ReView

ReView

Fay Jones School of Architecture and Design

Spring/Summer 2024

UNIVERSITY OF ARKANSAS | Fay Jones School of Architecture + Design

Spring/Summer 2024

DEAN'S VIEW

Summer 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 FAY Build Lab, Garvan Woodland Gardens in Hot Springs, and the U of A Rome Center ... our many locations indicative of the diversity, reach and impact of the school. And while there is much work to be done on site in the next 10 months, we anticipate being able to add the Anthony Timberlands Center for Design and Materials Innovation to this list by this time next year.

Gratitude

This issue of *ReView* is the 10th to have been published since my arrival in July 2014, and I want to commend the editorial and production team, led by Director of Communications Michelle Parks, for the consistent quality of content and design in these issues. I also want to take this "10th" Dean's Letter for *ReView* to indicate my thanks to all alumni, friends and benefactors of the school for their trust, enthusiasm and commitment to the school over the decade. I'll be writing later this summer, more directly in letter format, with further observations on the decade and with a near-term perspective for the school.

A 2023-24 Chronology

For now, I write with a condensed chronology of events, activities and accomplishments which occurred in this past year, in addition to all that is covered so well in the interior pages of this issue. Such is the state of the school: There are essentially too many good stories to tell!

Summer/Fall:

Projects led by faculty John Folan and Brian Holland were included in the European Cultural Centre's biennial architecture exhibition, "Time Space Existence," held concurrently with Biennale Architettura 2023 in Venice, Italy.

December:

The Anthony Timberlands Center for Design and Materials Innovation received three honors from the World Architecture Festival 2023 — the 2023 Visualization Prize, a "Highly Commended" citation in the Future Projects: Education category, and a WAFX award in the Building Technology category.

January:

Bob Bledsoe retired after serving 22 years as Executive Director of Garvan Woodland Gardens.

February:

"Sensing the Forest," a pilot project for the future Ross and Mary Whipple Family Forest Education Center, was revealed at Garvan Woodland Gardens. It employs all mass timber and structural strategies that will be incorporated into the future 5,000-square-foot education, exhibition and event facility.

March:

In partnership with the USDA Forest Service Wood Innovations Program, the school hosted "With the Grain / Against the Grain," a workshop on mass timber for affordable housing on campus.

Anthony Timberlands Center for Design and Materials Innovation site, June 2024

April:

The Master of Design Studies degree program added a fifth concentration of study — in preservation design — which begins in the fall 2024 semester.

May:

Weyerhaeuser Company has partnered with the school to create the Weyerhaeuser Research Fellows Program, supporting the development of innovative wood products and sustainable wood-based construction.

In partnership with the school, the Clinton Presidential Center presented "The Future American City...Now," a program featuring an engaging discussion with four national leaders in design and policy shaping our urban futures.

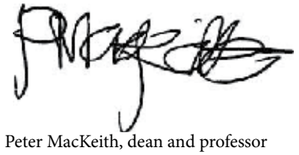
GeoLab, a new outdoor installation featuring 26 geological samples from across Arkansas, was installed in the lower tier courtyard of Gearhart Hall. The project was a collaboration across campus and in partnership with statewide entities, including the Fulbright College of Arts and Sciences and its Department of Geosciences, the Fay Jones School, and the Honors College.

A 2024-2025 Outlook

As we look ahead to the academic year 2024-25, certainly the anticipated dedication of the Anthony Timberlands Center stands on the far horizon next summer. Look to our social media for construction progress via the U of A Facilities on-site cameras, as well as our recent design progress report published on Issuu.

But the school's dynamism precedes that important transformative moment, with the arrival of an amazing new cohort of first-year architecture and design students; a fall reaccreditation visit scheduled for the department of interior architecture and design; celebrations marking the 30th anniversary of the U of A Community Design Center; another superb public lecture series season; the installation of "A South Forty: Contemporary Architecture in the American South" — our curated exhibition of regional architectural excellence — at the National Building Museum in the early spring, 2025; and surely so much more as we turn into later spring and next summer.

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



Peter MacKeith, dean and professor

CONTENTS

12
From House to Housing
This design studio for the school's core architecture curriculum sequence addresses housing and urban issues in a complex metropolitan context.

26
Building Connections
One studio designed students' studio desks for the award-winning Anthony Timberlands Center for Design and Materials Innovation.

***ReView* Editorial Staff**

Editor & Writer
Michelle Parks
Director of Communications

Designer
Rachel Callahan

Writer & Researcher
Tara Ferkel

On the cover, a detailed view of the student-designed Community desk for the new Anthony Timberlands Center for Design and Materials Innovation.

DONGHIA GRANT *Funds Research*

A recent grant from the Angelo Donghia Foundation was used to explore the potential of artificial intelligence, or AI, in design education and the creative process. The $34,900 grant was the latest in a series of awards to the Fay Jones School's 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 $250,000 in grants and student scholarships over the past eight years.

"The continued and repeated support from the Donghia Foundation positions our program in the top echelon of design programs in North America," said Carl Matthews, professor and department head.

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 2022, the school received a $46,700 grant from the Donghia Foundation to transform the Materials Lab from a traditional materials library into a teaching, making and research workshop. 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 allowed the principal investigators, Torrey Tracy, Michelle Huh and Marjan Miri, to purchase a mobile AI laboratory and to fund a series of workshops from experts in the field of AI software. The mobile AI laboratory includes six laptops, equipped with optimal graphics cards, memory capabilities and the most utilized AI software installed. The mobile lab helps with student collaboration and alleviates costs for students.

But students using AI in studios were not restricted on which platforms they could use on projects. Miri, assistant professor of interior architecture and design, said the AI options are growing daily. "I ask them to research and see which of the platforms is more useful for the work that they want to produce," she said. "If they only want to write a sentence and have an image, they can use specific platforms."

And as students get more comfortable with using the technology, they would even have the option to incorporate their own computer code into their work, said Huh, assistant professor of interior architecture and design. Initially, the goal is for students to see the different perspectives that AI offers.

Three workshops held in spring 2024 focused on artificial intelligence (AI) and were funded by a grant from the Angelo Donghia Foundation.

As students have adopted the software, the biggest trial they have faced is learning how to write the prompts. "It was a little bit challenging for students because they thought, when they are writing a sentence, immediately it's going to give them what they want," Miri said. "But it's not like that. It takes maybe 10 or 12 iterations and adding more detail to that sentence or to that sketch to make it close to what they want."

The process of writing the prompts is important to the design process, said Tracy, assistant professor of interior architecture and design.

"Describing your work, talking about your work, writing about your work, is vital," Tracy said. "Students need to have the right words to express what they're designing. They need to have passion and conviction. If they're not writing that out, they're not going to fully get that yield."

Students were introduced to the AI software through lectures and tutorials from visiting professionals and artists. They then explored the technology through exercises and projects. Tracy said the hope is that when students graduate, they will have a higher understanding of AI as a tool.

"As faculty, we are showing them the usefulness of those tools and how to apply those tools — but to apply them as a tool for their own and original and unique understanding," Tracy said.

Nearly 130 students attended the series of AI workshops held in February. A poster design competition showcased what students learned in the AI workshops.

ACSA ARCHITECTURAL EDUCATION *AWARDS*

Fay Jones School faculty members were once again honored by the Association of Collegiate Schools of Architecture in its 2024 Architectural Education Awards program. John Folan, department head and professor of architecture; Candice Adams, teaching assistant professor of architecture; and Emily Baker, assistant professor of architecture, all were part of teams that received 2024 Collaborative Practice Awards.

Folan and Adams received the award for "Home for ALICE." Baker was part of an international team that received the award for "Crafting a Collaborative Curriculum: The Design Build Initiative."

The Collaborative Practice Award recognizes ACSA's commitment to community partnerships in which faculty, students and neighborhood citizens are valued equally and that aim to address issues of social injustice through design.

"The recognitions of collaborative practice pedagogy are important to the Department of Architecture because they signal the relevance of sensibilities that are being fostered by faculty across the curriculum," Folan said. "Preparing students in a professional degree program carries the responsibility of providing an environment that affords students the opportunity to experience what will be encountered post-graduation. The practice of architecture is entirely a collaborative endeavor; these recognitions demonstrate that our students emerge from the program with that understanding."

In recent years, faculty members in the Fay Jones School have won additional ACSA recognition in the areas of the Distinguished Professor Award, Housing Design Education, Collaborative Practice, Faculty Design, Design Build, Practice and Leadership, and Timber Education — bringing the total honors to 21 since 2014.

"Home for ALICE" is sited in the Timberlands Region of Arkansas, where nearly a quarter of the full-time essential workforce earns minimum wage, placing members of that population below the federal poverty threshold. More than 40% of households cannot afford necessities. This forces impossible choices and risky trade-offs. It focuses on individuals who are: Asset Limited, Income Constrained and Employed (ALICE). The course aimed to answer several questions: Where does ALICE live? Who is ALICE? What can be done to break the cycle limiting ALICE's prosperity? How can ALICE be empowered?

These foundational considerations informed the development of an undergraduate seminar that focused on the role designers can play in restoring dignity and justice through housing for rural communities in the Arkansas Timberlands Region. The Urban Design Build Studio (UDBS), which Folan directs, employed a two-part pedagogical framework that leveraged extensive data collection with the aspiration of reshaping dialogue related to financial hardship. Students explored the human condition, asset mapping, collaboration opportunities and context, while also analyzing extant housing typologies, labor force dynamics, logistics of regional residential construction and culture.

An exterior perspective of "Home for ALICE."

The course was partially sponsored by a Weyerhaeuser Giving Fund grant. Research developed in the course supported grass-roots application findings through design. Students in the course were familiarized with local culture, community members and vital stakeholders providing a platform for the development and construction of a regionally specific, replicable housing prototype in the Timberlands region.

Baker was part of the "Crafting a Collaborative Curriculum" project, which explores the work of the ongoing Design Build Initiative (DBI) at the American University of Sharjah. The DBI presents an alternative model of full-scale pedagogy that privileges a collective approach to hands-on education woven into all curriculum levels.

The DBI experiment exemplifies an easier way to conduct full-scale pedagogy. Working from a collaborative, holistic perspective, the program resolved issues and challenges of design-build programs. Collegial and administrative resistance, equipment and facilities, and funding and quality of work have all been addressed.

To date, 12 DBI faculty have led hands-on coursework. Projects have been recognized with three ACSA awards, three publications in the Journal of Architectural Education and nine American Institute of Architects design awards.

Along with Baker, the DBI team also includes Michael Hughes, who was formerly on faculty at the Fay Jones School from 2006 to 2010. He later created the Design Build Initiative (DBI) at the American University of Sharjah.

WEYERHAEUSER
RESEARCH FELLOWS PROGRAM

Weyerhaeuser Company has partnered with the Fay Jones School for a new research fellows program that supports the development of innovative wood products and sustainable wood-based construction.

The newly formed Weyerhaeuser Research Fellows Program includes two simultaneous applied research and design projects at the U of A — one focused on prototyping a 3D-printed, wood-composite house, the other on engineering mass timber to support three common housing typologies important to rural communities.

The two-year program expands on previous successful partnerships between Weyerhaeuser and the Fay Jones School and will run through 2025. It directly supports Weyerhaeuser's 3 by 30 Sustainability Ambitions and work advancing a future where everyone has access to a quality, affordable and sustainable home.

The Seattle-based company's 3 by 30 Sustainability Ambitions, launched in 2020, focus on three areas where Weyerhaeuser plays an important role and can make a meaningful difference by 2030: climate solutions, sustainable homes and rural communities.

"Wood products are essential to increasing the overall availability of quality, affordable housing, so it's important that we continue to invest in the development of new and better ways to build with them," said Nancy Thompson, senior director of advocacy and philanthropy for Weyerhaeuser. "We're excited to be working again with the Fay Jones School and are eager to see how the innovations developed through the program will give more people access to sustainably built homes."

Both projects in the new research fellows program — each supported by distinct grants — build on earlier research and design efforts at the Fay Jones School that Weyerhaeuser supported.

In recent years, Weyerhaeuser has invested in the Fay Jones School through both capital projects and applied research. The company contributed toward the construction of the Anthony Timberlands Center for Design and Materials Innovation. Two grants supported the studio projects "Wood City: Timberizing the City's Building Blocks" and "A Just Home for the Arkansas Timberlands." Two additional grants supported a seminar and a design studio to support the research, design and production of studio desks to be placed in the new Anthony Timberlands Center when it opens in 2025.

This garden apartments design is from "Wood City: Timberizing the City's Building Blocks," an earlier project by the U of A Community Design Center also supported by Weyerhaeuser.

"The Fay Jones School's partnership with Weyerhaeuser builds upon their strong, vital presence in Arkansas and the greater southeastern forested region, as well as upon an alignment of ambitions and directions in the research, development and implementation of wood-based design solutions to challenges in affordable housing, healthier communities, and climate-oriented action," said Peter MacKeith, dean and professor of architecture in the school. "We're deeply grateful for the opportunities to work with Weyerhaeuser, both near-term and long-term, and look forward to a continuing productive relationship."

The first project proposes to turn waste and byproducts, such as sawdust, into wood composite that can be used as material for a 3D-printed house. Waste used in this project will come from the school's Urban Design Build Studio AR Home Lab, which has been exploring — with Weyerhaeuser's support — affordable housing built with Wave Layered Timber, trademarked as WLT, a new mass-timber product with a wave-like profile that fits together without nails or glue.

The second project, "Wood City II," through the U of A Community Design Center, will develop mass-timber prototypes for three building typologies that are growing increasingly important in rural communities: adult family homes (senior care), walk-up multifamily housing and mid-size hotels (about 100 rooms). This project follows an earlier one, "Wood City: Timberizing the City's Building Blocks," also supported by Weyerhaeuser, that focused on mass-timber designs for standard building types found in cities, such as suburban offices, fast-food restaurants, big-box stores, self-storage facilities and more.

Prototypes of the 3D-printed house and the three mass-timber building typologies will be constructed closer to the end of the program in late 2025. These projects are among the types that the Anthony Timberlands Center will house once completed.

Environmental Resiliency **Graduate Programs**

The University of Arkansas is offering a new online master's degree in Environmental Resiliency built upon graduate microcertificates and certificates developed in response to a broad demand for these skills in the workforce.

The Master of Science degree and the certificates were created through an interdisciplinary collaboration between the Graduate School and International Education's Environmental Dynamics graduate program, Global Campus, and the Fay Jones School.

Classes began in January 2024. Financial aid is available, as well as in-state tuition for all students who enroll in the program.

This program presents an advanced study of resiliency in the context of sustainability, climate and environmental change. The program consists of four core areas: sustainability, leadership, resiliency, and certifications, accounting and metrics. Students will learn theories and methods of resiliency and sustainability as part of a broader understanding of climate change and solutions as they apply to the four core areas. A common core of classes in sustainability and resiliency will serve as the foundation for the master's degree.

There is a need to provide leaders, analysts and communicators across job sectors, including government agencies, private business and NGOs, who can address, evaluate and tackle some of the most pressing climate issues, said Ken McCown, professor and head of the Department of Landscape Architecture in the Fay Jones School, who will coordinate and advise students in the Environmental Resiliency program.

"The question is, how do you get them working together in the best way?" McCown said. "And we know that leadership in sustainability and resilience needs collaborators. It's bigger than one discipline; it's bigger than one profession."

The program is meant to be accessible to people in the workforce. It is entirely online and built as a ladder program, meaning there are a series of microcertificates offered, each of which requires three courses to complete. Students can add two courses to the microcertificate to get a graduate certificate. Students can build out to the master's degree with further electives and gain more microcertificates on the path to the degree. Completion of the master's degree in Environmental Resiliency requires 10 courses, or 30 hours, and no thesis.

Solar panels and wind turbines are ways to generate renewable energy.

The new online environmental resiliency program is designed to be accessible to workforce employees who want to "skill up," McCown said. The program is set up so that each course can be done in eight weeks. Within 24 weeks, a student can earn a microcertificate; within a year, they could have a graduate certificate; and within a year and a half, they could have a master's degree.

"This degree and these certificates mark an exciting progression in our interdisciplinary approach to graduate education," said Ed Pohl, dean of the Graduate School and International Education. "These completely online, workforce-driven programs meet our students where they are and provide timely education and skills for an emerging field that will only grow in demand in the years to come."

"Sustainability and resiliency education are essential elements of the contemporary Fay Jones School ethos," said Peter MacKeith, dean of the school, "as are the consonant emphases on collaborative, interdisciplinary approaches to addressing the current and coming global challenges. We're extremely pleased to work together with Professor Ungar in Environmental Dynamics, and our colleagues in GSIE and Global Campus, to bring these graduate online offerings forward at this time."

An integral component to these programs is the teaching faculty. All of them hold doctoral degrees, and all of them are in the workforce — in government agencies, multinational corporations and the private sector, along with nonprofits.

"The quality of our faculty is exceptional in terms of being able to understand how to leverage theory and methods into actual practice. And I think it distinguishes our program," McCown said. "We're very fortunate to have our instructors, and they are diverse."

Interior Architecture Students Recognized

From video games to artistic endeavors, an interest in design can come from a variety of places. This is certainly the case for two former fourth-year interior architecture and design students in the Fay Jones School who recently received national recognition.

Isabel Provisor Lemery was selected as a winner in the 2024 Student Portfolio Competition hosted by the American Society of Interior Designers (ASID). She was among three students selected from nine finalists across the country as winners in this year's ASID Student Portfolio Competition. Provisor, along with Lacey Oxford, was also among 100 design students selected by *Metropolis* magazine for this year's Future100 list. Their portfolios each contain a range of work they've completed within the last three years.

With the Future100 program, *Metropolis* has set out to designate the top graduating architecture and interior design students in the United States and Canada each year. Nominated by their instructors and mentors, 50 interior design and 50 architecture students from undergraduate and graduate programs were chosen by the *Metropolis* team for the 2024 list. These students are featured on the *Metropolis* website.

Michelle Boyoung Huh, assistant professor of interior architecture and design, nominated Oxford. Marjan Miri, assistant professor of interior architecture and design, nominated Provisor.

"This is the second year in a row that two interior architecture and design students from the Fay Jones School have been selected for the *Metropolis* Future100 recognition," said Carl Matthews, department head and professor of interior architecture and design. "It speaks to the quality and commitment of the students and their faculty across the curriculum. For Isabel to also win the ASID national portfolio design competition is astounding. Our students continue to compete and win against the top in the nation."

Provisor, who's from Austin, Texas, said whether through painting, drawing, dancing or photography, she has always been drawn to art. She has always known that she wanted to go into a field that would allow her to be creative and make a positive impact on people's lives.

When approaching design, Provisor places a strong emphasis on the users of the space. Recognizing that people spend a significant portion

Lacey Oxford, left, and Isabel Provisor Lemery

of their lives indoors, she said it becomes crucial to design with their comfort, feelings and needs in mind.

Both Provisor and Oxford, who graduated in May, said their perspectives have shifted since they began design school.

"I have learned that design is made up of so many layers that may not be apparent at first glance," Provisor said. "There are so many details that make up the entirety of a project, and there is a reason behind every choice and every one of those details."

Interior architecture is more than aesthetics; it's fundamentally about considering both the users and intended purpose of a space. Provisor said the designer's role is to shape spaces thoughtfully and creatively, with the users in mind.

While drawn to design from a young age, Oxford, who grew up in Greenwood, found design through video games such as Minecraft, Animal Crossing and The Sims. "Before I was exposed to or understood the nuances and typologies of architecture and design, I found enjoyment in building structures in video games."

Above all, Oxford said that inclusivity and advocacy are paramount considerations in her approach to design. She aims to create spaces that embrace diverse perspectives, fostering a sense of comfort and acceptance where individuals can authentically express themselves.

Oxford's mindset evolved during her time at the Fay Jones School. "I believed interior architecture and design was exclusively about aesthetics and creating beautiful spaces," she said. "I can confidently affirm that my initial lack of knowledge about this profession has transformed into a profound appreciation for the intricacies involved in designing a space, including considerations such as adaptability, functionality and more."

ARCHITECTURE ***REACCREDITATION***

The professional Bachelor of Architecture program in the Fay Jones School recently was granted an eight-year term of reaccreditation by the National Architectural Accrediting Board (NAAB) in fall 2023.

"The University of Arkansas' Fay Jones School of Architecture and Design is clearly a significant asset to not only the state of Arkansas but the architecture community as a whole," stated the visiting team in its summary. "During our visit, the team was able to meet with many of the program's students, faculty, and staff, and gained a great appreciation for the efforts that have gone into creating a well-rounded and versed architectural education. It was well received that the program offers a strong focus on preparing its students for the post-graduate experience and entering the workforce.

"The program and college's commitment to improving the equity, diversity, and inclusion of the program ... was appreciated," the visiting team stated. "In addition, the program's focus on environmental sustainability, particularly its focus on local and regional materials and issues, such as mass timber, are commendable."

On Nov. 4, the National Architectural Accrediting Board met to review the Visiting Team Report, the product of a five-member team's virtual visit with Fay Jones School leadership in March 2023. The directors of the National Architectural Accrediting Board voted to continue full accreditation for the maximum term of eight years. The Fay Jones School architecture program is scheduled for its next accreditation visit in 2031.

"The reaccreditation process is first and foremost an external review of the program. That external evaluation is of critical importance as it establishes the academic and professional relevance of what is being pursued by students, faculty and staff," said John Folan, professor and head of the Department of Architecture. "The process also provides a unique opportunity for self-reflection; it allows the department to understand what it does well, the positive impact that it has on so many, and identify what opportunities lay ahead in a rapidly evolving cultural context. The totality of material exhibited for the NAAB reaccreditation team and board represents a group of thoughtful, curious, talented students led by an empathetic, discerning and accomplished faculty who are concerned with creating a positive future for all. Preparations for the NAAB

Design work by architecture students displayed in Vol Walker Hall as part of the architecture program's reaccreditation process.

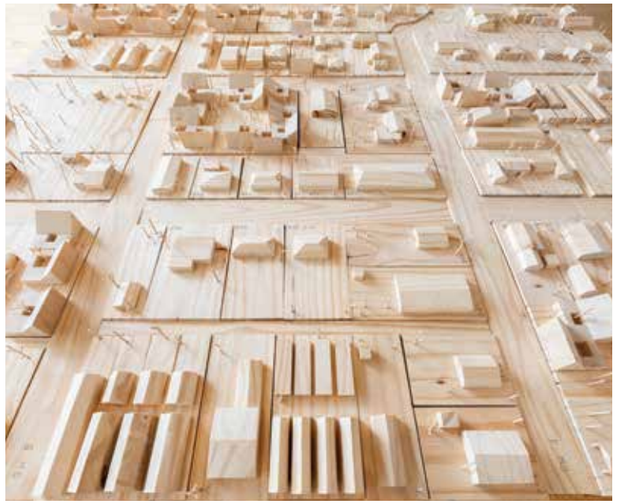
visit illuminated those sensibilities and characteristics which were recognized by the visiting team."

NAAB is the only agency recognized by registration boards in U.S. jurisdictions to accredit professional degree programs in architecture. Since most state registration boards in the country require any applicant for licensure to have graduated from a NAAB-accredited program, obtaining such a degree is an essential aspect of preparing for the professional practice of architecture. There are currently 175 NAAB-accredited programs offered by 139 institutions of higher learning in the U.S. and abroad.

After completing internships with a licensed professional, graduates must pass the Architecture Registration Exam. Graduates of the architecture program have a wide array of career opportunities, such as designing new buildings, preserving historic buildings, participating in urban design, managing construction projects or writing about architecture.

The accreditation process asked the school to demonstrate individual strengths of its programs, but also the strengths of architecture education and professional preparation. This process included a self-study; peer review; a report prepared by the visiting team; action in the form of a judgment by the NAAB Board; and ongoing external review.

"Environmental stewardship, social equity in the made environment, and emerging technologies for design thinking all figure in the work of today's architect," said Ethel Goodstein-Murphree, associate dean and professor of architecture. "With that in mind, our accreditation not only looks back at the last eight years, its evaluation of the accomplishments of our students and faculty also creates a sense of measurement from which we can look forward."



Thirteen American Houses

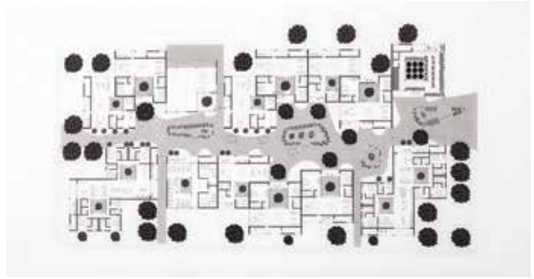
"Thirteen American Houses, Nine City Blocks, Three Wood Dwellings," an exhibition organized by LEVENBETTS, was displayed in spring 2024 in the Fred and Mary Smith Exhibition Gallery of Vol Walker Hall. LEVENBETTS is a New York City based architecture practice founded by David Leven and Stella Betts in 1997.

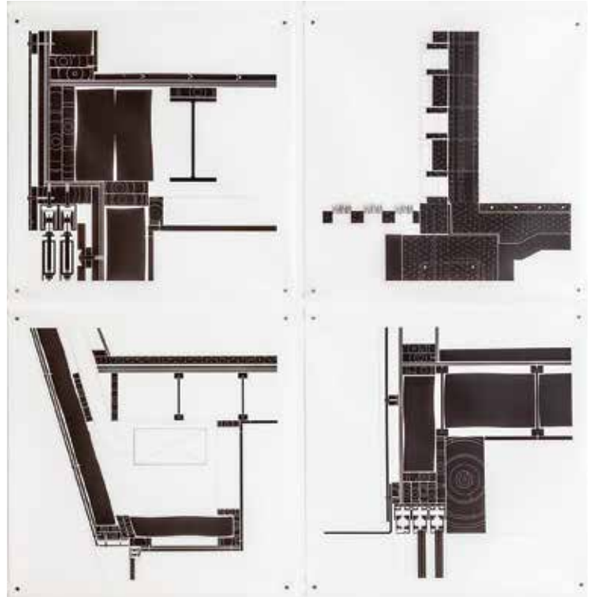
This exhibition explores different ways of looking at dwelling in America. Since there is no single answer that architecture can provide to solve problems — to propose esthetic solutions and to create high performance shelters for everyone, looking at a range of scales, technologies and domestic patterns is the charge for architects and is what this exhibition is about. Ways of looking are relativistic and allow for multiple perspectives, guarding against the tyranny of the singular view.

Thirteen American Houses looks at the single family house in the work of LEVENBETTS as captured in a book called *Thirteen Ways of Looking at a House* (ORO Publications, 2021). Nine City Blocks looks at the densification of the low level American city in a project called *City of Trees* and is based on repeatable prototypes constructed of mass timber and on plants and trees as critical components in a healthy city. Three Wood Dwellings looks at the anatomy of a single large block in the *City of Trees* project and the anatomy of the variable timber based prototypes that comprise the dwellings in the larger proposal.

The drawings in the exhibition are black and white on mylar and are intended to be graphically bold using black patterns and hatches to differentiate the elements of building and living that occur in the dwellings. Contrast is operative in the delivery of the graphic information. The black ink holds the facts and figures and the mylar captures the light against the white walls.

— Michelle Parks





Photos by Chieko Hara

Negotiation Room

"Negotiation Room," a Fay Jones School faculty-led project, was part of the European Cultural Centre's months-long biennial architecture exhibition, "Time Space Existence," which was held concurrently with Biennale Architettura 2023 in Venice, Italy. Led by John Folan, professor and department head of architecture, this project was produced through the school's Urban Design Build Studio (UDBS).

"Negotiation Room" is an explicit demonstration of the school's ongoing commitment to innovative timber and wood design. Constructed with glue-laminated mass timber and an adhesiveless dowel-based vertical connection system, the project provides a space for two strangers to engage in dialogue through a series of randomly accessed prompts. The design of this space positions people in close proximity, which encourages greater familiarity in a short period of time.

The structure provides an example of forward-thinking construction using renewable resources and Design for Deconstruction (DfD) strategies. The shell tangibly demonstrates construction techniques that can support a sustainable future while shaping space for discourse. In this structure, 10 independent planes engage with one another to guide users into the space and position them organically. The room is made from 827 unique pieces, all fabricated through a digital manufacturing process at Rubner Timber Engineering in Bressanone, Italy. At night, LED lighting integrated into the base transforms the structure into a lantern.

A UDBS poster campaign surrounding the room invited the public in eight different languages to "Take a risk. Talk to a stranger." While on display in Marinaressa Gardens in Venice, public participants were given cards that have conversation starters to be used in the

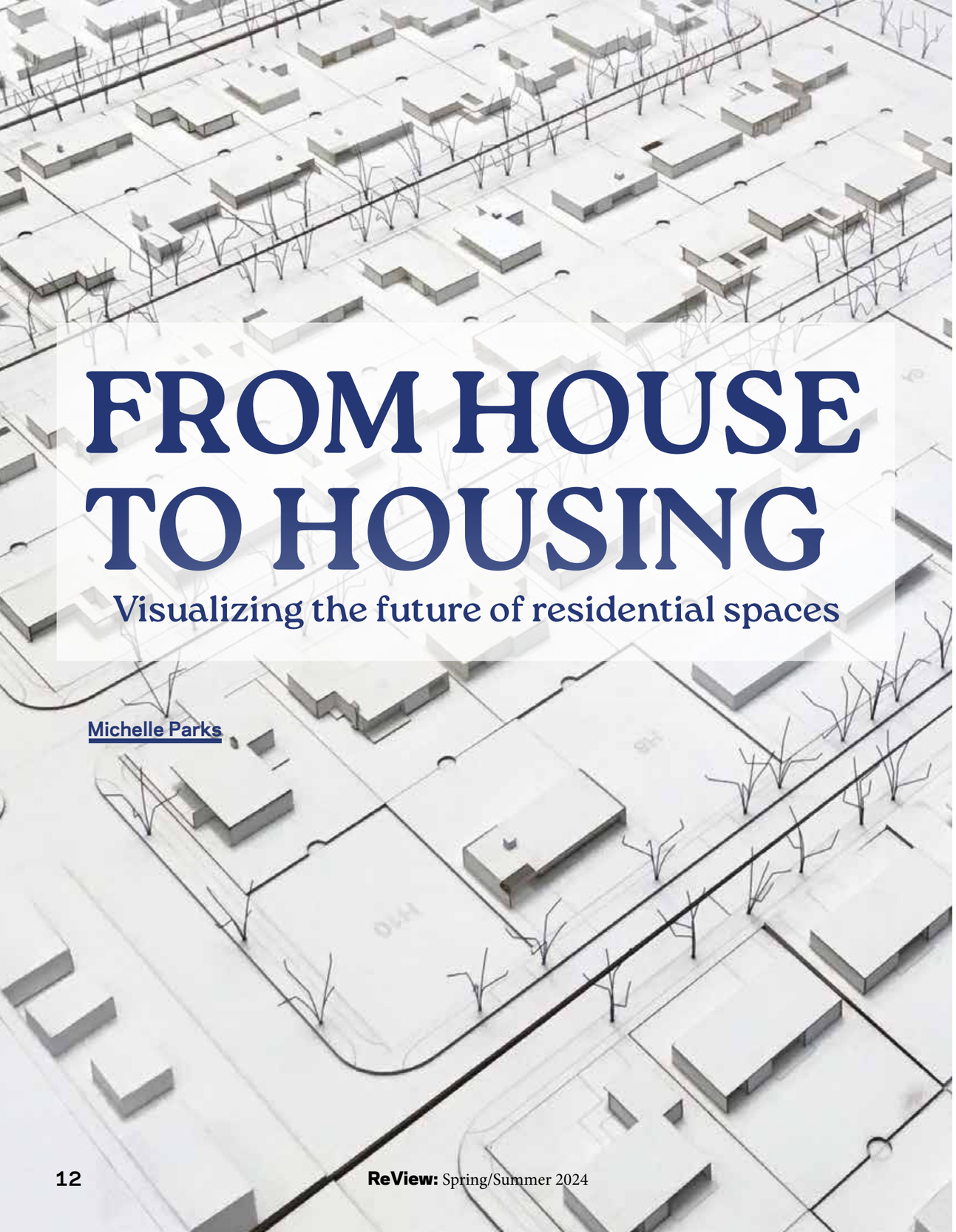
Giacomo Bianco, European Cultural Center

Photos by Mary Beth Barr & John Folan

pavilion. At the conclusion of the Biennale, the structure was deconstructed and reassembled at Einaudi High School in Rome, Italy, for use as a pavilion in the school's organic food production garden.

The project team included Folan, UDBS director, project and design lead; Francesco Bedeschi, director and faculty of architecture, U of A Rome Center; Mary Beth Barr, UDBS fellow and project manager; Vanessa Mingozzi, faculty of architecture at the U of A Rome Center; David Kennedy, assistant professor of architecture at the Fay Jones School; Simone Rossi, director technical operations at Rubner Timber Engineering; and Maria Azzolini, with Rubner Timber Engineering. Seven architecture students studying in summer 2023 at the U of A Rome Center were involved in the construction: Mason Weems, Zackary Kress, Canon Castro, Austin Phillips, Clayton Roberson, Alan Betancort and Landon Butler. Rubner Timber Engineering and the American Hardwood Export Council were project sponsors.

— Michelle Parks



FROM HOUSE TO HOUSING

Visualizing the future of residential spaces

Michelle Parks

Housing is an issue across the United States — from rural communities to major cities. While the rising costs are one problem, there are also shifts in how people live and how they want to live today.

In 2019, Brian Holland developed a new design studio for the Fay Jones School's core architecture curriculum sequence to address housing and urban issues in a complex metropolitan context. He's continued to teach and refine the course in the years since, and in 2022, his work received an AIA/ACSA Housing Design Education Award.

Holland, an assistant professor of architecture, has coordinated the third-year studio each year. In fall 2023, he taught alongside fellow faculty Candi Adams, teaching assistant professor; Nathaniel Elberfeld, visiting assistant professor; Tahar Messadi, associate professor; Rachel Smith Loerts, instructor; and Alex Waller, teaching assistant professor.

With established upper-level, advanced courses that focus on housing, Holland sees this middle point in architecture students' education as the perfect time for them to engage with housing and the social questions that come with it, while also designing in a complex urban setting. He also noted that "housing design presents a strong purpose that's so clear and relatable."

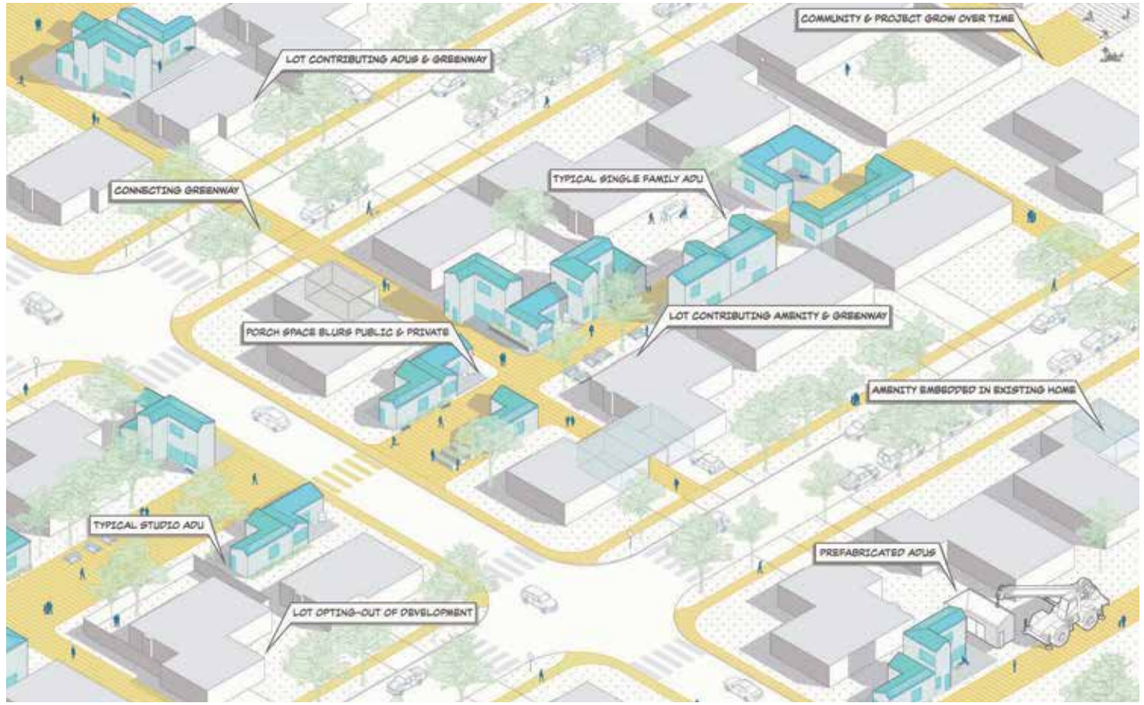
The selected city for the studio: Los Angeles. This West Coast metropolis — diverse, complex, culturally rich — has been a center of housing design innovation for at least a century. Holland is familiar with the city, his hometown. He also studied architecture at Cal Poly Pomona and then initially worked professionally in LA, where he was involved in renovations of notable mid-century modern houses and the design of ground-up, multi-unit housing developments.

The selected site for the project: the Mar Vista Houses on the Westside of Los Angeles. Holland wanted to give the students a neighborhood to work in, beyond the context of a single lot. He found a case study in the Mar Vista Houses, a modernist residential subdivision developed in 1948 by architect Gregory Ain and landscape architect Garrett Eckbo. As a post-war housing tract, the development leveraged necessary economies of scale by repeating the same single-family home plan 102 times. But unlike other housing subdivisions of the late 1940s, such as Levittown, Ain's design provided for spatial diversity and visual variety by mirroring and rotating

Opposite page, a detail of a model of the Mar Vista neighborhood as planned in 1948 by architect Gregroy Ain and landscape architect Garrett Eckbo. Photo by Brian Holland. At top, students visit the Neutra VDL House, the home and studio of architect Richard Neutra, on a field trip to Los Angeles, California, in fall 2023. Above, this Mar Vista House was part of the fall 2023 field trip. Photo by Brian Holland.

architectural elements across the neighborhood to create a dynamic, yet cohesive, composition.

Though the students' design projects are theoretical, Holland wanted them to engage with an existing residence that they had to react to — by expanding upon it, adding more units, renovating it, or all of the above. He wanted a project that had



A detail of students Darci Burris and Olivia Caban's competition board, in which they proposed a scalable system of prefabricated additional dwelling units realized across a neighborhood that allows low-density, community-led affordable housing developments to achieve a tax credit.

a rich history and strong architectural character, and also implied a way of living that students could critique or transform in relation to contemporary life.

Holland also collaborated with Ethel Goodstein-Murphree, Ph.D., associate dean and professor of architecture. The third-year students concurrently take her History of Architecture III course, where they cover the modern period of architecture, much of which involves housing and the growth of cities.

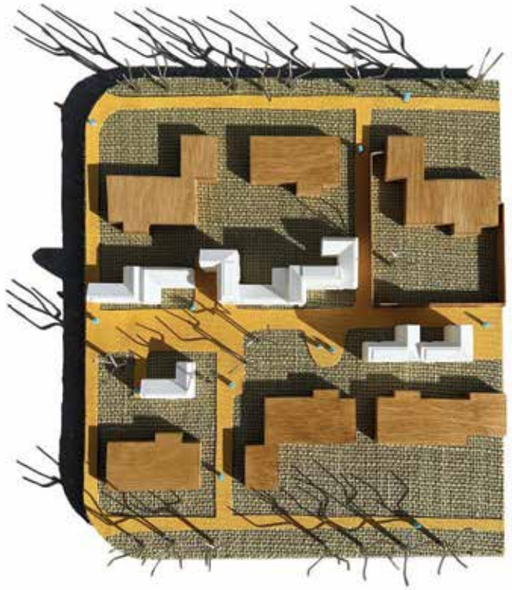
David Kennedy, assistant professor of architecture, is also leveraging the Mar Vista case study in his Building Materials and Assemblies course, addressing construction methods. Gregory Ain was an early proponent of prefabrication as a way to reduce construction costs in housing, and he received a Guggenheim Fellowship in 1940 to support his research on low-cost, prefabricated housing.

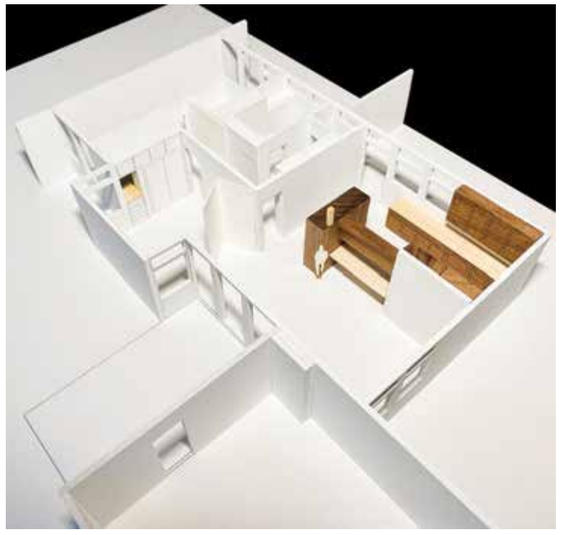
Finding and Telling the Story of Housing

As the students examine Mar Vista throughout the semester, they work their way through three assignments that move from one house on one lot, to three houses on one lot, to multi-unit housing across several lots. They first work to understand the existing condition of Ain's 1948 plan by each examining one of the individual houses. They get a sense of domestic space and how to design for domestic activities at this recognizable scale. This Mar Vista neighborhood is essentially a suburb, with a familiar condition for many students: one-story, single-family homes within a landscape.

Then they build off a fairly new state law in California, co-authored by Dana Cuff, architect and cityLAB co-founder, that allows homeowners in single-family zones the option to build more units on their existing lot. (Since these studios were first offered in 2019, that state law has expanded to allow up to four units per lot.) Then, students put their individual projects together on a model of the full five-block site to create a neighborhood. They eventually consider ways to densify the neighborhood even further, by incorporating multi-family housing and the programs and systems to connect and support it.

As students document the architecture, they also create a story about the occupants. For each home, students were prompted with different occupancy





Top left, a model by students Darci Burris and Olivia Caban showing the introduction of additional dwelling units in the neighborhood. Top right, a study by student David Hoff of an original Mar Vista house. Above, a model by student Zackary Kress of an original Mar Vista house.

scenarios that would get them invested in the people, who are confronting different housing needs from various perspectives. Those include a retired couple, new parents, a live-work scenario, a roommate situation, and a supportive housing arrangement.

Beginning from these narrative seeds, students then fleshed out and developed a fuller picture of the lives and stories of the residents. Through collages and drawings, they describe the house and its architecture, and how they imagine the residents might inhabit and use the spaces of the home.

Inevitably, students conduct demographic research to better understand the reality of this part of LA — who's living there now, who can't afford housing, and identifying other household types who are often unable to secure good housing. "We're trying to help them hone a sensitivity and a sensibility for working with people and designing for their lives," Holland said.

As students read about Gregory Ain, his career and his original 1948 vision for the Mar Vista project, they learn that he designed the houses to be flexible and to adapt to a family's changing needs over time. By incorporating one folding wall and one sliding wall, Ain cleverly designed the house to work as either a three-, two- or one-bedroom home just by adjusting a wall panel. Ain intended for a young family to be able to reconfigure the house as that household evolves and the inhabitants age. This flexible approach to design can support a range of household types.

Through all of this, students come to discern how the different scenarios that people confront can necessitate different kinds of architecture, and they start thinking about how to design for the ways people are already living. Holland said that there's often a disconnect or misfit between the kinds of housing stock that are built and the diversity of household types that exist in society.

"The housing market mostly offers a one-size-fits-all solution in the single-family house. But that doesn't reflect how so many people live," Holland said. "The students are trying to unpack what it means to design for many different household types, while doing so economically and at scale."

This occupant diagram by student Kerrigan Servati shows a rendering of a redefined Mar Vista site and descriptions of the occupants for the three houses on the lot.

Wrestling With the Past & Present

Gregory Ain spent much of his childhood in Boyle Heights, one of the most racially diverse neighborhoods in LA. The son of progressive Jewish immigrants, Ain was committed to using his skills as an architect to benefit the working and middle classes by providing access to quality housing at an affordable cost. And at the height of the widespread housing shortage that followed World War II, Ain also looked for ways to provide affordable housing for veterans. Despite these efforts, there were significant inequities that were baked into the country's post-war housing policies and these have since been inherited by subsequent generations.

"The patterns that undergirded post-war housing development in America were unequal by design. They were racially segregated in various ways by policy and practice — through redlining and racially restrictive covenants," Holland said. "That's in part why so many cities in this country are still marked by segregation, even though those original policies are no longer in place. Those discriminatory policies determined who was or wasn't allowed to buy houses in which neighborhoods, and therefore who was or wasn't able to build generational equity within their family. To the best of his abilities, Ain fought against those policies; he intended for his housing projects to be racially integrated."

Many of the policy revisions that are being advanced in California today to allow for the densification of single-family zoned neighborhoods are intended, in part, to address these long-standing inequities and a corresponding lack of access to attainable housing.

"As a case study around which to build a housing design studio, Ain's work is amazingly rich. He helps us set the table with important questions about equity, affordability, flexibility and the role of housing design and policy in the development of our cities. All of this becomes part of the discussion throughout the semester and prompts the students to grapple with their role as architects in shaping the patterns of society," Holland said.

As the studio progresses through the three projects — house, houses and housing — one student will always be following a consistent narrative thread, Holland said. So, if they start out by studying a single house for a retired couple, in the second project, when two additional units are added to the lot, a caretaker and child moves into one unit, while the couple's adult child moves into the third unit. In that way, there's a synergy between the three units. Then, at the scale of the larger multi-unit housing project, that same student ends up designing senior housing.

Holland has found that many of the students, through their own experiences, already seem to recognize the need for increased density and diversity of household types, such as co-living — basically a roommate scenario — as a new housing type. Or the idea that the adult children of retirees might move into a separate unit on their parents' lot.

"They seem to have already internalized the narrative that their generation is going to struggle to afford housing. They seem to understand the magnitude of this challenge and therefore why people are thinking about alternative household scenarios — it's simply out of necessity," Holland said. "And I think that helps them relate these design prompts to the work they might do in their future careers."

A model showing the full five-block site of the Mar Vista neighborhood. Photo by Brian Holland.

This graphic by student Rodrigo Sanchez shows the site plan for three houses on one lot, as well as narrative descriptions of the families living in each house.

In the fall 2023 studio, the 82 students worked in teams of two for the multi-family housing portion of the studio. One team developed multi-story townhouses along the neighborhood's edge, while another team dispersed that density throughout the neighborhood and created a new pedestrian network that moved through it.

One group developed a modular unit that could easily be stacked in various ways to produce different types of density. The design could work for an apartment in a more urban setting, be configured as a triplex on a single lot, or serve as an accessory dwelling unit (ADU) in a back yard, or as a retreat in the high desert. This design flexibility allowed for an economy of scale across the whole system.

That semester also coincided with the submission deadline for an international LA affordable housing design competition. The Department of Architecture provided financial support for seven student entries to the competition. An internal jury narrowed down the 42 proposals to 16; faculty outside the studio helped trim that to seven.

Working in their teams of two, they foregrounded the affordability component even more, factoring in construction efficiencies. Choices the designer makes can impact construction costs. Based on the type of framing used and the level of prefabrication, there can be cost savings with both materials and labor. Reducing the footprint of the home and simplifying the exterior lines and details also can reduce costs.

A rendering, above, and architectural drawings, below, showing designs by student Joe Williams for three houses on a lot.

For the competition, one group changed the site to the LA River and created modular units that could be stacked, creating a bridge connection that also included housing.

Of the seven teams that advanced to the international competition, six of them were recognized in the final shortlist of 40 entries and are featured on the competition website.

A Sense of New Possibilities

Though the pandemic prevented studio travel for a couple of years, faculty and students engaged with experts virtually — inviting critics to design reviews and hosting a panel discussion with both Ain scholars and contemporary practitioners. Then in fall 2023, the studio students and faculty finally spent several days on the ground in Los Angeles.

They visited some of Ain's projects, including the Mar Vista houses, where they talked with four homeowners and toured the neighborhood. They came to understand in a real way the impact the homes' designs still have on these residents, and they perceived the great affection the people held for their homes.

They also met with architect Rick Corsini, who is living in and restoring one of Ain's housing complexes — the Avenel Apartments in Silverlake — and visited other contemporary housing projects by some of the top architects in Los Angeles. Among them, Michael Maltzan, Barbara Bestor and Julie Eizenberg also opened their offices to the students.

"On the ground in Los Angeles, they get to see this amazing lineage of early modern architectural housing, like the Schindler and Neutra Houses, alongside so many exciting contemporary projects," Holland said. "And there's something really productive about having the students confront a project like Mar Vista, a single-family housing subdivision where the scale is so familiar to them, but at the same time, where the circumstances in LA are so different. It allows the students to step out of their own environment to confront a new city and a new culture. I believe it opens their eyes and minds, as designers, to see fresh possibilities."

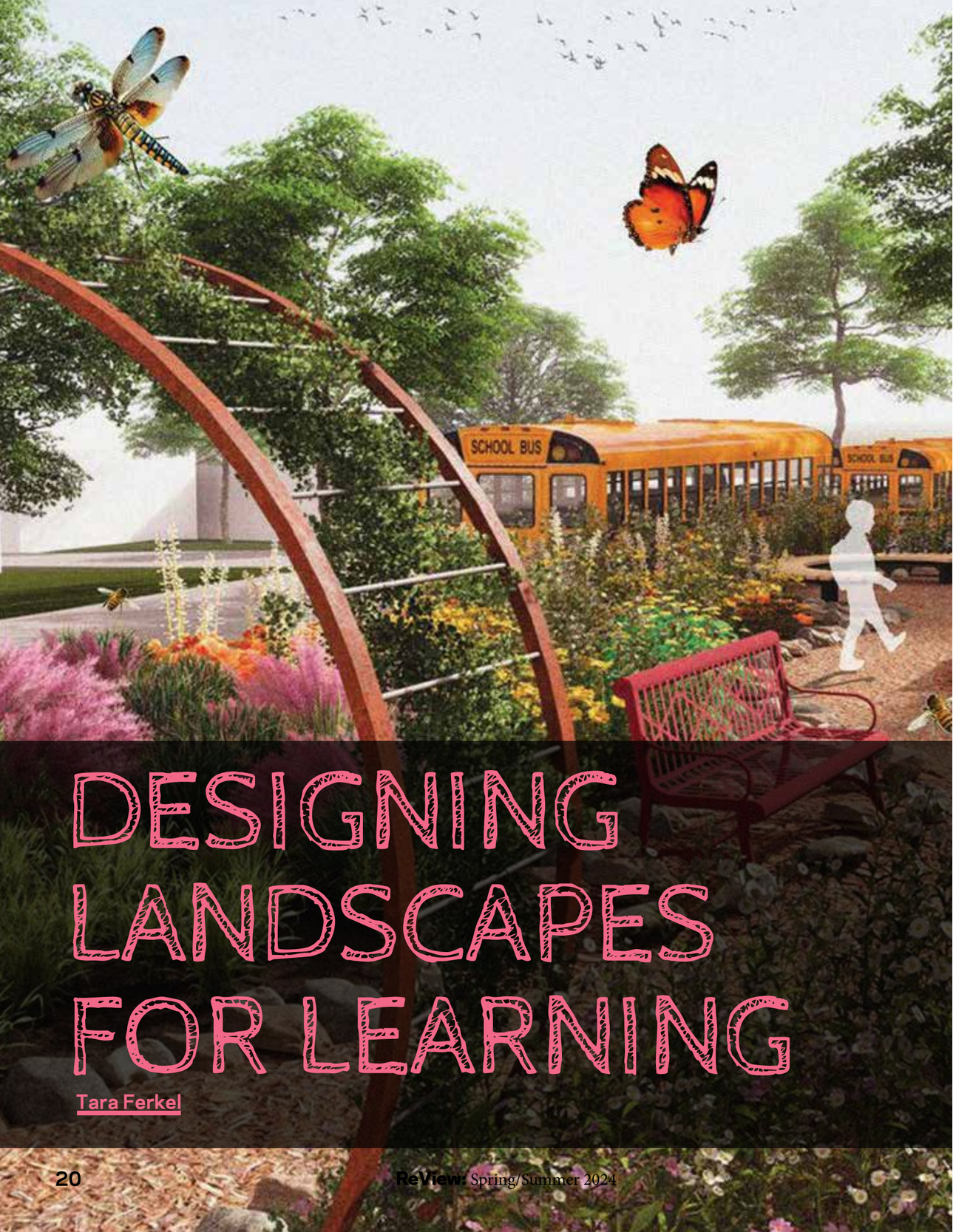
The practical value of students from Arkansas having this kind of experience is to bring their insights back to this region, which consists predominantly of single-family housing and wrestles with very real housing and traffic problems. They have now seen good examples — from both 1948 and from 2023 — and they are examining them to see how they work, what the opportunities are, and what the challenges are in implementing them.

At top, a design for multi-family housing by students Glennon Langston and Madison Smith. Above, a design for multi-family housing by students Madden Herring and Nikki Lin.

"The hope is that they come back to Northwest Arkansas with a real sense of possibility. With the challenges this region will face in accommodating the anticipated population growth, it will be necessary for this new generation of designers to explore new ways of housing our future communities," Holland said. "Different ideas about density, different ideas about household diversity, and therefore different ideas about our housing stock — that's something this studio can offer up to help them think about their own practice in this region, or wherever they end up living and working."

Holland also wants students to grasp the power they have as advocates for a better built environment. These questions of density, equity, access and affordability are all "very much on the table" in society and in the profession today.

"These conversations are being had right now in a very loud and very real way," he said. "And architects have a role to play in those conversations. Through this studio, the students come to realize that, as professionals, they can be influential participants in the debates around the future of housing in America. Architects can do more than design for today; they can also help visualize alternative ways of designing for tomorrow."



DESIGNING LANDSCAPES FOR LEARNING

Tara Ferkel

Landscape architecture students embarked on a transformative journey in fall 2023, in the realm where design meets education. Students in the Learning Landscapes for Inclusive Ecological Literacy studio collaborated with local elementary schools, infusing creativity with practicality to craft learning landscapes.

The studio, taught by Noah Billig, associate professor of landscape architecture, partnered with Fayetteville Public Schools' school garden coordinator, Stephanie Jordan, and three local elementary schools: Root Elementary, Leverett Elementary and Washington Elementary.

From fostering deep-rooted connections to navigating the intricacies of maintenance and community engagement, learning landscapes are spaces of ecological literacy. They tend to be spaces that encourage community participation, engagement, advocacy, access and environmental justice.

After visiting each elementary school, the 17 students requested to design for one of the schools. Each was assigned to one of the three school groups.

Kara Simmons, a third-year landscape architecture student from Rockwall, Texas, worked on the Root Elementary project. Reflecting on her childhood as a "teacher's kid," she recalled exploring her school's grounds without typical restrictions.

"I would be at school earlier and later than other kids. I would continue to play outside, and I may or may not have gone to areas that you're normally not allowed to go to during recess," Simmons said. "There is an inherent curiosity of kids to explore and interact with water, mud or even bugs without getting in trouble."

After they were assigned a school, students in the studio completed a site analysis, to understand what worked well and what was lacking, as well as an analysis of the school, to understand demographics and other factors.

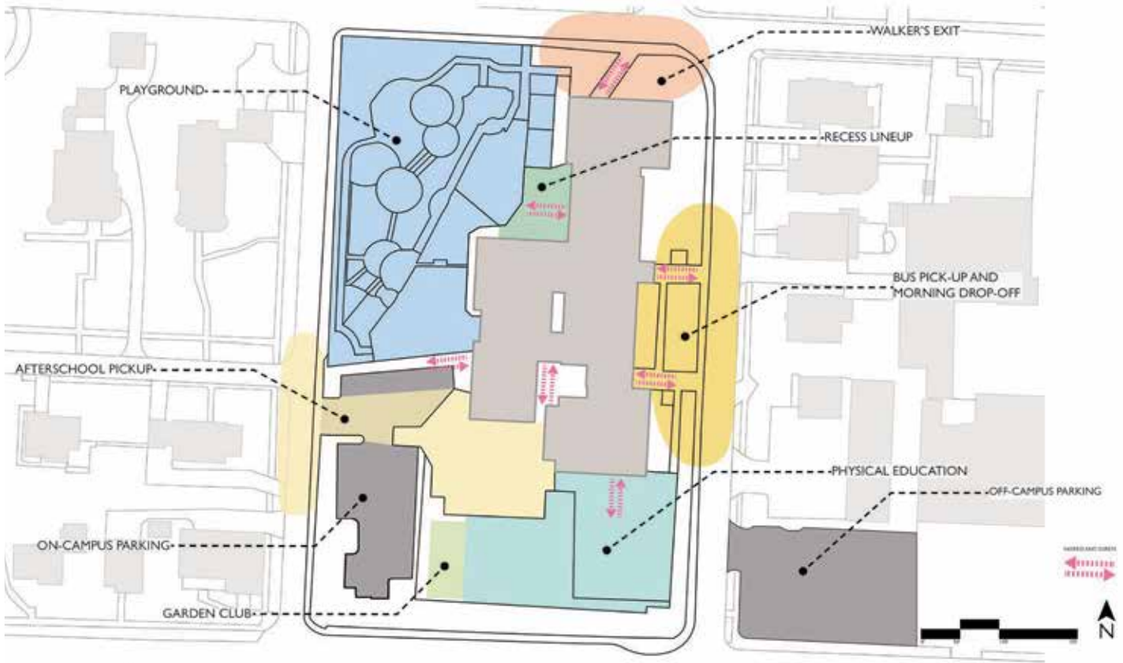
Ava McMoran, a third-year landscape architecture student from Springdale, worked on the Washington Elementary project. She was drawn

Opposite page and at top, renderings of the Washington Elementary School design project by students Catherine Forrest, Matt King, Ava McMoran, Oliver Right, Fiorella Sibaja and Elijah Willis. Above, student Kaiden Couffer presents research on the Root Elementary School project, as students Kara Simmons, Sunny Jones and Jay Henning look on.

to the school because of its location in a historic neighborhood near Wilson Park, where she spends a lot of time. Working with her team and with real clients helped strengthen her communication skills.

"This was the first studio where I was given the opportunity to discuss my design proposals with stakeholders more than two times during the semester," McMoran said. "In doing this, it became a much more collaborative process that allowed me to strengthen my ability to present ideas."

Visiting the elementary schools frequently and discussing designs with those there helped the students ensure they stayed on track throughout the semester.



A program site analysis for Washington Elementary School by student Catherine Forrest.

"It gave me more direction and clarity about what this project needs," Simmons said. "I think it's important for a designer to be able to properly communicate the character of the place they are designing — people, programs and problems included."

These initial steps laid the foundation for their design journey, fostering a deep understanding of what worked well and what required enhancement. Billig said it was interesting seeing how students responded to the project once they realized they had a real client.

"The schools are very different — different demographics and site challenges for each school," Billig said. "But they were incredibly supportive. Parents and school leadership were very enthusiastic, coming to presentations and final reviews. It was a good experience, having the students learn about the different types of clients."

The studio also made clear how tricky it can be to communicate with clients who have different roles in a project. As part of the school and site analysis, the groups looked at the demographics of the schools and how much discrepancy there was in terms of levels of involvement.

Navigating challenges such as maintenance needs, McMoran said they embraced a pragmatic approach, ensuring that their designs were not just aesthetically pleasing but also sustainable in terms of upkeep.

"School staff made it clear that they do not have time or labor to put towards landscaping and the upkeep of outdoor structures," McMoran said. "To combat this issue, we minimized change to the existing form in spaces like the playground and vegetable garden, as they already function well for the school."

The students' efforts were not confined to mere designs; they delved into crafting toolkits for ecological and landscape literacy practices. They also collaborated with the schools to draft grant proposals that underscored their advocacy for sustainable environments.

For many in the studio, this was their first time applying for a grant. Simmons said she didn't anticipate the complexity of the application process, but it made the project feel more real.

"Public outreach and community initiative is something that I realize now is essential to projects like these," Simmons said. "Most designs you see will have never existed without the financial and public support. It was all very new to me but helped me find the right balance between ambition and reality."

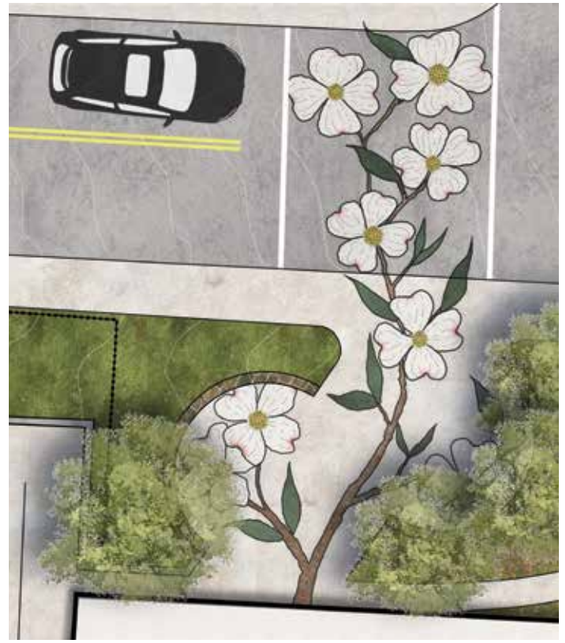
The grant proposal also brought another challenge to light: calculating the cost of the designs. Students had to make their designs pragmatic and estimate costs after sourcing the plantings at local nurseries. For instance, one of the concepts originally planned to use seeds, but the school wanted to shift to plugs, which are more expensive. The students had to recalculate how that change would impact the budget.

The Washington Elementary School campus proposal prioritizes low maintenance, heightened safety and seamless integration with the community.

The studio's emphasis on group work brought forth both challenges and benefits. Students worked in groups of five or six, pushing them to refine their teamwork skills and understand diverse client roles.

"I learned a lot about what 'role' I function best in in group projects," McMoran said. "That has been valuable to me in interviewing for internships. I have a concrete example of a group project I was a part of that was successful, and how I specifically contributed to that success."

To see firsthand how learning landscapes can be used in a school setting, the studio visited Thaden School, in Bentonville. Thaden School is an independent middle school and high school with a unique curriculum that combines academic excellence with "learning by doing." The campus itself is a teaching tool as a productive landscape for agriculture and a restorative landscape that addresses flooding and restores native ecosystems.



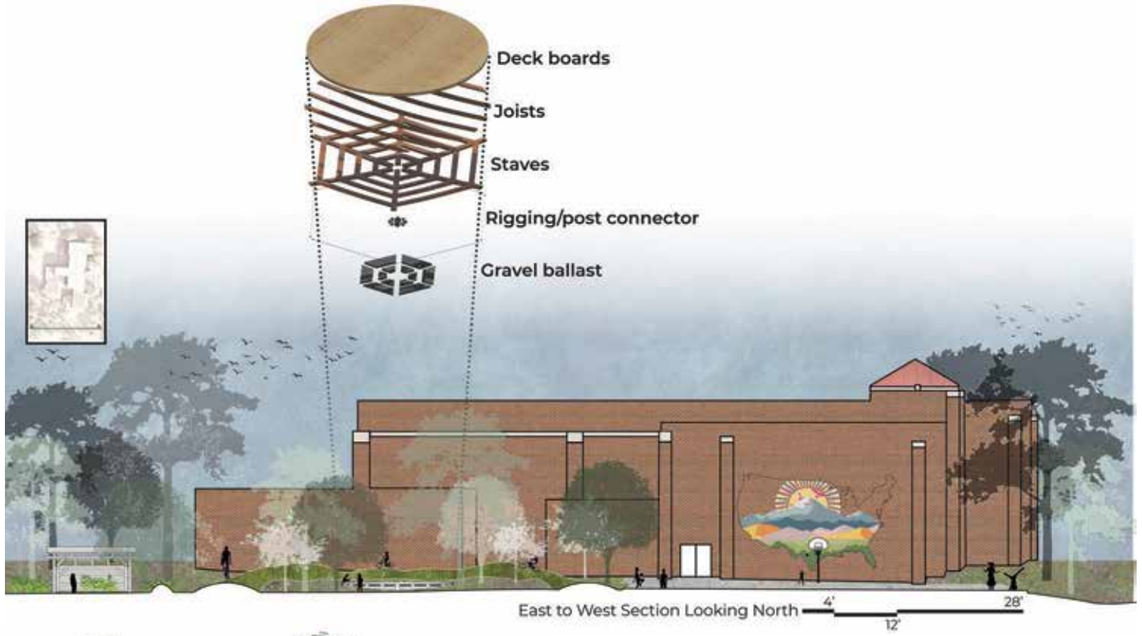
This crosswalk design by student Ava McMoran addresses the relationship between pedestrians and vehicles. The dogwood branch references native flora and draws drivers' attention to the crosswalk.

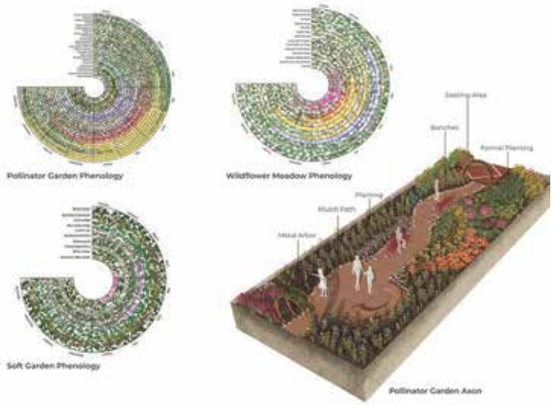
The studio received an in-depth look at the facilities from the school's garden manager. While the school is one of the best local examples of a learning landscape, Billig said it was helpful for landscape architecture students to experience the maintenance needed for their designs. They saw firsthand how things such as grass invading garden beds or rocks interfering with the mowing impacted the design.

Billig said touring Thaden also helped students see how creating a learning landscape doesn't simply mean taking the classroom to an outdoor environment.

"There are some cases where learning becomes fundamentally challenging if you're outside," Billig said. "We had to consider how people connect to space. It's not enough to put seats and a whiteboard outside."

The studio's holistic approach extended beyond





At top, combining Socratic learning with outdoor classrooms creates a unique educational environment. This proposed area for Washington Elementary School is designed to foster comprehensive development. Above, these diagrams show the plant selection for Washington Elementary School, highlighting what times of year plants will be most visually appealing.

academia, considering how school grounds could transform into vibrant community spaces. When conceiving their designs, the students also kept in mind how the elementary schools' grounds become pocket parks where the neighborhood spends time. Billig said people who live near the schools are either walking or traveling by car to a walkable space. Therefore, the schools become one of the spaces that people go to. These design projects activate the landscapes for the whole family, not just for the children who attend the school. The studio also aimed to make the project engaging for everyone — families, students and the community.

One student suggested creating planters out of small dumpsters. The idea would allow the elementary schools to have gardens that could be repositioned to allow greater flexibility in the use of the space. The elementary students could bring an artistic element to the project by painting or decorating the dumpsters.

While this suggestion has not been implemented, Billig said it was encouraging to see students developing projects that brought learning to the forefront. It also helped emphasize how ecological literacy is not just about environmental policy. The idea of making dumpster planters forced both adults and children to start thinking about the systems already in place — and how recycling can be artistic and visible.

"Whether it's in your home or it's in your neighborhood, make it part of the cycle. That's part of ecological literacy — thinking about systems," Billig said. "It's important to make recycling, and even garbage, visible."

The hands-on and local aspect of the studio provided a real-world experience that is important for design students.

"Designing the campus of an elementary school

This rendering by students Isaiah Wright and Kaiden Couffer shows the fully accessible outdoor classrooms with pollinator gardens and connecting boardwalk proposed for Root Elementary School. Other students designing this project were Jay Henning, Raphael Nelson and Kara Simmons.

This rendering by student Chad Chamberlain shows municipal trash bins repurposed as planters at Leverett Elementary School. Other students designing this project were Elizabeth Corbitt, Sunny Jones, Katherine Moss, Hannah Soechting and Kelsey Vogel.

to be ecologically diverse and educational is a much different project than designing a piazza in Rome, Italy," McMoran said. "It requires more background research into psychology, education, and childhood development, which creates a more well-rounded designer overall."

Through this immersive studio experience, students honed their design skills and embraced the essence of ecological literacy and community engagement, paving the way for a new generation of conscientious designers poised to create sustainable and inclusive landscapes.

BUILDING CONNECTIONS

Michelle Parks

Several Fay Jones School students recently took on a unique assignment: to design the studio desks that students will use in the award-winning Anthony Timberlands Center for Design and Materials Innovation. Construction for the new applied research center, designed by Grafton Architects and Modus Studio, is expected to be complete by late spring 2025.

The work toward these studio desk designs has occurred over several semesters, all led by Jake Tucci, assistant professor of interior architecture and design, and Alyssa Kuhns, assistant professor of architecture. Both faculty members have degrees in industrial design, which deal with the detail of design and how products connect intimately to the people using them.

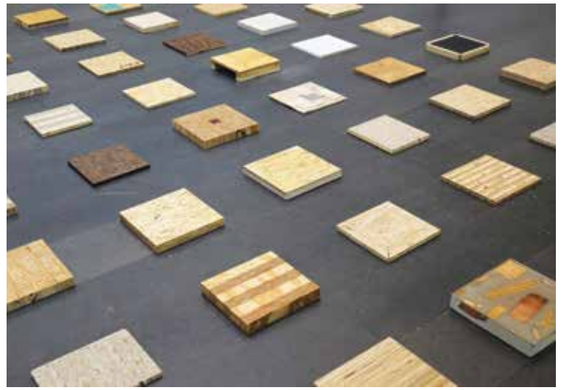
The pair began by applying for and receiving a $50,000 grant from the Weyerhaeuser Giving Fund. For that, they proposed two courses: a seminar led by Kuhns and a studio led by Tucci. Weyerhaeuser is a large company that manages millions of acres of timberlands in the United States and Canada and has manufactured wood products for more than a century.

Kuhns developed the spring 2023 seminar, "A Way of Working," in which students looked at human and material factors, studying existing designs, ergonomics, and material assemblies of wood studio furniture. In the course, students learned about user research by conducting a survey among students in the school to gather information about their current studio desks. The survey asked students how they used their current desks and what they wanted from a studio desk.

As part of the user testing survey event, students set up various stations and invited students to engage in the research process. These stations were used to consider things such as ideal heights, widths, standard proportioning of the body, and the varied activities for which desks are used.

"The user testing exposed students to a new method of research that they had not engaged with previously in their education. I think this process taught students how significant research is in the design process and not to rely on assumptions," Kuhns said.

Students had preconceived notions about the proper height for a desk, for instance. But then, as they tested different options, they considered having to sit there for eight hours — and whether it would be comfortable while drawing and working at a computer.



Opposite page, a close-up view of the top of the Community desk design. Above, students researched a range of engineered wood products and created a variety of material assembly options for tabletops.

"It was new to them," Kuhns said. "The scale of the product isn't something they're necessarily thinking about yet."

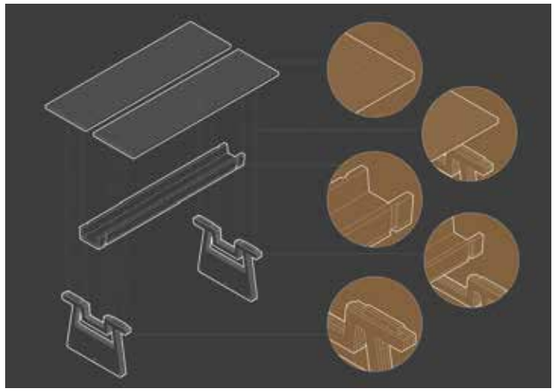
The other significant focus of the seminar was understanding how engineered wood products are used in design and construction, and students did material investigations of various Weyerhaeuser products. Using construction grade wood products aligns with the material approach of the new building, which is made substantially with mass timber.

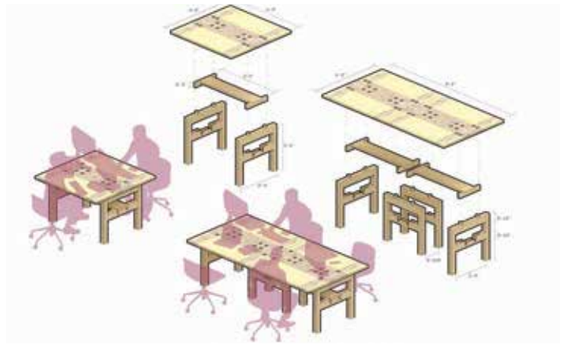
Kuhns said much mass timber is predominantly made of fast-growing softwoods, and the term "mass timber" comes from aggregating or amassing that wood to create strength. The manufacturing of engineered wood products similarly makes use of small scrap material, such as the use of strands in oriented strand board (OSB) or sawdust in medium density fiberboard (MDF).

"It's about using every part of a material to create a sustainable, manufactured good," Kuhns said. "These goods are used mostly in structural or construction applications, but we are hoping to discover a new use through reconsidering the materials."

Many engineered wood products are structural- or construction-grade materials. This means they are intended for construction rather than finish quality, and are designed to be covered up when used as wall sheathing, roof sheathing or subflooring. Construction-grade wood products are also more cost effective than furniture grade material, the production of which generates a lot of waste.

"The overall goal with this project is to think about how we can take these products and make





Top left, this exploded axonometric diagram shows the construction components and design details of the Community desk. Above left, students try out the completed Community desk. Top right, exploded axonometric diagrams and renderings for the Modularity desk show variations in how it could be configured. Above right, the completed Modularity desk.

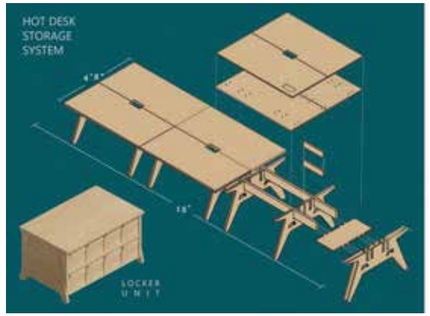
them finish quality," Kuhns said. "In the course, students experimented with manipulating and assembling these products to achieve a higher finish quality and an aesthetic value."

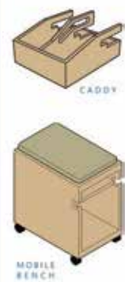
In the end, students in the seminar created a research document, including user survey results and material assembly testing, that was passed on to the students in the fall 2023 studio, "Between a Surface and a Leg." None of the students from the spring seminar continued into the fall studio, as most were seniors who graduated in May 2023. The professors embraced this as a way to have the input for and creation of the desk designs more widely spread across the student body, rather than the same small group of students working all the way through.

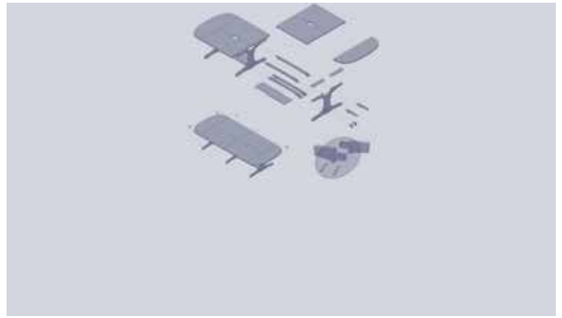
The goal of the fall studio was to create student-designed desks for the new ATC building made from construction-grade wood products, potentially those produced by Weyerhaeuser, that could be mass produced to accommodate about 125 students.

For this student-driven design studio, they also brought in a consultant, Stephen Burks, to work with Tucci and the students as they explored design options. Burks, principal of Stephen Burks Man Made in Brooklyn, New York, is one of the leading product designers in the United States and the 2015 recipient of the National Design Award in Product Design from Cooper Hewitt Museum. Though Burks was less experienced with wood products, his focus is on craft, using traditional methods and learning from communities.

Beyond desk designs for the new building, the studio also created an opportunity to question studio culture and how the workstations and the design of the studio space itself can have a positive impact on studio culture. Students researched the current state of studio culture and used themselves as a guide for an ideal of how they wanted it to be.







Top left, an exploded axonometric diagram for the Storability desk. Above left, the complete Storability desk. Top right, an exploded axonometric diagram for the Adaptability desk. Above right, students try out the completed Adaptability desk.

"We started to look at how the academic studio culture is aligned with offices and work environments for architecture and design (professionals)," Tucci said.

They developed zones for various kinds of activity that can happen in studio, and Burks guided the students in labeling the zones: concentrate, create, collaborate and chill. The "concentrate" zone held the typical studio desks for design work; "create" held standing-height desks or tables for making models and other tasks; "collaborate" held spaces where people could work in groups; and "chill" held spaces where people could lounge while still discussing their design problems.

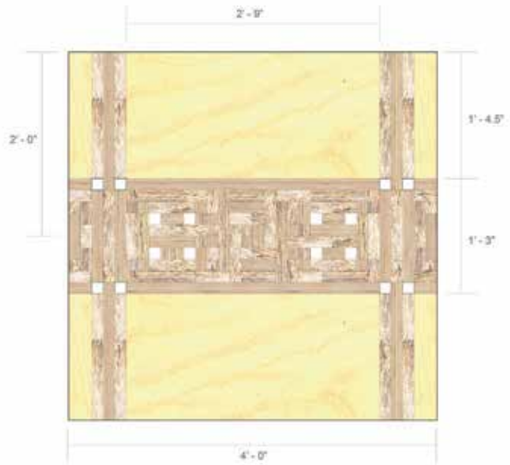
Designing the Desks

For the 17 students in the fall 2023 studio, this project was much more personal than many projects they do. The ultimate design of the studio desks would directly impact them, since studio is where they spend the bulk of their time in design school.

Early in the semester, they worked in groups of two (or three) and did an initial design development of space planning layout and schematic desk design. Because of the coronavirus pandemic, this group of students had missed out on woodworking projects that typically happen early in their education. So, they went through safety training and learned to use the woodshop materials and tools, and in groups, they produced a storage shelf for studio, made from a 30-inch-by-5-foot piece of wood strategically assembled without metal fasteners.

The studio group traveled to New York, visiting Burks in his studio, Stephen Burks Man Made, where the eight student teams presented their work to him and several jurors he'd assembled. With Burks as their guide, they spent a day touring several high-end boutiques he has relationships with. They went to the offices of Herman Miller and visited the Pratt Institute's industrial design department, partly to see their studio desks. They also visited Lindsey Adelman Studio, a well-known lighting fixture designer.

Returning from New York, students continued refining their designs based on similarities in styles



A rendering showing the top of the Modularity desk design.

Brandon Chang, Virginia Hammond and Emma Witten apply varnish to their Modularity desk design in the woodshop.

and four themes that Burks established: community, storability, modularity and adaptability. The themes were based on something that rose to the surface in early design iterations: Rather than have one desk solve all the problems, they had each of the four desks take on one aspect as its primary problem to solve. They worked on these in groups of four (or five).

"It set them up to have more individually driven designs. It gave them all purpose," Tucci said.

The Adaptability theme was about customization and the ways a person could adapt the desk to their needs or the desk could adapt to their needs. That customization also applied to the shape for this one, which was inspired by a squoval (combination square and oval, the shape of a soapstone).

"When the work became less about the individual and more about the groups, the shapes got more and more rounded," Tucci said. This one also used digital fabrication most heavily and could be endlessly tessellated.

For the Modularity theme, they looked at ways to make parts that can read somewhat differently in various configurations. This one also turned into modularity of dimension, and looking at the standard inch-and-a-half dimension for lumber thickness. This group also made a mosaic of lumber types with epoxy and rotated the positions of the legs. It was the design most influenced by the material exploration done in the seminar.

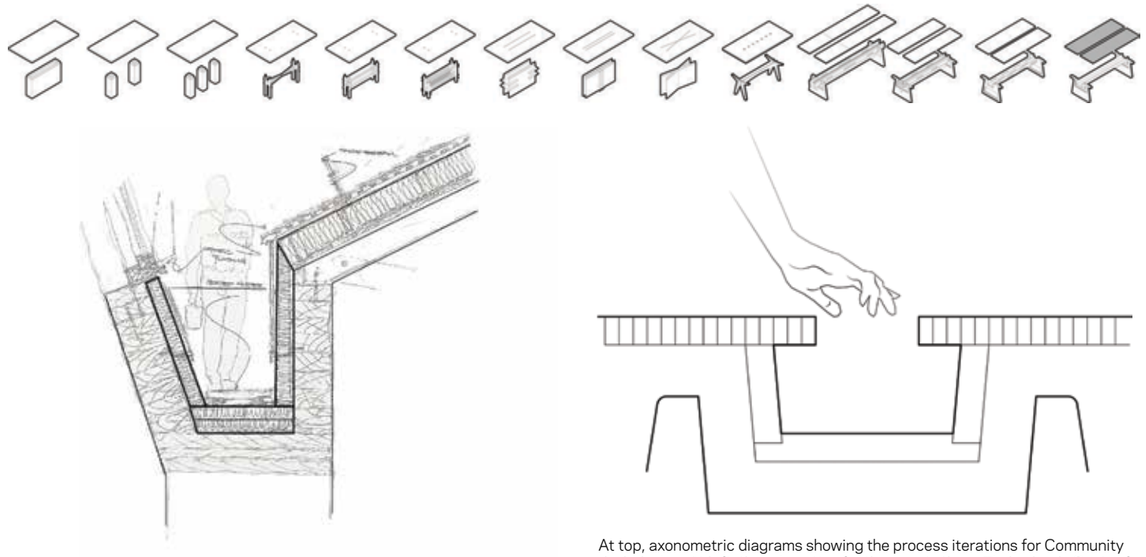
"They wanted to showcase the beauty of the construction grade products," Tucci said.

The Storability design considered a student's tools and workflows as they move throughout their day. The team focused on a "hot desk" concept, where no student owns their desk. They created ways for students to store their things when they leave studio — incorporating a desk caddy and a storage locker, as well as a mobile cushioned bench that provides storage and allows a work partner or faculty member to sit at the desk. This design was the most modular and the simplest, with sawhorse or trestle-style legs and a basic table on top.

The Community theme design developed as a shared desk that seats four, and it's ultimately the one that won out over the others. Made to look similar to a conference table, it has a trough or gutter element down the middle that imparts a size aspect to it and some division of the shared space. The dropped level of the trough is a customizable element that allows for power cords to run through, holds a clamp light or 3D printed planters or other student-designed containers.

Virginia Hammond, a student from Bentonville majoring in architecture with a minor in interior architecture and design, worked on the Modularity desk team. She said the team was inspired by the idea of using a dimension as a module.

"We used a 1.5" base unit and built that up in different ways to create patterns that all stemmed from that original unit to create different mosaic patterns that celebrated the different materials," Hammond said. "We were using construction grade lumber, which isn't always thought to be the most beautiful, but by creating these patterns on the tabletops we wanted to design a material sample library of the different woods in an aesthetically pleasing way."



At top, axonometric diagrams showing the process iterations for Community desk design. At left, the rain gutter for the new Anthony Timberlands Center for Design and Materials Innovation was inspiration for the trough element in the Community desk design, shown above.

Jaxon Jordan, a student from Poteau, Oklahoma, majoring in architecture with minors in interior architecture and design and history of architecture and design, worked on the Community desk team with three interior architecture and design students.

"Although we have all received our education under the same roof, it was interesting to see how much each of us had to teach one another," he said. "The design process in this studio, much like the design process in the professional world, is collaborative. It was very rewarding and eye-opening to see how much great work can come out of a collaborative process."

All of the desk design approaches went through several iterations, developments and evolutions. These iterations aimed to accommodate the type of work students will be doing at the desk (digital or physical), the type of work being produced by students (2D drawings or 3D models), and the type of programming needed for the space (studio desk or conference desk), Jordan said.

"In the end, we had a list of needs that the desk design aimed to meet, but also, the desk needed to have a visual appeal and a manageable construction process," he said.

After several meetings and discussions with Tucci and Burks, the large, shareable surface of the Community desk was split into two shareable surfaces with a "gutter beam" separating them. The surfaces and beam were then supported by two laminated plywood legs.

"The design of the Community desk is meant to visually represent the architecture of the Anthony Timberlands Center," Jordan said. "Both pieces of design use a 'gutter beam' and mass timber construction methods."

A Full-Scale Production

Throughout the semester, students created weekly reports for Burks on the progress of their work, with student team members rotating through the role of sending the reports to him in New York. These included photographs of 3D models, physical models, and updates on that week's work. Burks traveled to the school multiple times during the semester, for several studio visits, as well as to give a lecture and participate in final reviews.

In this studio, students also learned how to take critiques and interpret those in ways that would strengthen the design process. There was added pressure to the project, since these would be used in the school. And they had to be a functional product that could be mass produced.

Tucci said it was important that the students build the full-scale prototypes, which they presented at their final reviews, so they could have a full understanding of the human scale of the design. Only creating work in scale models and computer renderings doesn't allow students to experience and

Students on tour with consultant Stephen Burks during a trip to New York.

understand how the real piece will fit and feel.

Hammond said this studio provided the first woodworking experience for her and most of her studio mates, and they found building the full-scale prototype to be an immersive and essential part of the design process.

"It's a tall order to build a full-scale prototype, so working in groups allowed us to explore many different ideas, test out different strategies, and ultimately have a team of workers to assemble and bring a full-scale desk to life," said Hammond, who graduated in May. "I am most proud of the fact that at the end of a semester, my whole studio was able to stand by four completed and functional full-scale prototype desks. It was a really interesting and exciting studio to be a part of, and I'm proud to be able to say that my group built a pretty beautiful desk out of a bunch of construction-grade lumber."

For Jordan, who also graduated in May, this studio experience allowed him a chance to design furniture for the school that had taught him so much. "I had been given the opportunity to leave behind a piece of design for the following generations of Fay Jones School graduates to use and experience," he said. "I am proud to have designed a desk that will be used for years to come."

During the desk design process, students had access to the architects' full Revit model and construction documents to help with space planning. The 125 desks would need to fit in the studio spaces on the third and fourth floors of the new building. Since most students use laptops and a monitor, but don't have drafting boards anymore, they were able to reduce the workspace to as small as 48 inches wide and 24 inches deep. The building itself is centered around a large build lab on the bottom level, where much of the primary work will be happening.

"In a way, the studio becomes like their home

At top, a perspective rendering showing the Community desks on the third floor studio of the Anthony Timberlands Center. Above, student Emma Elkman works on the Community desk in the woodshop.

base, but they're doing things throughout the building," Tucci said.

Tucci, who regularly teaches a furniture design class, said these students were emotionally and physically involved in their projects. And they talked about how all the designs were the results of everyone's ideas and input, rather than individual work. "I think it was a great learning experience for them to learn how to be professional and deal with challenging situations, challenging demands, and work in a team environment and learning not to have an ego of owning their ideas," Tucci said.

In fall 2023, Kuhns and Tucci applied for and received a second $50,000 grant from the Weyerhaeuser Giving Fund. These funds go toward the manufacturing of the desks, which includes all materials and student assistantships.

Four of students from the studio — including Jordan — were hired in the spring 2024 semester to continue development of the Community desk. This best represented the spirit of the building, with the

Above, students Reagan Phillips and Jaxon Jordan work on the Community desk in the woodshop. Below, the Community desk design team presents their work during fall 2023 final reviews.

appearance of being made from mass timber, as well as a reference to the gutter beam in the building's signature roofline silhouette. It was the simplest design, made from five wood components. When all four designs sat in Vol Walker Hall to see how they were used, it was the one where people sat first.

The four students re-addressed the space planning issue, and they also refined the aesthetics of the design — making it more durable and its appearance less bulky — and refined the construction methods, with help from Justin Tucker, manager of the woodshop.

More students will continue working this summer as it moves into production, with the plan to make 33 desks (each seating four students).

Based on this work, Kuhns and Tucci presented a paper this spring at the National Conference on the Beginning Design Student, which had a theme of "Shared Resources." Their paper, titled "A Way of Working With Wood," emphasized this partnership between industry, academy and practice, as well as the collaboration on these linked courses and the overarching shared resource of wood. They also produced a poster displayed at the school's booth at the International Mass Timber Conference in Portland, Oregon, in March.

Design Group Members

Modularity Group
Brandon Chang, Virginia Hammond, Madison Laxton and Emma Witten

Community Group
Tate Criner, Emma Elkman, Jaxon Jordan and Reagan Phillips

Adaptability Group
John Conrad, Logan Cully, Sarah Halldorson, Aubrey Hardcastle and Alexa Knopp

Storability Group
Chloe Jones, Ally Lemons, Liliana Ortiz and Joan Reiber

ALUMNI *Design* AWARDS

Designs for community, educational, medical, historical, cultural, tourism, artistic, residential, religious, hospitality, industrial, corporate and governmental spaces, as well as urban planning and landscape design projects, were among 46 projects vying for recognition in the 2023 Fay Jones School Alumni Design Awards competition.

Honor Award — Architecture

Jeremy Bittermann

Sequitur Winery
Newberg, Oregon

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

The project converted a dairy farm into a vibrant, working vineyard by restoring a heavy timber barn and adding several new structures. The original dairy barn, constructed in 1937 from fir and cedar trees felled on site, was restored and elevated by 3 feet. New surrounding structures were also made from timber felled, milled, graded and assembled on-site. The interior of the new tasting room is a warm and intimate space finished in wood reclaimed from original farm buildings. The site strategy allows the public to interact with a working farm and operations that extend beyond wine production. The campus of buildings built around the original heavy timber barn expands the legacy of a historic dairy farm, using its natural resources to create a sustainable future as a winery.

"Beautiful connection of interior and exterior space, and how the building materials work within the context of the historic structures and landscape," the jury said. "The design shows sensitivity to the surrounding landscape, with appropriate material considerations that blend in with the environment."

Merit Award — Interior Design

Kendall McCaugherty

Wheeler Kearns Architects
Calli Verkamp (B.Arch. '13)

Located within the iconic Modern Wing at the Art Institute of Chicago, the Ryan Learning Center was adapted to accommodate its evolving programming and needs. The design entails simple, strategic alterations to open the Art Exchange, a new accessible space that invites learners of all ages to take part in creative activities.

"Clearly organized, the project honors the integrity of the original Renzo Piano Workshop Building," the jury said. "We appreciate the simple and clear planning in the project, and the use of custom millwork to make thoughtful and inviting spaces."

Art Institute of Chicago Ryan Learning Center Renovation
Chicago, Illinois

Merit Award — Architecture

Timothy Hursley

Modus Studio
Chris M. Baribeau (B.Arch. '03)
Michael Pope (B.Arch. '10)

The pavilion transforms a basic restroom into a versatile hub, vital for bike race events and emblematic of the park's agricultural heritage. The design is influenced by the rich history of the Northwest Arkansas site as former agricultural land once occupied by chicken houses. Sunlight filters through open joint cladding, reminiscent of an old barn and adding a sense of agrarian allure to the structure.

The jury said the pavilion was "diagrammed and communicated beautifully," and they appreciated "the elegant, clear expression of the structure. The interesting formal exploration reinforces the wood systems employed."

Centennial Park Pavilion
Fayetteville, Arkansas

Merit Award — Architecture

Timothy Hursley

Centerton City Hall
Centerton, Arkansas

Modus Studio
Chris M. Baribeau (B.Arch. ‘03)
Josh Siebert (B.Arch. ‘02)
Matt Poe (B.Arch. ‘12)
Shane Maloney (B.Arch. ‘16)
Sarah McElroy (B.Arch. ‘01)
Elisha Taldo Cantrell (B.I.D. ‘06)

The Centerton City Hall complex showcases forward-thinking design, detaching a courthouse and city hall to create a central courtyard for community and employee interaction. The confident form and modern palette challenge preconceived notions of traditional small-town civic facilities and set the stage for growth coming to Centerton.

“It is great to see a modern language for such a prominent civic building in an Arkansas town,” the jury said. “The design team did a nice job of bringing visual interest to the interiors on a low budget.”

Merit Award — Historic Preservation/Adaptive Reuse

Sam Fentress

City of Pacific Visitor Center
Pacific, Missouri

Patterhn Ives LLC
Tony A. Patterson (B.Arch. ‘00)
Jason M. Ward (B.Arch. ‘97)

Adaptive reuse of the historic Red Cedar Inn Restaurant into a vibrant new Visitor Center for the City of Pacific weaves together past, present and future. The fully restored and revitalized visitor center serves as a welcoming community hub and anticipates future trail connections, becoming a new “Doorway to the Ozarks” along Route 66.

“We appreciate the attention to detail and craft in the restoration of the historic structure and how the new addition doesn’t try to take on the language of the historic building, but instead compliments it,” the jury said.

Merit Award — Historic Preservation

Mason Ellis

Powhatan Methodist Church
Powhatan, Arkansas

WER Architects
Mason Ellis (B.Arch. ‘06)

The restoration took place over several years, but the largest portion occurred in 2022 to add an ADA entrance and renovate the interior. Many original pieces were restored with period-appropriate hardware installed. New wood shutters were designed based on historic photographs, and shutter hardware was installed to match the dimensions of the original mortised frames.

“This project highlights important work on underappreciated structures,” the jury said. “The restoration stays true to the historic character, down to recreating a chandelier and installing an ADA ramp that integrates well with the architecture.”

Merit Award — Architecture

Dero Sanford

Windgate Studio and Design Center
Fayetteville, Arkansas

MAHG Architecture
Travis Bartlett (B.Arch. ‘95)
Galen Hunter (B.Arch. ‘83)
Timothy Varner (B.Arch. ‘15)
Christopher Galindo (B.Arch. ‘19)
Arlin Vancuren (B.L.A. ‘83)
Stephen Gaulin (B.L.A. ‘12)
Katie Breshears (B.Arch. ‘02)
Meredith Hendricks (B.Arch. ‘02)

The building forms a gateway to the university’s Art and Design District. The sculpted exterior interacts with light and creates moments of transition, blurring the distinction between community, campus and the School of Art. In both building and landscape, stairways animate the experience and encourage connection. Open, internal stairs wind upward to workspaces and arrive at terraces overlooking the district, city and the surrounding landscape.

“We appreciate how the building uses sections to create connections between the various studio, gallery and interior social spaces,” the jury said.

Citation Award — Public Good/DEI

Matthew Straub

Brookwood at Antioch
Kansas City, Missouri

LBBA
Andrew Arkell (B.Arch. ‘12)

Citation Award — Historic Preservation/Interior Design

Dero Sanford/ThinkDero

Caption by Hyatt Beale Street Memphis
Memphis, Tennessee

HBG Design
Mark Weaver, FAIA (B.Arch. ‘82)
Joshua D. Love (B.Arch. ‘16)

Citation Award — Landscape Architecture

BLK ELK

Fayetteville Traverse
Fayetteville, Arkansas

Progressive Trail Design
Brett Budolfson (B.L.A. ‘01)

Citation Award — Architecture/Public Good/DEI

Steve Hall

Granor Greenhouse
Three Oaks, Michigan

Wheeler Kearns Architects
Thomas Boyster (B.Arch. ‘15)

Citation Award — Planning/Landscape Architecture

SWA Group

Hensley Field Master Planning
Dallas, Texas

SWA Group
Leah Hales (B.L.A. ‘94)

Citation Award — Architecture

Kendall McCaugherty

Two Gables
Glencoe, Illinois

Wheeler Kearns Architects
Laura Cochran (B.Arch. ‘16)

Editors Note:

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.

FACULTY NEWS

Emily Baker, with a team of researchers that includes Isabel Moriera de Oliviera of Princeton University's Form Finding Lab, won the 2024 Forge Prize, awarded by the American Institute of Steel Construction. The prize was given for Mile Zero, a proposed public art pavilion to mark the beginning of the Razorback Greenway at Kessler Mountain Park in Fayetteville. A physical prototype of Baker's Spin-Valence structural system was displayed at the AIA Conference on Architecture in Washington, D.C., in June. She also was part of a team that won an ACSA Collaborative Practice Award for the American University of Sharjah Design Build Initiative (see p. 3). Baker was promoted to associate professor.

Scott Biehle's project *Ville des pollinisateurs* was a winning entry to the 2024 Chaumont International Garden Festival, held at the Domain of Chaumont-sur-Loire through Nov. 3. *Ville des pollinisateurs* — city of pollinators — challenges garden visitors to imagine a world in which birds, bees, insects and bats — the world's pollinators — have evolved to become the urbanizers of the world, leaving humanity at the periphery. The work was partially supported through a Dean's Grant for Creative Research and Practice.

Marlon Blackwell was the spring 2024 John Portman Design Critic in Architecture at Harvard Graduate School of Design, where his studio focused on a design for a Proto-Urban Vertical Monastery in Mexico City. His professional firm, Marlon Blackwell Architects, was selected to design a new air traffic control tower at the Columbus (Indiana) Municipal Airport, as well as the Greenfield Farm Writers Residency at the University of Mississippi. Collaborating with Ecological Design Group, Blackwell's firm is working on a site master plan for the Devil's Den Proving Ground, transforming the former U of A Southwest Experimental Fast Oxide Reactor (SEFOR) site into a first-of-its-kind innovation campus for the advancement of electromagnetic spectrum technologies. The firm's Thaden School Performing Arts Center won a 2024 national AIA Architecture Award, and Shaw Residence and Thaden School Wheels each won a 2023 AIA Arkansas Honor Award. With **Jonathan Boelkins**, Blackwell authored "Bear with Me," a foreword for the new monograph *STRIVE: Jones Studio Adventures in Architecture*, edited by Oscar Riera Ojeda. With Robert McCarter, Blackwell authored the foreword for *Highland Park Alterstudio*, edited by Oscar Rira Ojeda.

Jonathan Boelkins and **Marlon Blackwell** co-authored the essay "Goin' Down Slow" for *Unfinished and Far Away*, a book about Irving Smith Architects of New Zealand, edited by Aaron Betsky. The two also co-authored an essay in *Highland Park Alterstudio*, a book about Kevin Alter of Alterstudio Architecture's Highland Park Residence, edited by Oscar Rira Ojeda.

Rendering of Mile Zero, courtesy of Emily Baker.

Jessica Colangelo and **Charles Sharpless** exhibited "Ground Rules," a temporary pavilion at the 2023 Exhibit Columbus exhibition, *Public by Design*, in Columbus, Indiana. Following the exhibition, the pavilion was acquired by the City of Columbus and installed as downtown parklets. Colangelo was promoted to associate professor.

John Folan led a faculty and student team in designing and building the U of A Urban Design Build Studio (UDBS) project "Negotiation Room," which was on exhibit in the European Cultural Centre's 2023 biennial architecture exhibition, "Time Space Existence," in Venice, Italy (see p. 10). Designed for Deconstruction (DfD), the mass timber structure was moved from Venice and reinstalled at the Luigi Einaudi School in Rome, Italy as a permanent garden pavilion. Folan's efforts leading the UDBS AR Home Lab were recognized with two ACSA distinctions: the 2023 ACSA Timber Education Prize for workforce housing developed through the "Street Legal" studio, and the 2024 ACSA Collaborative Practice Award for "Home for ALICE" (see p. 3). The UDBS efforts were represented at "With the Grain/Against the Grain," a workshop on mass timber for affordable housing funded through the USDA Forest Service Wood Innovations Program, which Folan co-hosted and co-moderated at the Fay Jones School in March. Folan was the 2023 Bruton Fellow at the University of Oregon. He led a group of students in the design and construction of the "Swept Under the Rug" houselessness advocacy installation in Eugene, Oregon. In February, the "Sensing the Forest" pilot project was installed and dedicated as the first component of the Ross and Mary Whipple Family Forest Education Center at Garvan Woodland Gardens.

Greg Herman spent the first 10 weeks of the spring 2024 semester at the University of Arkansas Rome Center, teaching in an exchange between Rome and Fayetteville faculty. The studio was focused on adaptive reuse of a 15th century building, the Palazzo Nardini, to create a sacred space within the palazzo.

Brian Holland published "The Strange Bedfellows of Contemporary Urbanism" in *MONU* vol. 36, and "The Afterlives of Temporary Architecture" in *On Site Review*, vol 43. He received two teaching awards: The Distinguished Faculty Research and Teaching Award from the U of A Honors College, and the Tau Sigma Delta Silver Medal from the Fay Jones School student chapter. Holland also received a Dean's Grant for Creative Research and Practice to support the publishing of *Activist Practices: Exploring the Architect's Role in Social Change, Conversations with Students*, a survey of social and environmental justice activism in architecture.

Steve Luoni is serving a three-year term as a juror for the National Building Museum's Vincent Scully Prize. Under Luoni's leadership, the U of A Community Design Center (UACDC) received a $213,000 USDA Forest Service 2023 Wood Innovations Program grant for Rural Pocket Neighborhood: Affordable Housing in Sheridan, Arkansas; a $57,000 U.S. Department of Agriculture grant for Foodscapes: Urban Agricultural Plan for the Fayetteville Public Library; and a $40,000 National Endowment for the Arts grant for Visibilizing African American Heritage in Fayetteville, Arkansas: The Spout Spring Neighborhood (1837-Present). The UACDC's work has been published in *The Plan*, *Future House: New Domestic Landscapes*, *The Architect's Newspaper*, *Architect*, and *New American Architecture Awards, Global Design + Urbanism*. Projects from the UACDC have received multiple prizes, including five for Framework Plan for a Riverine Commons Institute and five for Framework Plan for Cherokee Village, Arkansas.

Tahar Messadi was awarded $160,973 within a larger U.S. Department of Defense (DOD) grant to work for two years (2025-2027) on the development of a whole building life cycle assessment model to support the department's mission to improve greenhouse gas management during military construction. The research team is led by representatives from the USDA's Forest Products Laboratory in conjunction with those from the Fay Jones School, Yale University, Colorado State University, Department of Energy's Argonne National Labs, and the U.S. Army Corps of Engineers. His article "Life-Cycle Assessment of the Construction Process in a Mass Timber Structure, 2024," focused on Adohi Hall on the U of A campus, was published in *Sustainability Journal*. He co-authored "Comparison of Embodied Carbon Footprint of a Mass Timber Building Structure with a Steel Equivalent," which was published in the May 2024 issue of *Buildings* journal. This ongoing research effort is sustained by the funds of the USDA's Forest Products Laboratory (FPL-1500). Another co-authored article, "Challenges That Impact the Development of a Multi-Generational Low-Carbon Passive House in a Small City," was published in the 2024 *Designs* journal. Messadi also participated in the 2024 International Mass Timber Conference, where he presented two posters.

Gabriel Díaz Montemayor participated in the International Federation of Landscape Architects Americas Chapter conference in Buenos Aires, Argentina, in May. In this event, he was invited to their council meeting and to join their "Migration and Landscape" working group with a panel conversation and presentation. Díaz Montemayor participated in the Latinx Coalition Chats workshop hosted by the Architectural League of New York and sponsored by the Graham Foundation and the University of Colorado Denver, in New York, in May.

Jinoh Park, **Marjan Miri** and **Michelle Boyoung Huh** received a $30,000 grant from the AIA Upjohn Research Initiative to support working populations with attention difficulties. Park and **Jake Tucci** received a $30,000 grant from The Nuckolls Fund to coordinate bespoke lighting classes, the first of which will be taught in fall 2024. Park presented on artificial intelligence (AI) technology integration in interior architecture and design at the Midwest Design and Furniture Fair in Kansas City. A student team he advised received an honorable mention in the Undergraduate category in the Interior Design Educators Council's 2024 Student Design Competition.

Carl Smith was elected to Fellow of the Landscape Institute. The Institute is the professional body for British Landscape Architects, and Fellow is the highest rank afforded to its chartered (licensed) members. Through Smith's practice, Worth Design LLC, he also led the master planning team for the reimagining of the Mount Sequoyah Center in Fayetteville, providing a plan for new public spaces, buildings and trails. Smith provided the foreword and an essay, "Spatial Imaginaries and the Humanization of Green Recovery," to the upcoming book *Landscapes: Visualizing Climate Action*, edited by Nadia Amoroso at the University of Guelph. The essay draws on work from Fay Jones School alumni. Smith also serves as the faculty design advisor for GeoLab, a new outdoor installation in the lower tier courtyard of Gearhart Hall that features 26 geological samples from across Arkansas.

Torrey Tracy presented "Platonia, A Collaborative Student Exhibition" at the National Conference on the Beginning Design Student in February. He also presented the creative research project "Enveloping the Past, An Expansion of the Bella Vista Historical Museum" at the Interior Designer Educators Council Annual Conference in March. Tracy received a Dean's Grant for Creative Research and Practice to support Interiors of "Interiors," a series of studies that investigates the inclusivity of interior space through the medium of high-resolution, full-scale photography.

Jake Tucci, **Marjan Miri** and **Torrey Tracy** co-presented the creative research project "From Analog to Virtual Reality, Introducing Digital Design Tools to First-year Interior Design Students" at the 2024 Interior Design Educators Council Annual Conference in March.

Alison Turner, **Torrey Tracy** and **Lynn Fitzpatrick** won the 2024 Interior Design Educators Council's Media Award for work done with the Fay Jones Virtual Design Camp.

Pedro Veloso authored or co-authored articles published in *Automation in Construction* (CS 16.7), *Design Science* (CS 3.5) and *IJAC* (CS 2.6). He is initiating a research project on interactive configurators for the co-design and customization of sustainable housing, which will be integrated into his future pedagogical initiatives.

Cromwell Architects Engineers Establishes Two Endowed Scholarships

Michelle Parks

Cromwell Architects Engineers, an Arkansas-based firm, has contributed $100,000 to create two endowed scholarships that will benefit Arkansas students studying in the Fay Jones School of Architecture and Design and in the College of Engineering at the U of A.

These two endowed scholarships will be called the Cromwell Architects Engineers Endowed Scholarship for Excellence in Architecture and the Cromwell Architects Engineers Endowed Scholarship for Excellence in Engineering.

In addition to the scholarship funds to help with education costs, this gift provides the opportunity for the selected students to work a minimum of one summer in a paid internship at either the firm's Springdale or Little Rock location.

"Academic success, affordability and career readiness are cornerstones of our land-grant mission of service to our students and our state," said Chancellor Charles Robinson. "Cromwell Architects Engineers' support will help advance that mission for years to come. We are grateful for their generosity and thrilled about the impact these scholarships and internships will make in the lives of our students and throughout the state."

"The opportunity that Cromwell Architects Engineers is providing our students is wonderful," said Scott Varady, vice chancellor for advancement. "Reducing financial barriers and offering a paid internship in a high-demand, interdisciplinary space allows students the chance to bring real-world experiences to their academic studies. We know that immersion in an internship program and other high-impact practices lead to greater outcomes for student success. We could not be more appreciative of this partnership with Cromwell and are grateful for their ongoing commitment to preparing future U of A graduates for the workforce."

Dan Fowler, president of Cromwell, said that since its founding in 1885, the company has been a significant contributor to the development of the state. That's something they intend to continue — and one way is this targeted effort to support the development of a talented workforce in the state and to retain U of A graduates as part of that workforce. That's something Cromwell values, as 47% of their employees are UA System graduates.

"We want to make sure that we're giving the graduates the visibility of the building industry and the opportunities to do some amazing work here in Arkansas — and that they stay here for their careers," Fowler said.

For engineering students in particular, this scholarship is aimed at bringing attention to the architectural engineering and construction industry in the state and showing the career opportunities possible with a degree from the College of Engineering.

"Cromwell's relationship with the Fay Jones School has been immensely beneficial to our students for many years and in many ways — and we are so grateful to them," said Dean Peter MacKeith. "Now, with this gift, Cromwell's impact is multiplied across architecture and engineering, not only enabling deserving students to succeed in their studies, but emphasizing the collaborative nature of the disciplines and professions."

College of Engineering Dean Kim Needy said the gift serves to strengthen the bond between two vital disciplines.

"We are grateful for this generous donation from Cromwell that highlights the profound interconnection between architecture and engineering. Their commitment to funding student scholarships and providing internship opportunities for our engineering students is a testament to their dedication to education and the future of these professions," she said.

Investing in the Student Experience

Fowler, who graduated from the U of A in 1997 with a Bachelor of Architecture, started working at Cromwell as an intern at age 19. The Little Rock native continued to return as an intern throughout his architectural education, and then joined the firm full time after graduation. As a student, Fowler also received the Frank Naylor Memorial Scholarship and the John G. Williams Traveling Fellowship.

Fowler said his internship experience at Cromwell gave him a deeper and more realistic view of professional practice while he was still in school, and the knowledge he gained enhanced his academic studies.

"It had a massive impact on my education and on my career trajectory as well," Fowler said, "but I think probably most importantly on my education because it allowed me to take practical applications of what I was learning and bring it back to my classes and start to really investigate things from a practical perspective as well as theoretical perspective."

An internship at Cromwell also allows a student to get to know the company and the culture, while better understanding the scope of the industry in Arkansas.

"So, it's great exposure early in their career, where they're very open to learning about industries and where they can apply their knowledge and have a career," Fowler said.

Greg Cockmon, chief executive officer, has spent his entire professional career at the company since graduating in 1989 with a Bachelor of Architecture. He has also served on the Fay Jones School's Campaign Arkansas Committee.

Dan Fowler, left, is president of Cromwell Architects Engineers, and Greg Cockmon is chief executive officer of the firm.

Cockmon said that, while the firm has long had close ties with the Fay Jones School — among those, sponsoring lectures in the school's annual lecture series — that hasn't been the case with the College of Engineering.

"We're excited to do that with the engineering side as well," Cockmon said. "Engineers have a lot of different paths they can take. What we do is not necessarily a major focus. So, if we can have an impact at least in getting the students to understand what we do for vertical building design and horizontal building design, I think that's exciting."

By investing in these college scholarships and internships — and planting the seeds for change — the firm is committed to helping to grow the talent within the state and to funneling those graduates into jobs in the state.

"Like a lot of places, there are massive labor shortages in our industry," Fowler said. "We're not able to hire people fast enough frankly. We want to make sure there's access, there's visibility, there's people understanding what it is that we do. Supporting the students, in both architecture and engineering, I think is the path to do that long term."

The firm has a range of areas within which interns can work — such as architecture, civil, structural, mechanical, electrical, plumbing, and fire protection engineering specialties, as well as interior designers, construction administrators, and energy and facility services.

"We can give an individual all of that experience, all in one location, when they come to see us," Cockmon said.

These two endowed scholarships are intended for students studying engineering, architecture or interior architecture and design. The purpose of these scholarships will be to support full-time students from Arkansas who demonstrate financial need, ambition in their work ethic, character and academic success, a commitment to serve their community, and potential for success in the profession.

First consideration for the scholarships will be given to students from Faulkner, Grant, Lonoke, Perry, Pulaski and Saline counties, or within a 150-mile radius of those locations.

The Cromwell Legacy

With their headquarters in Little Rock, an office in downtown Springdale and their Germany office, Cromwell Architects Engineers serves clients and communities across the state, country and world.

Founded in 1885, the firm played a significant role in establishing courthouse architecture standards in Arkansas, with designs for county courthouses like the Washington County Courthouse, built in 1905. The firm designed Little Rock's City Hall and supervised completion of the Arkansas State Capitol.

The firm's namesake, Ed Cromwell, spearheaded movements to preserve the unique quality of Eureka Springs, the Capital Hotel, the Arkansas Territorial Capital (now Historic Arkansas Museum), and numerous historic houses in the oldest neighborhoods of Little Rock.

The firm has teamed with Arkansas firms on several major projects including Heifer International Headquarters, Chamber Center, Forest City Federal Prison, the Clinton Presidential Library, and Main Library.

Today, the firm commits itself to enhancing the lives of the people in the communities it serves — here in Arkansas and around the world. Significant impact in the areas of healthcare, economic development, industry and manufacturing, education and community, state government, and supporting military families around the world are how the firm measures its success.

The firm's professional connection to the U of A campus goes back to 1905, with the original design of Carnall Hall. Since 1990, the firm has worked on architecture, engineering, or commissioning projects for 30 campus buildings that include Leflar Law Center, Faulkner Performing Arts Center, Kimpel Hall, Bud Walton Arena, Donald W. Reynolds Center for Enterprise Development, John White Engineering Hall, Randal Tyson Track Center, Pomfret Dining Hall, Adohi Hall, and the Nanoscale Material Science and Engineering Building Lab. The firm also designed the first LEED-certified building in the state, the U of A Innovation Center.

Contributions made specifically to the Fay Jones School include the Dean's Circle, the Professional Advisory Board Scholarship Fund, the Cromwell Architects Engineers Lecture in the Role of Engineering in Architecture and Design, the Paul and Valerie Klipsch Amphitheater at Garvan Woodland Gardens, the Mort Karp and Charles Thompson Memorial Lectures, and the Verna Garvan Medal Fund.

Stephen Lair Gifts Fulfill Education Dreams for Fay Jones School Students

Michelle Parks

A lifelong interest in architecture and design spurred University of Arkansas alumnus Stephen Lair to support the education of Fay Jones School students. Over the last several years, he's established four scholarships that provide funds for students in the school's undergraduate and graduate programs, totaling more than $1.25 million.

The William Stephen Lair Design Scholarship provides $40,000 over five years, to benefit a student in the interior architecture and design program, with preference given to students from a 13-county region of northern Arkansas and southern Missouri. The scholarship is automatically renewable if minimum requirements are met.

"We are very thankful to Stephen Lair for supporting our efforts to expand educational access and provide life-changing opportunities to students from all socioeconomic backgrounds," said Chancellor Charles Robinson. "His generosity will enable many students to immerse themselves in their studies, experience the full range of campus life and develop the knowledge and skills needed for both personal and professional success."

Lair has also committed to three testamentary gifts to the Fay Jones School. The William Stephen Lair Endowed Scholarships in Retail and Hospitality Design, to be funded with a $500,000 gift, will be awarded to students in the Master of Design Studies graduate program, specifically those pursuing the Retail and Hospitality Design Concentration.

The William Stephen Lair Endowment in Interior Design, to be funded with a $250,000 gift, will be awarded to students in the undergraduate interior architecture and design program.

The William Stephen Lair Endowed Scholarship for Design Excellence, to be funded with a $500,000 gift, will provide financial assistance for two undergraduate students studying architecture or interior architecture and design. This assistance, available to Arkansas high school graduates, would pay most tuition and related academic fees for the duration of the chosen degree program.

"Steve Lair, through his selfless generosity to the Fay Jones School over the last nine years, has changed lives," said Peter MacKeith, dean of the school. "The Lair scholarships are transformative, as their student recipients attest, and the Lair legacy gifts will enhance the school's scholarship funds and academic programs for years to come. Steve's vision, open heart and goodwill are manifested by these gifts, and on behalf of the school, I am deeply grateful."

"We are so thankful for Stephen Lair and his unwavering commitment to student success," said Scott Varady, vice chancellor for university advancement. "His generosity will remove financial barriers and profoundly improve access to life-changing opportunities for our students."

An Early Interest in Design

Lair had many interests in his youth in Harrison — working on model cars, experimenting with his chemistry set, and playing piano and guitar — and he always felt drawn to architecture and design. He drew designs, completed elaborate building sets and eventually built things in his backyard. As he watched a residential development go up in his neighborhood, he wondered why the houses all had to look alike.

The only child of older parents, Lair enrolled in business school because he knew one day he'd take over the wholesale petroleum marketing company his dad, ML Lair, had started.

"It was kind of set in stone that that's what I was going to do," Lair said. "As it all turns out, that was probably the best thing. I might not be doing what I'm doing today and have the scholarships available if I hadn't done that."

Lair completed a Bachelor of Science in Business Administration in 1972 from the Walton College of Business. With his marketing degree in hand, Lair took on accounting and marketing duties as well as general management at his dad's company. It had been a single proprietorship company, and Lair incorporated it that year, as Lair Oil.

Lair soon added a business partner, Steve Turner, who'd been a fraternity brother. After selling Lair Oil in 1986, they established Petromark, a wholesale fuel business, in 1988. The partners expanded the company by establishing convenience stores across the Ozarks region. The first White Oak Station store was in Harrison, the second in Siloam Springs.

Petromark grew to be seventh-largest private company in Northwest Arkansas. It supplied more than 240 convenience stores and trucking companies in three states before the company sold in 2021.

With the White Oak Stations, Lair had an opportunity to use his architecture interest to influence the design of stores, which he wanted to look unique. Working with an architect with whom they had a great relationship, Lair often brought in his own sketches and design ideas.

"We always tried to stay ahead of what competition was doing, and we certainly did that for a long time," he said. They wanted their stores to look and be more than a gas station, offering a "wow factor." They were one of the first to forgo a drop ceiling to leave the HVAC system exposed and painted black. They used unique colors and surface materials and added in Wi-Fi and overhead music.

"We wanted you to enjoy your experience once you got in there. We didn't want to just get you in and out of the door," he said. "We wanted to exceed your expectations."

Stephen Lair visits with Josi Chavez in 2016 during the Honors Recognition Reception and Ceremony for the Fay Jones School. Photo by Ironside Photography.

Their station designs peaked at the store at Pinnacle Hills in Rogers. The concept for the store was a gourmet cafe and grocery store, in the style of a Dean & DeLuca in New York City. Nicknamed "Gucci Gas," it had a stylish curved canopy over the gas pumps, and inside, customers could find fresh seafood flown in three times a week, along with a meat department.

Committing to Student Success

When he was looking to give an initial gift to the Fay Jones School, Lair wanted his contribution to have an immediate impact — one he'd be around to see. He found out what it takes to send a student through the program — about $8,000 a year — and he made a five-year commitment in 2015. Rather than a testamentary gift or endowed fund, he wanted all the money to be spent now, and he wanted to meet the recipient.

"I want to see this person grow. And I want it to be given to someone who doesn't have the means to do it on their own," he said.

Lair didn't have to work while going to college; finances weren't an issue. "I didn't know how grateful I should be for that at the time," he said.

With his gift to design students, Lair is helping others live a dream of a career in design that he once had.

"I've had a tremendous, fortunate life, but it's kind of letting someone else live my old dream," he said. "It's kind of neat. Especially someone who originally wouldn't have gotten to do it."

Josi Chavez, originally from Monett, Missouri, received her Bachelor of Interior Design from the U of A in 2017. Ever since graduating, she has worked in interior design at River+Lime in Denver, Colorado.

Chavez was the first recipient of the William Stephen Lair Design Scholarship and received it for both her junior and senior years. "It allowed me to finish school strong, which was crucial for those more intensive studios," she said.

The Lair scholarship provided the opportunity for Chavez to travel and study abroad in her junior year, "which allowed me to have an eye-opening experience that I wouldn't have had otherwise," she said. "It also allowed me to focus more on studio and alleviated some of the stress that came from having a part-time job."

"I'm forever grateful for Mr. Lair's support," Chavez said, "and I'm excited for all the future students that will benefit from his generosity."

Lair said his collective giving to the Fay Jones School is largely inspired by the school's growth and success in the last 10 years. Faculty and students are regularly recognized with awards and grants; a new applied research center — the Anthony Timberlands Center for Design and Materials Innovation — is under construction; and the school's faculty has had two recipients of the prestigious American Institute of Architects Gold Medal: Fay Jones and Marlon Blackwell.

Lair said he is proud to join the many others who've contributed gifts to support the success of the school, and in particular, to invest in the lives of its students and their future careers.

"It makes you feel good that all that's happening. You may be a very small part of it, but it's still a part of it," he said.

Lair is a member of the Towers of Old Main giving society and a member of Thoroughreds at the U of A. He previously has served on the Student Affairs Executive Advisory Board.

2023 / 2024
Fay Jones School Events

Winter Fest Celebration / Career Fair / ELEVATE Exhibition Reception / Solar Eclipse / John G. Williams Fellowship Reception / Honors Recognition Reception and Ceremony / Earth Day / Final Reviews

Photos by Chieko Hara

Winter Fest Celebration

The Fay Jones School held the 2023 Winter Fest Reception and Alumni Recognition Ceremony on Dec. 14, 2023, 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 were given to Melissa Harlan (B.Arch. '03), current president of the school's Professional Advisory Board; Bob Bledsoe, who retired as executive director of Garvan Woodland Gardens after 22 years; and the late John Crone, former landscape architecture professor and department head. Distinguished Alumni Awards went to Tony Patterson (B.Arch. '00) and Jenny Tredway (B.I.D. '00). Emerging Alumni Awards went to Shaina Armstrong (B.I.D. '11), Jenny Burbidge (B.L.A. '10) and Molly Evans (B.Arch. '17). Dean's Medals went to Urban Land Institute Northwest Arkansas, Evo Business Environments, and the Arkansas Museum of Fine Arts. The school also presented its Alumni Design Awards (see page 34) and recognized Golden Graduates — the school's alumni who graduated 50 years prior, in 1973.

Photos by Tara Ferkel

Career Fair

The Fay Jones School's annual Career Fair was held Feb. 27, 2024, 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 Michelle Parks

ELEVATE Exhibition Reception

The Fay Jones School collaborated with RISE (Reinvest in Students Everywhere), studioMAIN and Thea Foundation to present "ELEVATE: Shaping Spaces, Changing Narratives" in spring 2024 at Thea Foundation in North Little Rock. The exhibition featured the curated work of more than 60 architecture, landscape architecture, and interior architecture and design students in the school. Those attending the Feb. 29 opening reception included, shown in the top left photo, Patty Opitz, Brennan Claypoole, Ernest Banks, Wesley Walls, Reese Rowland and Joe Stanley, all with Polk Stanley Wilcox Architects; all but Claypoole are U of A alumni. Students in attendance included, shown in middle right photo, Hailey Rodriguez, Erica Roman, Ken Ho, Takoya Marks and Michka Gordon, and, shown in bottom left photo, Amaury Ndagijimana, Rylee Ball and Caleb Rothell.

Photos by Rachel Callahan

Solar Eclipse

The Fay Jones School celebrated the solar eclipse on April 8, 2024, with celestial-themed snacks and crafts on the lower terrace of Vol Walker Hall. As part of other events across the University of Arkansas campus and the region and state, the school's students, faculty and staff received free eclipse glasses and could make their own suncatchers. Participants also enjoyed SunnyD, Starburst, Capri-Sun, SunChips, Donettes and Cosmic Brownies.

Photos by Chieko Hara

John G. Williams Fellowship Reception

The John G. Williams Fellowship Celebration Reception was held April 11, 2024, at Vol Walker Hall on the U of A campus. The evening included the induction of Class of 2024 Fellows: Seth Barnhard, Paul F. Duell and Jason Morris Ward. New fellow Jason Ward is shown in the middle left photo with Dean Peter MacKeith; Diana Sue Hein, John Williams' daughter; and Associate Dean Ethel Goodstein-Murphree. The Class of 1971, shown in bottom right photo, attended the event as part of a reunion weekend. Alumni, shown with Sue Hein (in blue), are, front row from left, John Allison, Nancy Renfrow, Sid Hartman; second row, Jerry Williams, Jeffrey Scherer, Gregory Roberts, Phillip Renfrow, David Swearingen; and third row, Terry Rasco and Patrick Segraves. In the top right photo, John G. Williams studio students are shown with, front row far right, Andrew Cudless, visiting practitioner and founder of Matsys, in Houston, Texas, who taught the spring 2024 studio with, front row far left, Nathaniel Elberfeld, visiting assistant professor. 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 12, 2024, in Vol Walker Hall, where scholarships and awards for 120 students were announced. This year, more than $256,000 was handed out through scholarships that recognized various aspects of achievement among architecture, interior architecture and design, and landscape architecture students.

Photos by Rachel Callahan

Earth Day

The Fay Jones School marked Earth Day on April 22, 2024, in a fun and educational way, with an event celebrating sustainability in the built environment. A prominent part of the event was displaying student work from previous semesters. The student staff of the school's Materials Lab also presented an engaging display of innovative and sustainable products from the Materials Lab collection. Students who work in the school's Fabrication Build Lab as fabrication shop assistants presented their prototype for a proposed bike rack installation on the Tsa La Gi Trail in Fayetteville. And Angela Carpenter, Build Lab director, shared examples of healthy model-making materials and exhibited sustainable materials being developed through the Fabrication Lab. The event also included Fabrication Lab models, health and wellness posters linking a healthy environment to healthy people, Sustainability Capstone (SUST 4103) posters, bioplastic totes with a DIY maker experience, and a visit with representatives from the U of A Office for Sustainability.

Photos by Emily Baker, Rachel Callahan and Tara Ferkel

Final Reviews

Fay Jones School students and faculty held final reviews of studio work for the fall 2023 semester (above) and spring 2024 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.

UNIVERSITY OF ARKANSAS | Fay Jones School of Architecture + Design

120 Vol Walker Hall
1 University of Arkansas
Fayetteville AR, 72701
fayjones.uark.edu

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

@FayJonesSchool

Get our **FAY View** email newsletter.
Send your current email to Michelle Parks:
mparks17@uark.edu

ReView is printed on Rolland Enviro Satin, 80 pound, Text. This paper contains 100 percent post-consumer fiber, is manufactured using renewable energy (Biogas) and processed chlorine free. It is FSC® and Ancient Forest Friendly™ certified.