

ALUMNI *Design* AWARDS

Designs for cultural, residential, educational, medical, historic, community, religious, athletic, recreational, hospitality, corporate and municipal spaces, as well as urban planning, furniture and landscape design, were among 42 projects vying for recognition in the 2022 Fay Jones School Alumni Design Awards competition.

The award for Public Good in the Cause of Diversity, Equity and Inclusion celebrates and encourages projects that engage with minoritized and/or low-income communities through the design and building of architecture, interiors and/or landscapes that mitigate deficits and inequalities in housing, education, culture, health, other public services, public and/or community spaces, landscapes and/or infrastructure.

Honor Award — Urban Design

Jeremy Bittermann

Gradient House
Portland, Oregon

Linden, Brown Architecture
Christopher Brown (B.Arch. '04)

The Gradient House transforms a postwar house in Portland into a timely and sophisticated live-work campus. United by a shared roof and material palette, the house and studio frame a courtyard that overlooks the iconic St. Johns Bridge, the Willamette River and the West Hills. Though the new house and studio more than double the size of the original house, the scale of the surrounding neighborhood is maintained. Interior walls are lined with textured maple panels, subtly changing configuration to adapt to a variety of needs. The simple, gabled roof is punctuated by distinct light monitors that bring soft daylight into several interior spaces. The selective use of steel for railings and stairs continues the material and directional strategy of the structure. The landscape mixes a meandering softscape with a series of board formed concrete frames that match the original foundation, gradually following the slope of the site toward the river valley.

"The dramatic transformation of the existing ranch-style house into a modern home and studio is impressive," the jury said. "The rhythm of the front elevation into a series of vertically proportioned rectangles and portals is a compelling interpretation of the existing conditions."

Honor Award — Interior Design

Andrew Camarillo

Onyx HQ
Rogers, Arkansas

Bradley Edwards Architect
Bradley Edwards (B.Arch. '93)
Lucky McMahon (B.Arch. '13)
Kelley Reed (B.Arch. '16)

Onyx HQ resides in a 30,000-square-foot brick and timber-framed building built as a warehouse in 1907. The building is now mixed-use, split between residential multifamily and retail and restaurant space. Onyx comprises the majority of the public-facing spaces and acts as the main anchor and operator of the building. By consolidating many of the once-disparate aspects of the company into one location, they streamlined operations and put often-hidden production activities on full display. The main programmatic elements are held within volumes that act as the spatial regulators in the open warehouse. These figures conceal, reveal and reorient space as the user meanders and discovers a series of unique linked and overlapping spaces. This revelatory sensory experience is highlighted by the aromas of baking and roasting, and the sounds of music and conversation.

"The revitalization of the historic building is an excellent blend of celebrating the old and providing counterbalance with new insertions," the jury said. "Overall, the project is a celebration of the senses with a variety of visual and physical textures and spatial experiences."

Albert Vecerka / ESTO

862 Fenimore Road Residence Additions and Renovation

Larchmont, New York

Michael Grogan Architecture
Michael Grogan (B.Arch. '95)

This design involved a full renovation and strategic addition to a 1958 modernist home designed by the notable architect Paul Randolph. The design approach blended the new extensions with the existing work — as Randolph had done in earlier additions from 1982 to 1991 that extended the architectural language of the original. The existing space was supplemented by extending the spatial, material and formal language of minimalist wall planes, informally distributed apertures, and transitional exterior spaces, while deferring to and restoring many important elements in the predecessors' work. Subtle dimensional and jointing differences in the cladding coded the new elements while creating a cohesive whole. Other additions by Rudolph that were preserved include a large sunroom, screened breezeway south of the bedrooms, an indoor swimming pool with roof lantern, addition of the garage office, and a detached, freeform guest house completed by Rudolph in 1992.

"This project illustrates how a small addition and surgical approach to interior reconfiguration can greatly improve a significant work by a renowned architect," the jury said. "Excellent drawings and diagrams were critical to understanding the complexity and significance of this respectful project."

Honor Award — Historic Preservation

Ken West Photography

Mississippi County Courthouse Renovation and Addition

Blytheville, Arkansas

Revival Architecture, Inc.
Aaron C. Ruby (B.Arch. '97)
Kip Moore & Associates
Kristy Angyal (B.Arch. '86)
Lawrence Angyal (B.Arch. '86)
Cromwell Interior Design
Amanda Benham (B.I.D. '01)

The historic Mississippi County Courthouse required repairs, modernization and code improvements — plus an 18,000-square-foot addition that would double the size of the facility. Designed to complement the original 1919 structure, the addition is shorter and does not extend past the outer edges of the original courthouse. The new curtain wall allows natural light to fill the public stairwell and introduces a sense of transparency. The new steel staircase and exposed steel beams showcase one of the county's most successful industries. To improve energy efficiency, older wood windows were kept and new storm windows added, reducing heat gain and noise from nearby trains. LED lighting and occupancy sensors were provided, including restoring original light fixtures in the marble lobby and public corridors. The grand courtroom received new period-correct woodwork, new custom pews and a period appropriate chandelier.

The jury called this project "an excellent example of adding on to an historic structure sensitively." They noted specific restoration details in the courtroom and added that the new mechanical systems are "well integrated to not detract from historic volumes and architectural details."

Merit Award — Urban Design

Timothy Hursley

1424 SoMa

Little Rock, Arkansas

AMR Architects, Inc.
Jonathan Opitz (B.Arch. '03)
Adam Day (B.Arch. '08)
James Sullivan (B.Arch. '07)
Kyle Heflin (B.Arch. '15)
David Cowan (B.Arch. '73)
Jamie Borg (B.Arch. '96)

1424 SoMa is an infill project designed to be a striking addition to the SoMa district. Respecting the scale and historic nature of the neighborhood, the building engages the street at multiple levels. Traditional rhythms and symmetry are combined with new materials and colors that veer from the typical South Main palette.

The jury said this project "demonstrates a great solution to the 'missing middle housing' affecting so many cities in North America."

Merit Award — Architecture & Interior Design

Timothy Hursley

Arkansas Children's Hospital Pine Bluff Clinic

Pine Bluff, Arkansas

Polk Stanley Wilcox Architects
Wendell Kinzler (B.Arch. '05)
Jason Landrum (B.Arch. '94)
Greg Rose (B.Arch. '88)
David Rogers (B.Arch. '91)

Arkansas Children's Hospital Pine Bluff Clinic is a bright new addition to a predominantly residential neighborhood. The project united the idea that healthcare extends beyond the physician-to-patient experience and creates a symbol of care for the community. The façade presents a strong gesture while interior touches make the spaces open and accessible.

"The material palette of white metal punctuated with the marigold yellow is visually compelling and inviting," the jury said. "This is the real success of the project: the designers recognized the need to use light and color to create a community-oriented building."

Merit Award — Architecture & Interior Design

Timothy Hursley

Arkansas Riverfront Residence

North Little Rock, Arkansas

AMR Architects, Inc.
Adam Day (B.Arch. '08)

This home for a young family captures the essence of modern living within a traditional community that fronts a bike trail loop along the Arkansas River. The architect leaned on two local vernaculars — the shotgun and the dogtrot — for a straightforward design approach that also served the project's tight budget.

"A compelling transformation and merging of the dogtrot and shotgun make this project agile on an otherwise difficult site," the jury said. "Clean lines, forms, materials and an abundance of natural light make this project incredibly successful."

Merit Award — Architecture & Interior Design

Timothy Hursley

Pine Bluff Main Library

Pine Bluff, Arkansas

Polk Stanley Wilcox Architects
Reese Rowland (B.Arch. '90)
David Rogers (B.Arch. '91)
Joe Stanley (B.Arch. '69)
Reed Architectural Firm
Fred Reed (B.Arch. '78)

Positioned on a prominent street corner, the Pine Bluff Main Library is a symbol of rebirth for downtown and the town as a whole. Through public meetings, the project emerged as a community-embedded supportive learning center, offering a teaching kitchen, recording studios, café and computer training, in addition to books.

"The urban strategy, recognition of the existing built context, and the desire to create a community hub are where this project excels," the jury said. "The colorful material palette is fresh, complemented by the abundance of natural light."

Merit Award — Interior Design

Chris Villano / Villano Photo

Caption By Hyatt Beale Street Memphis

Memphis, Tennessee

HBG Design
Mark Weaver (B.Arch. '82)
Joshua D. Love (B.Arch. '16)

The Caption By Hyatt hotel in Memphis marries the 144-year-old façade of a machine shop with a contemporary hotel design. The property combines a layering of historic structural elements such as exposed brick and original wooden beams, vibrant colors, textures, and hand-painted murals. The site hosts public amenities that include a coffee and liquor bar, market, gallery, outdoor courtyard, fitness center and meeting spaces.

"The layering of historic building features with new interior insertions and furnishings and the sequencing of indoor and outdoor rooms create a welcoming front porch to the new nine-floor hotel," the jury said.

Merit Award — Interior Design

Architectural Imageworks, LLC

Arts on Main

Van Buren, Arkansas

MAHG Architecture
Travis Bartlett (B.Arch. '95)
Galen Hunter (B.Arch. '83)
Timothy Varner (B.Arch. '15)
Christopher Galindo (B.Arch. '19)

Arts on Main, the relocation of the Center for Art and Education to downtown Van Buren, is designed to showcase the arts while contributing to the revitalization of historic Main Street. The design melds the need for art education and gallery space with the requirements for restoring buildings to their original appearance in the historic district.

"The juxtaposition of new and old features results in a lovely project and sequence of elegant spaces," the jury said. "Lighting throughout the project expertly highlights artistic works, interior architecture, and historic building features."

Merit Award — Landscape Architecture

Brandon Haw Architecture, LLP

Oceana Puerto Madero Residences

Buenos Aires, Argentina

Brandon Haw Architecture, LLP
Zack Cooley (B.Arch. '06)

The Oceana Puerto Madero Residences provide gracious living along the boardwalk of the historic Rio Darsena Sur canal. The structure is exposed board-formed architectural concrete, exposed on the façade, while the building's balconies feature curved corners and are clad in bronze-colored fritted glass. A curated public park with sculpture gardens sits between the two apartment buildings and conceals below-grade parking and amenities through vibrant, colorful planting and pools of water, light and sculpture.

"The landscape is well integrated into the architecture and urban context while asserting its own nice moments for users and visitors alike," the jury said.

Merit Award — Landscape Architecture & Public Good/DEI

Hank Thomas

Martin Luther King Jr. Square

Conway, Arkansas

SWA Group
Leah Hales (B.L.A. '94)
Hank Thomas (B.L.A. '04)

Martin Luther King Jr. Square transformed a former auto scrapyard site into a public park that demonstrates landscape infrastructure solutions to flooding and climate change, while honoring the cultural heritage in this historically Black neighborhood. The project creates a robust community asset in which green infrastructure and play, biodiversity and community, stormwater management and recreation are all inseparable and complimentary aspects of the built environment.

"The project introduces stormwater management as green infrastructure while showcasing how a brownfield site, reused, can become a thriving part of the urban landscape that people use daily," the jury said.

FACULTY NEWS

Emily Baker received a MacDowell Fellowship and is spending a month this summer in residence at the MacDowell Colony in Peterborough, New Hampshire. Her article "Unprompted: Open-Ended Investigations in the Choreography of Construction" was published in the May/June issue of *Architectural Design*, and her work was featured on the cover. The new book *FABRIC[ated]* includes her article "Seaming: The Fabrication of Keswa," which details a student team's public art piece that toured the United Arab Emirates in 2015.

Scott Biehle was promoted to teaching associate professor.

Noah Billig co-authored "Teaching Design as an Infinite Game: Adaptive Systems and Resilient Landscapes" with Tori Kjer, executive director of the Los Angeles Neighborhood Land Trust, for *Landscape Journal*. Their study evaluates their 2018 studio, which Kjer co-taught as the Verna C. Garvan Distinguished Visitor in Landscape Architecture, focused on designing and planning adaptive landscapes that are part of the Los Angeles River and surrounding neighborhoods. Billig also created a synchronous online course, Urban Ecological Justice, for fall 2023.

Marlon Blackwell was elected to the American Academy of Arts and Sciences. The nearly 270 members elected in 2023 are drawn from academia, the arts, industry, policy, research and science, and include more than 40 international honorary members from 23 countries. His Fayetteville-based design firm received the 2022 James D. MacConnell Award, which celebrates educational facilities, for Thaden School, a collaboration with EskewDumezRipple and Andropogon Associates. The firm won 2023 national AIA Awards for the Marygrove Early Education Center (Honor Award – Architecture), Thaden School (Honor Award – Regional and Urban Design) and Thaden School Bike Barn (Award of Excellence – Education Facility Design). His Shaw Residence was an *Architectural Record* House of 2023.

Jonathan Boelkins and **Peter MacKeith**, working with Modus Studio, designed the exhibition "A South Forty," featuring nearly 40 practices, including five led by Fay Jones School faculty (see p. 8).

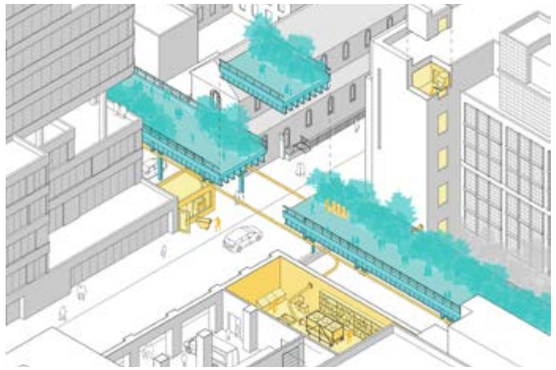
Jessica Colangelo and **Charles Sharpless** were selected as 2022-2023 Exhibit Columbus University Design Research Fellows. As fellows, they are designing and constructing a pavilion titled "Ground Rules" for exhibition in August at the 2023 design biennial in Columbus, Indiana. They presented their project "Mix and Match: A Demonstration Pavilion for Upcycling Waste Lumber" at the Association of Collegiate Schools of Architecture (ACSA) 111th Annual Meeting.

Kimball Erdman was promoted to professor.

Lynn Fitzpatrick was promoted to teaching associate professor. She and co-investigators **Kim Furlong** and **Jennifer Webb** received a $46,700 research grant from the Angelo Donghia Foundation to transform the school's materials library into a teaching, making and research workshop (see p. 2).

John Folan received two 2023 ACSA awards for his work in public interest design: the Collaborative Practice Award and the Faculty Design Award (see p. 5).

Greg Herman co-created an interactive kiosk exhibit exploring the work of Fay Jones, which is on display through December at the Shiloh Museum of Ozark History in Springdale. David Fredrick, associate professor of classical studies and director of the Tesseract Center at the U of A, co-led the project.



'piggybacking practices' — elevated park with pneumatic waste-management system

Brian Holland's research and drawings addressing "piggybacking practices" in contemporary urbanism are on exhibit in the European Cultural Centre's 2023 Architecture Biennial in Venice, Italy, through November 2023. In February, he gave a talk on infill-housing at the 2023 Mayor's Symposium on Urban Design.

Michelle Boyoung Huh joined the Fay Jones School in fall 2022 as an assistant professor of interior architecture and design. She presented her paper "Exploring the Potential of the Physical Space Design Techniques for Immersive Experiences in the Metaverse: An Interpretation of Spatial Perception" at the 2023 Architectural Research Centers Consortium (ARCC) conference. She advised student Jason Cote, who received a 2023 Gensler Brinkmann Scholarship for his work in a studio co-taught by Huh (see p. 6).

Steve Luoni and the team at the U of A Community Design Center won the Special Projects category in The Plan Award 2022 for Cultural Mappings of Cherokee Village, Arkansas. The center's The ARK: Rural Botanical Garden for Arkansas was the winner in the Unbuilt – Landscape, Urban Design and Master Plan category of the 2022 *AN* Best of Design Awards, sponsored by *The Architect's Newspaper*. The Framework Plan for a Riverine Commons and Institute for the Watershed Conservation Resource Center, developed by the center and its partners, received a citation in the 2023 Progressive Architecture Awards.

Peter MacKeith received a 2023 ACSA Distinguished Professor Award (see p. 3). He also was selected to chair the designer advisory board for the Global War on Terrorism Memorial Foundation (GWOTMF). He is one of five nationally recognized leaders in the fields of architecture, landscape architecture and geography selected to serve on the panel to advise the foundation in selecting a designer for a new memorial on the National Mall in Washington, D.C. *Radical Practice: The Work of Marlon Blackwell Architects*, co-edited by MacKeith and **Jonathan Boelkins**, received a Spring 2023 PenCraft Seasonal Book Award for Nonfiction – Historical Cultural.

Gabriel Diaz Montemayor co-authored the peer reviewed articles "A Modular Approach to Colonia Landscapes in Texas' Lower Rio Grande Valley," published in *The Plan Journal* in January 2023, and "Pathways to Greening on the US-Mexico Border: Unveiling Transboundary Institutional Barriers to Green Infrastructure Development at the Watershed Scale," published in the *Environmental Science and Policy Journal* in March 2023. He authored "Landscape Architecture for the Americas: A Brief Prospectus for Academics" for *Places Journal*. He gave public lectures at Construverde 2022 in Bogota, Colombia, and at City College New York and participated in the "Housing Justice Futures" Symposium organized by the University of Pennsylvania. He was on the design jury for the Jeff Harnar Awards of Architecture and Landscape Architecture from the US Southwest, organized by the University of New Mexico, in 2022 and 2023.

Jinoh Park presented "Design Science Research Toward Integrated Production of Design Artifacts and Knowledge in an Outpatient Behavioral Health Clinic Case" at the 2023 ARCC conference; "Comparing In-House and Outsourced Design Outputs: A Case Study of Glossier's Offline Stores" at the KIID Conference; and co-authored "A Case Study of Medicalized Wellness Clinic Design Process and Result in the Context of an Emerging Wellness Service Market" for the 2022 Design Research Society (DRS) conference.

Russell Rudzinski has retired as teaching assistant professor, after teaching for 23 years in the Fay Jones School and leading the Latin America Studio for 18 years.

Kim Sexton returned from a 2021-22 sabbatical. She delivered conference papers from her research on neuroscience, rhythm and late medieval Italian architecture for the Southeast Society of Architectural Historians and at the 76th Annual International Conference of the Society of Architectural Historians.

Jeff Shannon has retired as professor of architecture, after teaching for more than 40 years in the Fay Jones School and serving as dean from 2000 to 2013.

Charles Sharpless and **Jessica Colangelo**'s Fayetteville-based design studio, Somewhere Studio, was recognized in the 2022 *AN* Best of Design Awards, by *The Architect's Newspaper*. They received the Young Architects Award honorable mention for their focus on public space design projects that explore new strategies for space activation and material reutilization, including Salvage Swings (2019), The Shelter Project (2021) and Mix and Match (2022).

Carl Smith was named an Affiliate Fellow of the American Academy in Rome. He served as the Bradford McConnell Scholar of Landscape Studies at the British School at Athens, the first landscape architect to gain that position. He published the paper "Community Drawing and Storytelling to Understand the Place Experience of Walking and Cycling in Dushanbe, Tajikistan" in the peer-reviewed journal *Land*.

Laura Terry mounted an exhibition of her work, "How to Measure a Forest," in the Smith Exhibition Gallery in fall 2022 (see p. 10). Five exhibit pieces were included in national juried exhibitions in Alabama, Illinois, North Carolina and Massachusetts. Several pieces from the exhibit and an interview were featured in the Spring 2023 edition of the *Woods Reader*, a quarterly magazine for woodland enthusiasts.

Pedro Veloso offered a course in spring 2023 on complex building envelopes, which benefitted from augmented reality equipment acquired using funds from a 2022-23 Student Success grant from the Wally Cordes Teaching and Faculty Support Center. He also defended his Ph.D. dissertation, "An Academy of Spatial Agents" (fall 2022, Carnegie Mellon University), which addresses the use of deep reinforcement learning to train computational agents to support collaborative design of architectural configurations. The work from the dissertation was presented at conferences such as eCAADe and Formal Methods in Architecture, in talks for institutions such as UNICAMP, UFRJ, and NJIT, and at events such as the DigitalFutures Workshop and Open Building Conference.

Jennifer Webb received a $19,000 grant from the U of A Women's Giving Circle for "No-Auditory-Um: Assessing the Acoustic and Spatial Interior Environments in University of Arkansas' Auditoriums." With co-investigators Jamie Zakovec (B.I.D. 2022) and Rachel Glade, program director of the communication sciences and disorders program at the U of A, Webb is evaluating U of A campus auditoriums to identify interventions enhancing the academic performance and social inclusion of students with hearing loss. Webb and co-author Sloan Aulgur (B.I.D. 2020) presented "Blurred Lines: Social Media in the Design Studio" at the 2022 Interior Design Educators Council Annual Conference.

Significant Gifts Support School's Timberlands Center

Michelle Parks

Among recent gifts to the Fay Jones School, several benefit the Anthony Timberlands Center for Design and Materials Innovation. The school is a leading advocate for innovation in timber and wood design.

This new center will serve as home to the school's graduate program in timber and wood and as an epicenter for its multiple timber and wood initiatives. It will house the school's existing design-build program and an expanded digital fabrication laboratory.

The center is already garnering national and international attention and accolades, even as construction began on the project site this spring. It was named the Overall Winner in the AR Future Projects Awards 2023, announced by *The Architectural Review*. Selected as the Future Project of the Year 2023, the center was the sole recognized North American project out of 16 projects honored from around the world. The center also won the award for Education, a new category this year.

In addition, the center has received two international honors from the World Architecture Festival 2023. The project has won outright the WAFX award in the Building Technology category and is one of nine projects shortlisted in the Future Projects: Education category.

Located along Martin Luther King Jr. Boulevard in the university's Art and Design District, the four-story, 44,800-square-foot center also will include studios, seminar and conference rooms, faculty offices, a small auditorium and a public exhibition space.

The anticipated completion date for construction is fall 2024.

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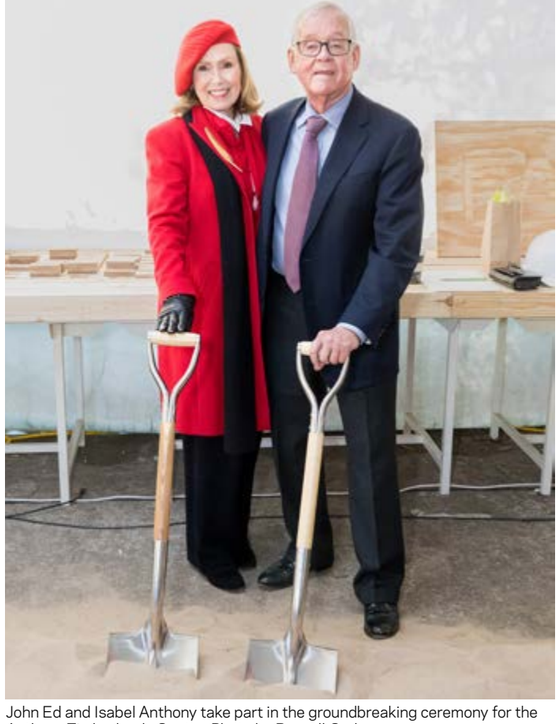
University of Arkansas alumnus **John Ed Anthony** and his wife, **Isabel**, are contributing $2.5 million to support the future naming of a fabrication space within the Anthony Timberlands Center in honor of Peter MacKeith, dean of the Fay Jones School since 2014.

This gift supports the center by providing for the future naming of a 9,000-square-foot maker space the Peter Brabson MacKeith II Fabrication Workshop and Laboratory. This will be the center's largest interior space, occupying most of the ground floor, and it will open out to the fabrication yard.

"We are incredibly grateful for the generous commitment and vision of the Anthony family," said Mark Power, former vice chancellor for advancement. "They have inspired collaboration and garnered the support of friends and benefactors to bolster the important initiatives in sustainable, Arkansas-sourced timber and wood design."

The majority of the support for this new design research facility at the university was provided by private funds. In 2018, the Anthonys made the lead $7.5 million gift for the establishment of the center, which has a primary focus on design innovation in timber and wood.

This fabrication shop will be the heart of the building, as the largest and most active space. It will encompass a large central bay, with a metal workshop, seminar room and small digital lab nearby, as well as a dedicated space for a large CNC router. These spaces will be served by an overhead crane that runs on rails outside to move large equipment and assemblies in and out of the building.



John Ed and Isabel Anthony take part in the groundbreaking ceremony for the Anthony Timberlands Center. Photo by Russell Cothren.

The Anthony Timberlands Center for Design and Materials Innovation will be located in the university's Art and Design District. Rendering by Picture Plane.

"It is fitting that the fabrication space at the heart of the research center be named in honor of Dean Peter MacKeith and in recognition of his leadership on this transformational venture for the university and the state," Power said.

Anthony said that soon after MacKeith arrived in Arkansas nine years ago, he immediately saw potential for the state's forests. The state is nearly 57 percent forested, with almost 12 billion trees of diverse species growing on nearly 19 million acres. MacKeith introduced Anthony, who is founder and chairman of Anthony Timberlands Inc., to the ways that mass timber products are being used in European construction in other parts of the world, including Finland, where MacKeith lived and worked for 10 years after initially going there as a Fulbright Scholar.

The fabrication shop will be the largest and most active space in the Anthony Timberlands Center. Rendering by Picture Plane.

"He introduced not only me but also the entire Arkansas forest products community to concepts that were occurring all across the world," Anthony said. "He did this almost single handedly. He formed committees; he made speeches; he incorporated his zeal into putting together groups of people to hear about these innovations that had not been introduced in America."

Anthony knew these revolutionary approaches to construction were important for the United States, where "stick construction" with cut-to-size framing lumber has long prevailed. And despite the timber and wood products industry that has long thrived in this majority forested state, there had never been a focused effort on developments such as this. With attention increasingly directed to the environment and the future health of the planet, expanding ways to harness a renewable resource such as forest products is key.

With all of this, it made the most sense for a timber-focused research center to be located on the campus of the state's flagship university. The university had already begun using mass timber and cross-laminated timber (CLT) in two recent projects: the University Libraries high-density storage annex and Adohi Hall, a new living-learning community residence hall.

"There are few forest product laboratories in America, and only two or three are recognized," Anthony said. "The teaching and development of new wood building techniques in architecture is not widespread."

So, in addition to their initial gift to the new center,

An overhead view of the fabrication shop in the Anthony Timberlands Center. Rendering by Picture Plane.

Anthony said that he and Isabel, with this second gift, want to specifically recognize MacKeith for bringing this concept to the state, to the timber and wood products industry, and to the university.

"There's just one person responsible for making this project happen — and it's not me. It's Peter MacKeith. And I can't think of anything more appropriate than for the design and fabrication space of this building to be named in his honor," Anthony said. "That's what Isabel and I wanted to do because of his influence. And the enthusiasm shown by other donors to jump on board has been very encouraging."

John Ed Anthony holds a bachelor's degree in business administration from the Sam M. Walton College of Business. He previously served on the University of Arkansas Board of Trustees and, in 2012, was inducted into Walton College's Arkansas Business Hall of Fame. He and his wife, Isabel, are included in the university's Towers of Old Main, a giving society for the university's most generous benefactors, as well as the Chancellor's Society.

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Aubra H. Anthony Jr., with his wife, **Mary Pat Anthony**, is contributing $450,000 to support the

Mary Pat and Aubra H. Anthony Jr.

naming of the landscape architecture space at the Anthony Timberlands Center for Design and Materials Innovation in honor of his late father, Aubra H. Anthony Sr., known as a "forest farmer and lumberman."

This gift provides support to the center by naming the landscape architecture and other external spaces the Aubra H. Anthony Sr. "Lumberman" Woodland Gardens at the Anthony Timberlands Center for Design and Materials Innovation.

In addition, Anthony will donate a sculpture, called "Pinecone," designed and assembled by an Arkansas artist, Janice Hughes. Anthony's four children contributed an additional $100,000 in honor of his 75th birthday, bringing the larger family gift to a total $550,000.

"On behalf of the Fay Jones School, I want to express our deep appreciation and gratitude to Aubra Anthony and his family for this generous, impactful gift," said Dean Peter MacKeith. "The Anthony Timberlands Center project not only represents Arkansas' forests and timber and wood products industries, but, more deeply, the center represents the relationships of so many Arkansas families to those forests and to each other. This is the representational and transformative power of architecture and design. This gift substantiates specifically the importance of landscape architecture and Garvan Woodland Gardens to the identity of the school and the university. Again, we are deeply grateful."

The Aubra H. Anthony Sr. Woodland Gardens will encompass two covered outdoor teaching terraces and a 12,000-square-foot pedestrian plaza known as Anthony Way. Located on the western side of the center, Anthony Way includes a grove of softwood and hardwood trees of the same species that represent those native to the state and commonly used in manufacturing and construction.

This plaza also features a flexible communal gathering space; a rainwater harvesting area to help control stormwater; a social grove with seating and shade trees to accommodate small groups; a patio area with tables and chairs that looks down into the fabrication yard; and a 5,000-square-foot lawn and stepped timbers that connect to neighboring buildings.

Anthony said that this new center will help advance and expand the timber industry in Arkansas, which is growing its timber volume one and a half times faster than it is being harvested — which means much of the marketable timber is going to financial waste.

"The development of better engineered wood products, such as laminated beams and cross laminated timber panels, will increase the demand for local timber for lumber and veneer, which is then utilized in mass timber products," he said. "Much of Arkansas' timber products are shipped out of state to larger markets, such as Dallas, Texas. The increased cash flows right back to Arkansas."

For many years, Aubra Anthony ran Anthony Forest Products Company, a family-owned company consolidated in 1965 in El Dorado. He was president and CEO when the company sold to Canfor Corp., a Canadian forest products company, in 2015.

Anthony has long been active in the larger North American wood products industry, including being elected chairman of the board of the American Forest and Paper Association. He worked to have the environmental benefits of building with wood recognized and enhanced. This included policy advocacy working in hand with the American Institute of Architects and the National Association of Home Builders. In Arkansas, he served on the Forestry Commission and was elected chair of the state's Agriculture Board. Also, in 1998, former Secretary of the Interior Bruce Babbitt recognized him as an honorary national park ranger.

"The larger Anthony family has grown timber and manufactured lumber and next-generation value-added wood building products for well over 100 years," he

An eastern view of Anthony Way and the Anthony Timberlands Center. Rendering by Picture Plane.

A southward view of the front entrance of the Anthony Timberlands Center and Anthony Way. Rendering by Picture Plane.

said. "And I am proud to say, 'We stand together in the Arkansas forests' and, too, share the vision behind the Timberlands Center."

Anthony said that his experience with and support and development of Garvan Woodland Gardens in Hot Springs inspired him to also invest in the Anthony Timberlands Center through the landscaping that will surround the new facility and also bring the woodland gardens into the building itself.

"The center is an opportunity which is here and now, and I cannot pass it up for support. The design of the building will be enhanced by appropriate surroundings," he said.

The "Pinecone" sculpture is another version of one that his wife surprised him with several years ago, when a truck and trailer pulled into their driveway carrying the large steel pine cone created by a local artist.

"A new large pine cone would fit into the landscape to remind us of the fertility of the forest, from whence our opportunities come," he said.

A few years ago, Anthony gave Dean MacKeith a framed photo showing a close-up view of Fay Jones' hand. Anthony said that he admired the architecture of Jones, also a native of El Dorado, and was inspired by the way he used wood in innovative ways in his monumental works. By coincidence, the photographer, Lisa Tarver of El Dorado, was a neighbor who had spent time with the Jones family in their home and captured the focused "one-of-a-kind" image of Jones' hand resting on his porch railing.

"That hand had been the instrument by which he brought his architectural masterpieces to life and to the

Aubra and Mary Pat Anthony and their family members take part in the groundbreaking ceremony for the Anthony Timberlands Center. Photo by Russell Cothren

world," Anthony said. "I just put these dots together so that his instrument was preserved in the school which is named for him."

Anthony and his late wife, the Honorable Carol Crafton Anthony, a circuit judge for the state of Arkansas, have four children. Carol Anthony, who died in 2010, received a bachelor's degree in history and a Juris Doctor from the U of A.

Their children are Aubra Hayes Anthony III of Greenbrier, who holds a bachelor's degree in agriculture and a master's degree in agricultural economics, both from the U of A, and is operations manager for StructureLam in Conway; Hollis Henry of Little Rock, who holds a bachelor's degree in journalism and political science from the U of A; Hunter Anthony of Bella Vista, who holds a bachelor's degree in criminal justice and sociology from the U of A; and Clayton Anthony of El Dorado, who holds a bachelor's degree in political science and American policy and a Juris Doctor, both from Tulane University.

Each of the children contributed $25,000 to the Anthony Timberlands Center project as part of the total family gift.

Aubra H. Anthony Jr. is a cousin to John Ed Anthony, founder and chairman of Anthony Timberlands Inc. Their grandfathers, Garland and Frank, were brothers.

Aubra H. Anthony Jr. holds a bachelor's degree in history (with honors) from Tulane University and a Juris Doctor from the University of Virginia. He served as a member of the Fay Jones School's Campaign Arkansas Steering Committee during Campaign Arkansas. He has previously supported Garvan Woodland Gardens, the Fay and Gus Jones House Stewardship Endowment and the Law Dean's Fund for Excellence.

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The family of **Tim and Beverly Graham** have contributed $300,000 to support the naming of a flexible studio space/classroom at the Anthony Timberlands Center.

"This center gives the university an opportunity to showcase one of our state's most abundant natural resources," Tim Graham said. "It also will allow the design professions to hire graduates who will bring new ideas and perspectives on what can be accomplished with wood."

This gift provides support to the center by naming the 3,758-square-foot flexible studio space/classroom on the third floor the Tim and Beverly Graham Family Studio and Classroom.

"The work done at the center will bring a new thought process to the design and construction industry," said Dusty Graham, the youngest son of Tim and Beverly Graham and a 2004 graduate of the Fay Jones School. "The studio spaces in particular are where students will learn and practice the concepts that are being used in the center."

Tim Graham, a native of Springdale and graduate of the University of Arkansas with a finance and real estate degree, is a former regional vice president of sales and marketing for J.B. Hunt Transport Services Inc. As a founding partner of Pinnacle Group, he has been involved in commercial development activities in Northwest Arkansas comprising more than 2.5 million square feet of office, retail and warehouse space. In 2005, The Pinnacle Group partnered with General Growth Properties of Chicago, Illinois, to build the Pinnacle Hills Promenade outdoor mall, which also features 1 million square feet of retail and dining space.

"The Fay Jones School community is deeply grateful to the Graham family for their generosity and commitment to the Anthony Timberlands Center," Dean MacKeith said. "The project embodies so many members of the school, university and state constituencies, but this representation of the Graham family, already so closely related to the school, is especially meaningful."

Beverly and Tim Graham

Tim also served as president of Hunt Ventures from 2007 until 2019. He was involved in overseeing the operations for rock quarries, concrete facilities, and oil and gas drilling in North and Central America. He has served on the university's Campaign Arkansas Steering Committee in support of the Fay Jones School. He has also been a member of the Arkansas World Trade Center Board of Advisors.

Tim and his wife, Beverly, have two sons, Tim Graham II and Dusty Graham. Graham Entities, managed by Beverly Graham, is a family-owned property management company that oversees multiple family real estate investments. Tim Graham II, their oldest son, owns Third Street Realty, a real estate and property management company in Northwest Arkansas. Tim II and his wife, Jessica, have two sons, Knox and Rigley.

Dusty Graham, their youngest son, is the principal partner with Core Architects Inc. and was a founding member of the company in 2007. Dusty holds a Bachelor of Architecture from the U of A, where he also minored in legal studies. He is a member of the Fay Jones School's Dean's Circle. He also serves on the board of directors for the Springdale Housing Authority, Springdale Athletic Foundation, and Springdale Benevolent Foundation for the Rodeo of the Ozarks. Dusty and his wife, Veronica, have four sons, Rowan, Grayre, Jasper and Hyde, and a daughter, Vada, their youngest child.

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The **C. Louis and Mary C. Cabe Foundation** is giving $250,000 to support the naming of a flexible studio space/classroom at the Anthony Timberlands Center.

This gift provides support to the center by naming the 2,231-square-foot flexible studio space/classroom on the second floor the C. Louis and Mary C. Cabe Foundation Memorial Studio and Classroom In Memory of Horace C. Cabe, C. Louis Cabe and Harold H. Cabe.

"We wanted to support the Anthony Timberlands Center in order to provide a facility to encourage design professionals," Anita Cabe said. "It was important to us to honor the memory of Horace C. Cabe, C. Louis Cabe and Harold H. Cabe because they were so instrumental in the timber industry in Southeast Arkansas. This felt like a wonderful way to honor their legacy."

The C. Louis and Mary C. Cabe Foundation, founded by Charles Louis Cabe Sr. and Mary Charlotte Cabe, focuses its grant activity primarily in Arkansas.

"The Anthony Timberlands Center represents in many ways the importance and legacy of the great Arkansas timberlands families, as well as the forested regions of the state," Dean MacKeith said. "This gift

Anita Boyce Cabe with her son, Clay Cabe

from the Cabe Foundation, and the named studio it enables, superbly emphasizes those representational ambitions. We are deeply grateful to the Cabe Foundation for their vision, commitment and support."

Charles Louis Cabe Jr. was the president of Cabe Land and Timber in Gurdon, where he lived his entire life until his death in 2017. He and his wife of 50 years, Anita Boyce Cabe, have one son, Clay Cabe.

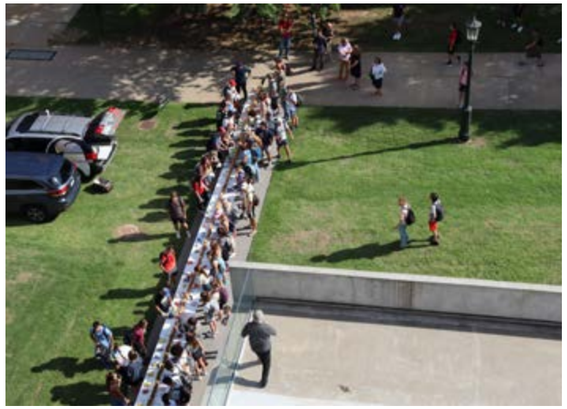
Anita Cabe serves on the board of the Brandon Burlsworth Foundation in Harrison and on the board of the Muses Project in Hot Springs. She also served on the Campaign Arkansas Steering Committee for Garvan Woodland Gardens.

Her late husband served as president of the C. Louis and Mary C. Cabe Foundation and was a member of the Horace C. Cabe Foundation Board. He also served on the boards of First State Bank of Gurdon, Bodcaw Bank of Stamps, Hot Springs Documentary Film Institute, and the Sheriffs' Youth Ranch.

The C. Louis and Mary C. Cabe Foundation also supported the new Charles and Anita Cabe Student-Athlete Success Center at Henderson State University in Arkadelphia, where the couple met and got engaged in the 1960s.

2022 / 2023
Fay Jones School Events

Back-to-School Barbecue / Winter Fest Celebration / Career Fair / John G. Williams Fellowship Dinner / Honors Recognition Reception and Ceremony / Final Reviews



Photos by Cassidy Flanagin & Michelle Parks

Back-to-School Barbecue

The Fay Jones School hosted a welcome-back event for design students Aug. 24, 2022, at the start of the fall semester. As in previous years, the crew from Penguin Ed's BBQ in Fayetteville constructed an extra-long barbecue sandwich stretching across several tables set up end-to-end — this time on the lawn of Vol Walker Hall. Students, faculty and staff enjoyed food, drinks and time together under sunny skies.

Photos by Whit Pruitt

Winter Fest Celebration

The Fay Jones School held the 2022 Winter Fest Reception and Alumni Recognition Ceremony on Dec. 15, 2022, in Vol Walker Hall. Individuals and organizations that have made contributions to the school, university and culture of design received Awards for Distinction. Distinguished Service Awards went to Jeff Shannon (B.Arch. '70), a longtime architecture professor and former dean of the school, and Mary Purvis, the school's senior director of development. Distinguished Alumni Awards went to Tim Maddox (B.Arch. '02) and Lori Yazwinski Santa-Rita (B.Arch. '05). Dean's Medals went to The Hon. Asa Hutchinson, former Governor of Arkansas, and Christian and Heidi Batteau, owners and operators of ASSEMBLAGE, which crafts handmade wallpaper in Witter, Arkansas. The school also presented its Alumni Design Awards (see page 38) and recognized Golden Graduates — the school's alumni who graduated 50 years prior, in 1972.

Photos by Tara Ferkel

Career Fair

The Fay Jones School's annual Career Fair was held Feb. 14, 2023, in the Arkansas Union Ballroom, hosted in partnership with the U of A Career Development Center. Nearly 70 firms and organizations from around the state and across the country came to meet our architecture, interior architecture and design, and landscape architecture students and discuss internship and employment opportunities.

Photos by Ironside Photography

John G. Williams Fellowship Dinner

The John G. Williams Fellowship Celebration Dinner was held Feb. 24, 2023, at Blessings Golf Clubhouse in Johnson. The evening included the induction of Class of 2023 Fellows, shown in the top left photo. Diana Sue Hein, John Williams' daughter, standing fourth from left, poses with the new fellows, from left, Curtiss Doss, Alice McKee, Kellie Knight, David Cox, Shawna Meyer, Christopher Meyer and Mark Power. Not pictured is Terry Martin, U of A provost. Bottom right, from left, students Anindhitha Sudhakaran, Noah Berg and Kerrigan Servati discuss their design work and experiences as part of the spring John G. Williams studio with visiting practitioner Jeremy Smith, design director at Irving Smith Architects, in Nelson, New Zealand. Sudhakaran and Berg graduated in May 2023 with their Bachelor of Architecture, and Servati is a fifth year architecture student. The John G. Williams Visiting Professor Endowment was established by a generous gift to the school and the university in 1989 and has continued to grow through further gifts over the years, bringing a succession of nationally and internationally recognized architects and landscape architects to the school.

Photos by Chieko Hara

Honors Recognition Ceremony

The Fay Jones School's annual Honors Recognition Reception and Ceremony was held April 14, 2023, in Vol Walker Hall, where scholarships and awards for 99 students were announced. This year, more than $271,500 was handed out through scholarships and awards that recognized various aspects of achievement among architecture, interior architecture and design, and landscape architecture students.

Photos by Tara Ferkel & Cassidy Flanagin

Final Reviews

Fay Jones School students and faculty held final reviews of studio work for the fall 2022 semester (above) and spring 2023 semester (opposite page) in Vol Walker Hall, at the U of A Community Design Center on the downtown Fayetteville square and at the Urban Design Build Studio Build Lab, located on Lt. Col. Leroy Pond Avenue in the Art and Design District of the U of A campus.

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