CONTENTS—

06
Letters from the Deans
Ethel Goodstein-Murphree
Associate Dean
Peter MacKeith
Dean

13
Design by Landscape Architecture Students Selected in Competition
Two third-year Honors College students envisioned an icon for downtown Little Rock in “Silver Spire.”

14
Lighting Aids in Defining Spaces
Architecture alumnus Richard Renfro contributed to the lighting design for school’s recent building project.

16
Studios Create Visions for Arts-Focused District
Downtown Fayetteville has long served as an arts and entertainment hub for Northwest Arkansas. Then, the Walton Arts Center appeared on the scene more than two decades ago.

20
Mystic Topiary Creatures Create Summer Display
After receiving $40,000 in grant money for an innovative summer project, Garvan Woodland Gardens dedicated several months this spring to the construction of the ‘Mystic Creatures’ display.

24
The latest work being produced at the Fay Jones School of Architecture.

30
Rethinking Fourche Creek
Students in Proseal Lickwair’s spring 2014 studio class focused on a somewhat hidden but undeniable gem in the capital city.

40
Devoted Donors Help Make Place of Wonder
Nothing evokes childhood and play like a day in the woods. At Garvan Woodland Gardens, the generous support of donors is making that experience more accessible.

57
Perspective: Feature Story
All Roads Lead to Arkansas
Peter MacKeith bring creative experience and deep passion for architecture and design education – filtered through a Finnish perspective – to his new post as dean of the Fay Jones School.

63
Calendar

Pavilion Directs Focus on Bachman Wilson House
Santiago Perez led a group of students to design and build a pavilion to be sited at Crystal Bridges Museum of American Art in Bentonville.

LaTourette Wins Artist Fellowship
This self-taught woodworker expands his knowledge while teaching the craft to students.

Sixth Hnedak Bobo Design Competition Held
Four projects from Mexico and Rome studios were honored, receiving $10,000 in total prizes.

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Two third-year Honors College students envisioned an icon for downtown Little Rock in “Silver Spire.”

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I, for one, always look forward to the annual appearance of ReView, for its pages both celebrate and reflect upon the achievements of so many members of the Fay Jones School community. Each volume reveals an ever-evolving legacy built upon excellence in creative practice, research and teaching, blended with scholarship, and stewardship of the made and natural environments. So too, our journal chronicles enduring cycles of continuity and change, both of which are essential ingredients in all aspects of design education. And, an extraordinary year of negotiating our school’s history with its ambitions for the future it has been!

We dedicated our long-awaited Steven L. Anderson Design Center while rededicating our venerated Vol Walker Hall. The promises of our new and renewed facilities, where our three departments finally united under one roof, were fulfilled time and time again as collaborative teaching and research flourished, including a fully revisioned first-year curriculum that collectively engages students in all of the design disciplines. With our building as a backdrop of best practices in preservation and contemporary design, the Department of Architecture hosted its cyclic National Architectural Accrediting Board visit, earning a full eight-year term of accreditation.

While the professional press debated diversity in the design professions, the Fay Jones School took particular pride in the 53 percent of our students who are women.

In the spirit of underscoring the new identity that came with our new building, we scrutinized our brand. The equally new look of ReView is tangible evidence of that renaissance, and the trajectory of excellence and national recognition to which we aspire in all that we do. Most important, however, in July we welcomed a new dean, Peter MacKeith, who was drawn to our school for its compelling legacy, but refreshes our perspective with his own vision, expertise and passion for what has been and what can be possible in the realm of design. Please join me in welcoming Peter and working well with him for many years to come.

With kindest regards,

Ethel Goodstein-Murphree, associate dean,
Fay Jones School of Architecture

Join me in recognizing the good work of Associate Dean and Professor Ethel Goodstein-Murphree, who served energetically and with great wisdom last year as interim dean. You will know firsthand the character and effect of her leadership, during a dynamic period of transitional activity for the Fay Jones School. I am immensely grateful for Ethel for her work, but moreover for her spirit of generosity and goodwill as we have begun to collaborate in transition during the last six months. She has done much to evoke for me the ethos of this community. As Ethel resumes her role as associate dean, please take time to give her your thanks.

As I arrived last summer, the parent of an incoming student asked me about a “vision” for the school. My reply then may be of value to you now: “There is much that is ‘bred in the bone’ of the school that is good and ongoing; I believe firmly in the idea of a school’s ‘DNA’ – its history and its fundamentals – and these qualities or characteristics are what compelled my application to the Fay Jones Deanship in the first place.” The Fay Jones School is an education for the hand, heart and head – for qualities of craft and technique, empathy and passion, and intelligence and insight. It remains animated by energetic students and a dedicated faculty and staff – a faculty fervently committed to the teaching and learning mission and fully invested in the studios and classrooms. Its history of design excellence and design leadership is evidenced by both past and present academic leaders, faculty and students. The vision will build upon that platform of excellence in architectural education.

Our school’s vision, and its authentic qualities – will be our mutual project. I hope you’ll sense my enthusiasm and my anticipation for my work as dean, and I’ll enjoy hearing from you and working with you. I look forward to coming to know you, by name and by story, and to constructing together a renewed Fay Jones School.

With thanks and best wishes,

Peter MacKeith, dean,
Fay Jones School of Architecture
Over the course of just one semester, Santiago Perez led a group of students to design and begin building a pavilion to be sited at Crystal Bridges Museum of American Art in Bentonville.

This structure will allow museum visitors to view the reconstruction of the Bachman Wilson House, a 1954 Frank Lloyd Wright design acquired in 2013 by the museum.

Perez, assistant professor of architecture and the school’s 21st Century Chair, and Marlon Blackwell, head of the architecture department, proposed the idea for the pavilion. Perez made the pavilion the sole focus of his spring 2014 design/build studio, so that students could get hands-on experience designing for a structure that would be used and experienced by the public.

The students came up with several individual ideas at the beginning of the semester, and then they broke into three groups. Each group then presented several pavilion designs to Crystal Bridges officials at the museum in early February. “There were really good ideas in those schemes,” Perez said. “But there was always something that needed further development.”

The challenge was that they were trying to fit every phase of a typical project into a single semester, he said. Usually, Perez starts working with a client prior to the fall semester. Then, during the fall, his students pitch designs, and they select a design for development by the end of the semester. In the spring, the students focus on fabricating and building the design in the FabLab warehouse.

This project, however, evolved much more quickly. Crystal Bridges executives approached Perez in late 2013, just before the university closed for winter break. Although Perez was eager to be involved, he knew the time frame allotted for the project would pose a challenge. “We had to do all of that in one semester - soup to nuts,” Perez said.

Halfway through the semester, his students were on track to miss learning the build part of the process, a fundamental element of the course. “So, in order to figure out how to shift the studio into full-scale fabrication, we had to find some way of accelerating and finalizing the design proposals,” Perez said.

With the consent of his students, Perez took on the project head-on. He analyzed his students’ designs and models, and he created a design that preserved what he considered the best aspects of their work. Perez was able to keep Crystal Bridges officials informed on the design progress through digital access to the studio’s drawings and renderings.

By the end of the semester, following just 15 weeks of designing, modeling and redesigning, a full-scale, rough mockup of a single bay of the pavilion stood in the warehouse. The actual bays, when pieced together, would form a solid vertical wall that connected with translucent panels covering the arched ceiling and opposite wall.

The materials for the pavilion required careful consideration as well, as the pavilion would have to be constructed in a matter of weeks. The pavilion is made from wood, glass, steel, and polycarbonate panels, which are used for the translucent wall that reveals a pattern. Right up to the end of the spring semester, designers were still finalizing some of the technical details, such as how the steel and wood would be layered and which of the two would be visible from the exterior, as well as the exact opacity of the polycarbonate wall.

Perez’s students continued to face challenges even after Crystal Bridges officials approved his design. For one, they had to make sure the design would respond to the landscape where the pavilion would be built. Although Crystal Bridges officials approved of the design in early May, they requested that the slightly curved structure be reversed so that the side covered in polycarbonate panels would face the Bachman Wilson House. This required inverting the design so that the polycarbonate panels would cover the outer bend of the pavilion, and readjusting for the topography where the pavilion would sit.

With the final design revisions made, Perez and his students obtained a building permit and began purchasing the materials. Crystal Bridges provided financial support for the construction of the pavilion.

In a five-week summer studio called Collaborative Fabrication, a handful of the fifth-year students who were enrolled in the spring semester studio, as well as several younger architecture students, went on to start building the pavilion. The rest of the work was completed by students in a studio this fall. Even as they began building during the summer, students continued to refine the overall design. The pattern of steel pieces revealed between the layers of polycarbonate panels was created through a Voronoi diagram and based on the irregular pattern of a dragonfly’s wings. The students realized they needed to make the individual steel components smaller to provide better structural bracing.

This is a close-up view of an early version of the pavilion model.
Amy Larson, who started her third year in the architecture program this fall, participated in the summer studio, helping to cut and bend those steel pieces by hand—so none are exactly alike. She particularly liked that this structure she helped build will be experienced by the public.

Scott McDonald, who completed his architecture degree in May, stayed to help in the summer studio to continue the work started in the spring. He chose to do the spring and summer studios because he wanted to experience a design project from beginning to end. He quickly learned how to weld, along with other students, and “we became this crazy architectural assembly line,” he said.

Through this experience, he’s learned that there’s a lot more to understand beyond an initial drawing to the final realized structure. The project can be affected by scheduling, timing and unforeseen problems that arise once it’s in the build phase.

This pavilion was mostly assembled in the warehouse, to require less work on site at Crystal Bridges. This is similar to the methods the school’s design/build program used in 2010, 2011 and 2012 to ship modular housing units to Little Rock.

For Perez, the spring studio ultimately became a hybrid between designing and fabrication. This would be the first in a series of courses he calls “DesignFab,” which aims to efficiently leverage the utilization of technology for design purposes. “What I am trying to do is remove the distinction between design as a separate practice and full-scale fabrication, and collapse those into one activity,” Perez said.

Ultimately, Perez and his students are creating a structure that will effectively serve the museum’s purposes and the community. “It’s wonderful to have this resource right here in Northwest Arkansas, and to have the architecture school and its professors with their expertise and insight to educate and inform,” said Diane Carroll, director of communications for Crystal Bridges.

Wright, who designed the Bachman Wilson House, befriended and taught Fay Jones. The disassembled house was transported in April from Millstone, New Jersey, to a hangar at the Northwest Arkansas Regional Airport for storage. Once the site work is complete, the house will be reassembled on the museum grounds.

Museum visitors will be able to view the reconstruction of the Wright house from the pavilion, which also will provide a space for visitors to learn about Wright and the “Usonian” design style—a term Wright used nearly synonymously with “American” to describe the New World character of the American landscape. He started designing these houses in the late 1930s, during the Great Depression, and they typically embodied an affordable style that eliminated the use of attics and basements, and bore little ornamentation.
LaTourette Wins Artist Fellowship

This self-taught woodworker expands his knowledge while teaching the craft to students.

Text: Michelle Parks
Photography: Russell Cothren

Tim LaTourette mostly taught himself woodworking as an adult, and he has continued to improve and expand his skills over the past 20-plus years. It’s paid off: a portfolio of his work won him his individual artist fellowship from the Arkansas Arts Council. LaTourette is the woodshop director and an instructor in the Fay Jones School of Architecture and Design. He received a Bachelor of Fine Arts in printmaking from Colorado State University and a Master of Fine Arts in printmaking from the University of Illinois in Champaign, Ill., in foreclosure. Their restoration of that building has provided them with a portfolio of designs that incorporate several techniques and elements, including steam bending and LED lights. Light is diffused through a layer of wood veneer.

Design by Landscape Architecture Students Selected in Competition

Two third-year Honors College students envisioned an icon for downtown Little Rock in ‘Silver Spire.’

Text: Kendall Curlee
Rendering: Adel Vaughn & Mary Neil Patterson

Adel Vaughn and Mary Neil Patterson won the Student Award in the Envision Little Rock 2013 Design Competition, which challenged Arkansas architecture students to develop and icon gateway to the city of Little Rock. Vaughn and Patterson, both third-year landscape architecture students in the Fay Jones School, also are in the University of Arkansas Honors College. Their ambitious design, “Silver Spire,” calls for shimmering ribbons of aluminum that spiral 250 feet high around a transparent elevator shaft that would offer visitors expansive views of the city. A ribbon also would flow through the surrounding park to nearby attractions such as the Capitol building, the River Market, the Clinton Library and Heifer International Headquarters. A glass reflecting pool with a grotto-like information center below completes the design.

Landscape architect Bob Callans, Keep Little Rock Beautiful and StudioMain organized the competition to commemorate the 100-year anniversary of John Nolen’s “City in a Park” master plan for Little Rock. Architecture and landscape architecture students throughout Arkansas submitted proposals, and the winning entries were announced in December 2013. Vaughn and Patterson were awarded a $1,500 prize funded by the Little Rock Convention and Visitors Bureau.
Lighting Aids in Defining Spaces

Architecture alumnus Richard Renfro contributed to the lighting design for the school's recent building project.

Text Michelle Parks
Photography Timothy Hrusley

That Renfro designed the lighting in the lobby of Vol Walker Hall is more than fitting. As an architecture student in the 1970s, he was influenced by professors, including Ernie Jacks and Murray Smart. In fall 2013, that same lobby was named in honor of Smart, former dean and University Professor emeritus of the Fay Jones School.

Renfro did some lighting work for the recently renovated Vol Walker Hall and all of the lighting for the Steven L. Anderson Design Center addition. That lighting design recently won him his firm a Lumen Award of Excellence from the New York City Section of the Illuminating Engineering Society.

Renfro (B.Arch.'79) recalls that Smart and Jacks really got to know their students, and they realized that Renfro was especially interested in the lighting of design projects. Renfro’s honors thesis focused on lighting, and Smart connected him with an internship with a firm in New York, where he moved after graduation. After 19 years at Fisher Marantz Renfro Stone, he started Renfro Design Group, an architectural lighting design firm in its 16th year.

Working with various architects, with different approaches to design and “voices of architecture,” Renfro began to understand how the lighting of those rooms, as well as above the studio desks, to balance the overall lighting. Directed lighting using metal-halide bulbs was also used on the east-west concrete shear walls in the studios, illuminating all pin-up spaces for students’ work.

In the second floor gallery of Vol Walker Hall, the new addition overlaps the historic space. While much of the space was preserved, a skylight and an entrance on the west wall dramatically change the space, as Renfro thought about the nighttime view of the building for passersby.

“A new building, part of it is chance and educated speculation on the result. But the architects designed the Anderson Design Center addition and Vol Walker Hall renovation using building information modeling software, which allowed Renfro to virtually “fly through the building and really understand the spaces.”

With the new addition, ample sunlight comes through the western wall of glass, illuminating multiple levels of studio space. Fluorescent lighting was installed on the eastern walls of those rooms, as well as above the studio desks, to balance the overall lighting. Directed lighting using metal-halide bulbs was also used on the east-west concrete shear walls in the studios, illuminating all pin-up spaces for students’ work.

The lighting had to serve the functions of the spaces during the day and into the night hours, and Renfro also thought about the nighttime view of the building for passersby.

“It was an opportunity as well to let the lighting that is purely functional for the spaces help describe the building at night,” he said. “That reinforces the form that [Blackwell] was trying to create. And, to me, that’s part of what I do is to try to understand what an architect wants to express about a building and design a lighting system that reinforces that vision.”

In the second floor gallery of Vol Walker Hall, the new addition overlaps the historic space. While much of the space was preserved, a skylight and an entrance on the west wall dramatically change the space, as Renfro thought about the nighttime view of the building for passersby.

“As the lobby of Vol Walker Hall, Renfro provided lighting by concealing it – installing it on the top and bottom of two display cases, called vitrines, that stand parallel in the lobby. The light from the vitrines subtly illuminates the 79-year-old space in a new way, bouncing off the white ceiling and terrazzo floor. A fabric dropped ceiling conceals the nearly 400 fluorescent tubes that provide lighting for the second floor gallery of Vol Walker Hall.”

Sixth Hnedak Bobo Design Competition Held

Four projects from Mexico and Rome studios were honored, receiving $5,000 in total prizes.

Text & Photography Michelle Parks

Four fifth-year architecture students in the Fay Jones School, all of whom have now graduated, created the four winning designs chosen from among 10 entries in the sixth annual Hnedak Bobo International Design Competition, held in fall 2013. The competition recognizes work done from international locales during the school’s study abroad programs.

Brady Duncan, from Little Rock, won the Award of Excellence and a $3,000 prize for a design created during his semester in Rome, and Devin Eichler, from Austin, Texas, won the Award of Merit and a $1,500 prize for a design created during his semester at the University of Arkansas Rome Center.

Awards were also given to Cameron Kruger, from Tulsa, Okla; Hnedak Bobo Group in front of his award-winning design.

Architecture student Brady Duncan stands with Mark Weaver of the Hnedak Bobo Group in front of his award-winning design.
Studios Create Visions for Arts-Focused District

Text Lauren Robinson
Renderings Community Design Center

This computer rendering shows the Lamination Approach.
Downtown Fayetteville has long served as an arts and entertainment hub for Northwest Arkansas. Then, the Walton Arts Center appeared on the scene more than two decades ago.

Though the center’s presence enhanced and energized the offerings of restaurants, bars, live music venues and other shops, the area still isn’t as conducive as it could be for regular use by locals and visitors.

Federal funding recently allowed the University of Arkansas Community Design Center to work with local arts groups to develop an anchor for downtown Fayetteville’s emerging cultural arts district next to the arts center, which features a 1,280-seat performance hall. The downtown continues to be a cultural arts hub as the region has grown to about 500,000 residents. Yet, the physical environment of downtown remains fragmented by publicly owned surface parking lots and oversized streets with high traffic speeds inappropriate for a downtown.

Two separate National Endowment for the Arts grants were received to address designs for the arts district. The first, Four Housing Narratives to Anchor an Arts District, helped to create plans for a walkable, mixed-use housing complex and an arts-focused streetscape along West Avenue. The second, Walkscapes: From Sidewalks to Rooms, is for the design of a pedestrian-oriented “complete” street adjoining the arts center to serve the needs of pedestrians, cyclists and motorists. The goal was to create a mixed-use anchor complementing the forthcoming $20 million upgrade and addition to the arts center and the construction of an adjacent mixed-use municipal parking structure.

The challenge was to overcome the local development community’s tendency to apply suburban solutions in the development of downtown, Huber said. The studio’s aim was to establish an urban vision and development standards that public property owners and their economic development team could use to conduct an effective request for proposal process toward creating a public area that is pedestrian oriented and arts focused.

“The design center developed a finalized plan for the Walkscapes: From Sidewalks to Rooms project, which is available for viewing on their website at uacdc.uark.edu. Swain said that the projects would expand the spark that already exists downtown, and that their development would form an extension of that energy. ‘That’s what makes these projects exciting,’ Swain said.

Four Housing Narratives

The West Avenue designs were developed by 11 fifth-year architecture students enrolled in the design center’s fall 2013 studio, working in collaboration with the center’s staff. The center received a $30,000 NEA Art Works grant to support this project.

The design studio developed plans for a walkable mixed-use, mixed-income, housing complex that included subsidized residential studio units for artists. The design also retrofitted West Avenue as an arts-focused “complete” street adjoining the arts center to serve the needs of pedestrians, cyclists and motorists. The goal was to create a mixed-use anchor complementing the forthcoming $20 million upgrade and addition to the arts center and the construction of an adjacent mixed-use municipal parking structure.

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Walkscapes

The City of Fayetteville received a $100,000 Our Town grant from the NEA to support the design work on the School Avenue project – an ecologically themed public art display between the arts center and the library – arguably the city’s most critical cultural venues.

For the first time, architecture students enrolled in the design center’s spring 2014 studio partnered with art students at the U of A. Ten fifth-year architecture students joined 10 students from the art department, who took a class from Bethany Springer, associate professor of sculpture, called “Advanced Design: Placemaking in Public Spaces.”

“Students at the U of A were very nervous,” Huber said. “But that nervousness actually makes them better because it can upset their ways of thinking where they can then absorb the methodologies and vocabularies of another architectural discipline.”

Springer said this collaboration was an exciting opportunity for students and faculty alike, and she looks forward to future collaborations between the art department and the Fay Jones School.

In addressing the opportunity and challenge that are creative placemaking, the semester began with a series of panel discussions in which downtown business owners, community activists, artists representing regional institutions, and city spokespersons spoke with students about initiatives related to ecology, public art and placemaking, and about artistic identity regionally. Students also met with business owners who represent institutions that are cultural landmarks and in the direct vicinity of the proposed designs.

“As an educator, I find it incredibly important to get students out of the classroom and into the field as a way to challenge and eventually strengthen their individual studio practices,” Springer said. “Because this course focused on design for a community rich in history and identity whose residents are deeply invested in our home, students’ thinking shifted beyond a self-contained approach to design streetscapes for a diverse society reflecting our past, present and future identity.”

Over the semester, 20 projects were narrowed down to just nine. In addition to anchoring the streetscape to the library and the arts center, the students worked the property surrounding Hillcrest Towers into their designs. Ideas included a “foodscape,” which embraces the state’s agricultural heritage, and a “lightscape,” which presents two very different experiences during daytime and nighttime. Another concept featured a seasonal landscape, which combined seasonal plantings with themed artwork.

Jenni Taylor Swain, vice president of programs for the arts center, attended the students’ design presentations. “It gave a really nice platform for young people to think about the impact of the arts and architecture and design, and how you could work together,” Swain said of the studio.

As part of the grant, the arts center has commissioned artist Stacy Levy for the 2015 Artosphere, Arkansas’ Arts and Nature Festival, and students incorporated her ideas into their designs. Levy proposed painting the pavement of School Avenue with topographic lines and incorporating a mosaic of blue dots that indicate water flow from high to low points at the intersection of Spring Street and School Avenue.

The design center developed a finalized plan for the Walkscapes: From Sidewalks to Rooms project, which is available for viewing on their website at uacdc.uark.edu. Swain said that the projects would expand the spark that already exists downtown, and that their development would form an extension of that energy. ‘That’s what makes these projects exciting,’ Swain said.
Mystic Topiary Creatures—Create Summer Display

Text Bailey Deloney
Photography Michelle Parks

This sea dragon creature was a hybrid of designs by landscape architecture students Adel Vaughn and Zach Foster.
The display, which opened June 1, included four major topiary sculptures. Each sculpture was uniquely envisioned to capture children’s attention with these bright, eye-catching topiary creatures, while instilling in them important scientific lessons about nature and the environment.

Fun, mythical storylines corresponded with each mystical creature and helped link that creature to a specific aspect of the environment and a lesson that could be taken from it. These topiary creatures also supported the national “No Child Left Inside” movement by encouraging children to get outside and experience the beauty of nature.

These living sculptures were based on a modern technique called mosicature, an art form that combines centuries-old formal European parterres of clipped shrubs and annuals with the vertical character, size and three-dimensional form of traditional topiary figures.

As the garden’s most ambitious summer project since opening in 2002, Mystic Creatures was a creative way for the garden to offer a new seasonal attraction for the Hot Springs area. More than just another summer highlight, it provided an opportunity to explore design work and see if it might be something they would consider as a future career, said Byers. This Sasquatch creature named Jolly Roger was constructed from a studio design by landscape architecture student Rodney Elliot. A light reddish-brown sculpture, this creature taught children about the eating habits and lifestyle differences between nocturnal and diurnal animals, he said.

Once the structure of the Sasquatch sculpture was built in March, the crew began work on the planting. Then, they turned their attention to building the sea dragon creature, a hybrid of designs by students Adel Vaughan and Zach Foster.

The design concept for the sea dragon combined Foster’s structural system and landscape integration ideas with Vaughan’s facial design and overall character development, Byers said. The overall design featured the body of the sea dragon, enveloped around the remains of a giant shipwreck. Roarin’ Rodrick, the Scottish name given to the sea dragon, originated from a storyline akin to that of the Loch Ness Monster, Byers said. Born off the coast of Scotland, Roarin’ Rodrick began seeking a warmer place to live. After discovering that the Mississippi River was too muddy, the sea dragon eventually decided to make his home in Arkansas.

Golden, red, green and burgundy Joseph’s Coat, purple ajuga and various colors of echeveria (a type of hen and chicks) were used to cover this creature, Byers said, with more Carex ‘Toffee Twist’ making up its beard. With the sea dragon, the garden incorporated reptile physiology and taught children about the importance of “sunning” for cold-blooded animals, he added.

After completing the structure of the serpent-like head and tail of the sea dragon, the crew went to work finishing the middle segment of the body. Byers said, The second phase of the display, the shipwreck, is scheduled to be built next year. The last two topiary displays in this collection, the Fairy Gourdmother house and the Shroom family, were designed in-house by the garden’s landscape architects.

The Mystic Creatures display fulfills the garden’s master plan in the long-term sense that it would cultivate interest and help generate revenue — not only for the garden, but also for the surrounding area, Byers said. The grant money for this project was provided by the West Central Arkansas Planning and Development District, which distributes general improvement funds from the Arkansas legislature toward approved projects.

Also, the summer display is just one way the Fay Jones School is strengthening its activity with Garvan Woodland Gardens. For the first time, a summer Design Camp for high school students interested in designing, drawing and building, was held at the garden in June. A Fay Jones School faculty member and a student teaching assistant led the four-day camp. Byers noted that there is an intrinsic value in music and the arts that should not be neglected. Historically, design work has not been a focus at the high school level in Arkansas, he said. The summer camp gave students the opportunity to explore design work and see if it might be something they would consider as a future career, he said.
Pin Up provides the breadth of the latest work being produced at the Fay Jones School of Architecture, spanning architecture, landscape architecture and interior design.

Entanglement: Nesting in the Landscape
Student: Brandon Bibby
Professor: Marc Manack
This studio considered options for a new Botanical Garden of the Ozarks event center.
01 IDES 4805: Studio 7
Students: Marissa Flanagan (left) & Kate Phillips (right)
Professor: Kim Furlong
An adaptive reuse & historic preservation project for the University of Arkansas Cultural Collections Research Center, in a building designed in 1957 by Edward Durell Stone.

02 ARCH 1025: Miller House & Garden Expansion
Students: Kiah Agarsty (left) & Maranda Gerga (right, detail)
Professors: Laura Perry, Lyndi Fitzpatrick & Russell Radin
A visitors pavilion for the Miller House & Garden in Columbus, Indiana.

03 LARC 4376: Design 7
Students: Brittany Brown
Professor: Carl Smith
Urban regeneration at the 17th century Porta Portese, in Trastevere, Rome, through proposed mixed use buildings, public open space, re-defined traffic patterns & conserved historic fabric.

04 ARCH 3026: Yesler Branch Library
Students: Caitlyn Juarez (p. 26) & Ethan Werkmmeister (p. 27)
Professors: Angie Carpenter (p. 26) & Frank Jacobi (p. 27)
Project features a branch library for the Yesler neighborhood in Seattle, Washington.

05 ARCH 4016/4026: Comprehensive Design Studio
Student: Grant Gilliard
Professors: Tahar Messadi & Alison Turner
A Community Center/Platatorium proposed as a place for relaxation & recreation & as a forum for active citizenship in Little Rock.

06 IDES 2815: Studio 4
Student: Risa Lina Balaoing
Professors: Nann Miller & Cory Olsen
Project explored form generation utilizing model kits.

07 I-Hub: Los Angeles
Student: Ethan Fowler
Professors: Michael Rotondi & Marc Manack
A modern-day urban caravanserai for traders, travelers & settlers/a creative incubator for serial entrepreneurs inventing a life.

08 Emergent Landscape
Student: Hannah Heftner
Professor: Phoebe Lickwar
Design experiments & inquiry journal article about urban shadow space.
When considering studio options, Blackwell shared his ideas with Jon Boelkins, a former student and the studio director in his firm. Cornell required that the studio be based in Arkansas, and Boelkins recalled that Cornell had been part of the search for the ivory-billed woodpecker in eastern Arkansas. So, the studio focused on that area of the state.

Blackwell returned to that same bayou area, between Memphis and Little Rock, for the fall 2013 studio he co-taught with Boelkins, a visiting instructor. The pair toured the site in April 2013, with Debbie Doss from the Arkansas Canoe Club, camping in the nearby Dagmar wildlife refuge and focusing on the area between the towns of Cotton Plant and Brinkley. The area once was the largest bottomland hardwood forest in the country, until it was clear cut for logging and then bulldozed and burned to make room for soybean fields. It remains a major route for migratory birds coming north from Mexico.

The fifth-year studio sought to create a Delta Avian Wildlife Education Center that would appeal to birders, duck hunters, environmentalists and tourists, as well as the local community. The place would serve as a tourist attraction and education center, with flexible exhibits that allow the space to quickly be converted into a civic and community hub, which would provide a sustainable revenue stream.

“The question we’re really asking is how can architecture contribute to the economic and cultural revitalization of a place,” Blackwell said. Drawings and designs from the studio will help the community’s leaders envision the possibilities and solicit support.

The rice and soybean fields on the edge of DeView Bayou offer horizontal landscapes and long views. Once inside the swamp area, the canopy of cypress trees rises above like a cathedral ceiling, making the space very vertical. They wanted the design to connect to the natural beauty of the space and help revive the spirit of the place.

The Cornell Lab of Ornithology provided a list of bird species that are native to the region and that migrate through it. Each student chose a bird, including the screech owl, red-tail hawk and blue jay. Students heard from researchers and experts at the Cornell lab and studied actual wings and taxidermy versions of their birds.

Each student created an 80-plus-hour drawing of the bird wing using colored pencils. “And, 12 out of 12 drawings, all of them were out of the ballpark,” Blackwell said, clearly impressed with the work.

After canoeing the site, students worked in teams of two to research the region from myriad angles: economy, hydrology, ecology, geography, geology, meteorology and zoology. They developed graphic, informational maps to understand broader issues impacting the place.

Four students each worked on three very different sites, considering issues of accessibility, visibility and using the structure to understand the bayou as a system. The goal was to make “really great architecture,” Blackwell said, that would attract people, who would then learn about the broader place.

Students determined the square footage required for the prescribed program of the space, generally settling between 4,000 and 5,000 square feet. They also made use of exterior spaces to offer an added experience. All designs had to factor in the bayou – both the lack of solid ground underneath and the potential for rising floodwaters. Students incorporated elevated walkways, and they increased elevations the closer they got to the bayou.

In one scheme, the bayou came up into the courtyard of the structure. Another design straddled the shift from agricultural fields to the forested edge. Some were designed to be reached by car or canoe.

Boelkins said the intense study of the birds inspired students to think with a level of detail that they hadn’t before – in terms of assemblies and the environment. “In the process of studying those things, it really drove home the relationship of inhabitant to place.”

Blackwell said the research and analysis forced students to look at the design problem from every angle, and from 30,000 feet to three inches away. The result is architecture that isn’t just visually appealing, but that is a memorable experience, something that’s felt.
Rethinking Fourche Creek

Students in Phoebe Lickwar’s spring 2014 studio class focused on a somewhat hidden but undeniable gem.

Text Michelle Parks

Fourche Creek runs through the Fourche Bottoms, a bottomland hardwood wetland that covers roughly 2,000 acres in south central Little Rock. One of the largest urban wetlands in the country, some people float and fish the creek, but many don’t even know it’s there. The watershed covers about 90,000 acres, and “pretty much the whole city, plus more, drains to this wetland,” which performs many ecosystem benefits, Lickwar said. The area also contains landfills and has been used for illegal dumping.

Several environmental and other groups are interested in obtaining a trail status for a portion of the creek. They applied for a grant from the National Park Service rivers and trails program, which has an office in the Fay Jones School. That’s how Lickwar and Noah Billig learned about the area, and they created two studios focused on the work. The bottoms are filled mostly with bald cypress trees, and “it’s this huge, contiguous green space in an urban place, so it’s really important for migratory birds as a stopping point,” Lickwar said.

Lickwar aimed for the studio to expand the vision of the stakeholders, who were mainly focused on recreational aspects. “I think it’s a much more complex issue,” she said. Some students looked at ways to intercept the storm drainage before it ever reaches the bottoms, through intervention in the urban fabric to improve the creek’s water quality.

One student considered how Main Street could serve as a corridor that links Little Rock from the River Market all the way down to the bottoms, and adding design interventions to the Main Street corridor that would announce the presence of the bottoms.

Another student focused on an area where Fourche Creek runs through a borrow pond from a mining operation. The student redesigned the borrow pond as a constructed recreational waterway, for fishing and canoeing, and as a constructed wetland to process the water that flows through.

Part of the purpose of this studio was for the students to raise public awareness about this urban area and to educate the public about this resource through their design work. They presented their research and design ideas to the public by designing a month-long installation in May at StudioMain in Little Rock. Their work is collected at: www.fourchecreekunearthed.com.

“For me, plugging into a real-life project and having the work be significant for the community is really important,” Lickwar said. “The students learn more when they’re really engaged in the real-worldness of the project and realize the impact that their design work can have.”
They used tires for screen walls and playground pieces. Buildings made use of local handmade brick construction common to the area, with mud bricks formed on site.

With the dormitory, students wanted to maximize the number of children housed, while creating a safe space that offered residents a sense of identity. The larger space was split into an area for 72 beds for one gender, with 60 beds in the other area. Within those areas, there were smaller spaces for six children each, designated by screen walls made from packing and shipping crates and local textiles. Solar-powered LED lighting was used. Recycled apple crates became storage units and desks, and recycled tires with seats woven from twine became desk stools.

Students developed a visual library based on the textiles, folk art, baskets and paper jewelry made in Uganda. They avoided specific tribal affiliations, but rather looked for a commonality in colors used and also incorporated the flora, fauna and wildlife of the region.

The design students also calculated the cost for each building, even breaking it down into what portion of the project various levels of donations could fund.

Joel Bukenya, a pastor and director of the academy, came to Fayetteville for student presentations in the spring. The students prepared with several mock presentations to work on slowing their speech, enunciating clearly, and using simple language.

Matthews said the students were emotionally connected to this design project. Many of the youngsters in the academy are orphaned due to war and AIDS. The “human need” of those children drove the students’ passion and commitment to the project. Students even went beyond the program requirements, designing new prototypes for latrines and showers for the children, using rainwater collection and natural ventilation.

The students learned how much access to education could impact the future of these orphans, including their future potential for earning. “A project like this shows that good design improves the lives of all people, no matter their economic status,” Matthews said. He also hopes to replicate this project and the relationship with the Fay Jones School, so that other design schools also can partner with ForgottenSong.
Peter MacKeith brings creative experience and deep passion for architecture and design education – filtered through a Finnish perspective – to his new post as dean of the Fay Jones School.
moments, MacKeith’s life began to transform. Included those by Alvar Aalto, a Finnish architect. In those to all realms of the arts. The images of design work shown MacKeith learned how the built environment of should test the waters with. Soccer teammate studying architecture which course he asked a college friend and University of Virginia, which also promised to feed his career later took the family to Seattle and eventually to his father, a private school teacher and headmaster, was about design, and MacKeith asked a college friend and had their own connections to Finland and the Nordic architecture, and found that many Yale faculty stay on after graduation as an intern. MacKeith did, and, a graduate architecture degree, and he encouraged an undergraduate journalism degree before pursuing a graduate architecture degree, and he encouraged MacKeith to follow his passion. That professor asked MacKeith if he wanted to do some design work in his professional office, and then stay on after graduation as an intern. MacKeith did, and, with letters of recommendation from this professor and others, was admitted to the School of Architecture at Yale University. The relationship between professor and student is one that MacKeith has valued ever since. At Yale, MacKeith deepened his focus on Finnish and Nordic architecture, and found that many Yale faculty had their own connections to Finland and the Nordic Peter MacKeith sat in his architecture professor’s office, then a fourth-year student at the University of Virginia. Focused on his collegiate soccer career and a double major in literature and international relations, he’d taken a first-year, introduction to architecture course. While MacKeith hadn’t come to architecture directly, it had been lingering in the background. He’d explored an early interest in art, design and architecture through drawing and painting, all the way until his collegiate decision. Though no Texas drawl remains in his measured, deliberate speech, MacKeith was born in Houston, where his father, a private schools teacher and headmaster, was recruited from New Jersey to St. John’s School. His father’s career later took the family to Seattle and eventually to Washington, D.C., and MacKeith graduated from high school in northern Virginia. Recruited by many to play soccer, he chose the University of Virginia, which also promised to feed his wide interest of literature, history and political science instilled by his high school teachers. Still, he wondered about design, and MacKeith asked a college friend and soccer teammate studying architecture which course he should test the waters with. From the first lecture in that architecture class, MacKeith learned how the built environment of architecture responded to, helped shape and set new directions for areas from economics to cultural heritage to all realms of the arts. The images of design work shown included those by Alvar Aalto, a Finnish architect. In those moments, MacKeith’s life began to transform. “The professor and the course presented architecture as a tangible form of cultural expression and cultural engagement. And architecture was presented as being responsible to history and being responsible to current political events as well as the past,” MacKeith said. “And so, in a sense, it came to be everything. It seemed to be a world that I felt I could enter in to, and it answered to the restless hands that I had as much as the restlessness of my thinking.” So, sitting in that office at midterm, the professor looked at MacKeith’s sketch notebook. He was perplexed that MacKeith, a fourth-year student, was in this class, and asked him what he was doing. MacKeith confessed that, not only was he enjoying the class, but also he felt himself shifting back toward architecture. The professor, a graduate of Washington University in St. Louis, had gained an undergraduate journalism degree before pursuing a graduate architecture degree, and he encouraged MacKeith to follow his passion. That professor asked MacKeith if he wanted to do some design work in his professional office, and then stay on after graduation as an intern. MacKeith did, and, with letters of recommendation from this professor and others, was admitted to the School of Architecture at Yale University. The relationship between professor and student is one that MacKeith has valued ever since. At Yale, MacKeith deepened his focus on Finnish and Nordic architecture, and found that many Yale faculty had their own connections to Finland and the Nordic countries. Those images from the intro architecture class lingered and fueled his passion, and, at Yale, his study intensified. “The images themselves were another level of impression upon me that I’ve clearly spent the rest of my life since then trying to understand and appreciate and contribute to.” MacKeith served as a teaching assistant while a graduate student at Yale and became a residential college freshman counselor to ease the financial burden of education. After graduation, he was a residential college dean – the youngest ever there – and lived in close proximity with about 400 students that he advised. These students from varied backgrounds, cultures and walks of life found an equalizer in education. “You can come to know through day-to-day working with students just how essential and again transformative education can be for their lives,” he said. “I found it really the best job I’ve ever had – before this one.” He was asked to be a critic for the undergraduate architecture design program, and, at about age 25, design, design education, design teaching and academic administration became intertwined in his life. He also edited the school’s architectural journal, Perspectives (No. 24), working with contributors, many of whom had their own affiliations with the Nordic culture, and cultivated relationships with them. He’d worked with an entire cycle of students at Yale, as college dean and helping undergraduate architecture students produce theses. He was fundamentally satisfied and could have happily remained there many more years. But, he wondered what else might be possible. Given his borderline obsession with Finland, he applied for and was granted a Fulbright scholarship, in the cultural education program that could help him delve even deeper. He proposed to examine Aalto’s work in Finland, specifically the churches, and to look at them while traveling through the landscape and geography there. He also wanted to look at the Aalto archival material directly, to examine in greater context designs created by an architect working and thinking in Finnish. MacKeith traveled to Finland for a nine-month research fellowship with the Helsinki University of Technology in the department of architecture. He considered staying 12 months to experience the seasons and the effects of a harsh climate, reliance on artificial light, the difference between midsummer and the depths of winter, and the response of the buildings to extreme cold and precipitation. Finland lies between 60 and 70 degrees north latitude, roughly as far north as Alaska. “These are buildings designed for this culture, for this place, for this climate,” he said. From the start, Aalto’s work appealed to MacKeith intuitively, his approach deeply grounded in its inhabitation of a site. “The presentation of Aalto has – before this one.” From the start, Aalto’s work appealed to MacKeith intuitively, his approach deeply grounded in its inhabitation of a site. “The presentation of Aalto has

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tradition of modern architecture not as rigid, nor as critical, nor as modernist, perhaps, as presented through the Bauhaus or Le Corbusier or Mies van der Rohe," he said. "Rather than an imposed architecture, perhaps, as presented through the Bauhaus or Le Corbusier or Mies van der Rohe, [Aalto] was presented to me in certain ways, it was presented to me as a student of architecture as much more accommodating, humane and thoughtfully constructed." Zionah Pallasmaa, a Finnish architect and educator, was MacKeith's advisor for the Fulbright program. On a drive to visit Aalto's Villa Mairea, Pallasmaa asked MacKeith about his plans following his fellowship and wondered if he would make drawings for a house project in his office. The U.S. job market was unknown, and MacKeith saw a chance to deepen his knowledge of this culture as a designer. Looking out the car window on that sunlit coming through the trees, MacKeith agreed.

In studying Aalto's works, MacKeith's interest expanded into a range of architects who were working at the same time, such as Alvar Aalto, one who people that I came to know 20 or 25 years ago, who are more well read and well traveled than their predecessors. "The people who I continue to work with today are the people that I came to know 20 or 25 years ago, who are now leading the emergent contemporary world of architecture in the Nordic nations," he said. MacKeith began to teach classes including architectural history and design studios in the architecture department there, and directed a masters degree program, with a growing number of international students who could provide an outside perspective on Nordic architecture and the region. He also met the mother of his daughter, Ada, who was born in Finland.

With limited opportunities in Finland and the region, MacKeith saw his position as an assistant professor in spring 1999 at the University of Virginia, where he'd been an assistant professor in the early 1990s. At the same time, a Finnish friend told him about the search for MacKeith's advisor for the Fulbright program, that city's iconic structure, was Eero Saarinen, a Finnish-American architect who also had graduated from the Yale School of Architecture.

MacKeith lived downtown so he could walk each morning with a view of the Arch, much like he can now see Old Main from the apartment he shares with Carol Weaver on the downtown Fayetteville square. At Washington University in St. Louis, MacKeith worked with Weese to build the school, including its programs, enrollment and reputation. They started an international summer session, which he coordinated, and he worked on research, publishing and exhibition projects in Finland, which were fueled and afforded by his frequent travel there. Ada soon was spending summer and winter breaks with him in St. Louis. "The people who I continue to work with today are the people that I came to know 20 or 25 years ago, who are now leading the emergent contemporary world of architecture in the Nordic nations," he said. MacKeith began to teach classes including architectural history and design studios in the architecture department there, and directed a masters degree program, with a growing number of international students who could provide an outside perspective on Nordic architecture and the region. He also met the mother of his daughter, Ada, who was born in Finland.

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The architecture school at Washington University had a highly regarded, four-year undergraduate program with about 200 students and a less-known graduate program with about 110 students. The architecture program wasn't part of the top 20 rankings by DesigInelligence. MacKeith's strategy focused on promotion, recruiting, international outreach and a quality design education. He recognized the importance of the emerging Internet and convinced others in the school to invest in a redesign of the website, which he coordinated.

MacKeith well remembers arriving in St. Louis in summer 1999. MacKeith went to the Gateway Arch grounds on July 4, in 106-degree temperatures with high humidity. Thousands of people were gathered, waving American flags, drinking Budweiser beer with Hootie and the Blowfish playing on a riverfront stage. The architect of the Gateway Arch, that city's iconic structure, was Eero Saarinen, a Finnish-American architect who also had graduated from the Yale School of Architecture. MacKeith was central to that evolution. The new school's history and design' program was reviewed for re-accreditation, the interior design program recently had joined the landscape architecture and architecture programs, and the combined facilities had been renovated and expanded with a landmark building project. The school had gained a new leader for the interior design department, and the search for a new architecture department head is under way. The stage was set for the next chapter in the school's life.

The renovation and expansion of Vail Waller Hall was about more than just facilities. It signaled the renovation and renewal of an identity, and MacKeith thinks of the school as a house with many rooms, some of them beyond its walls – three academic departments, the U of A Rome Center, the Community Design Center and Garvan Woodland Garden. His arrival begins the building of an atmosphere and strengthening of relationships internally while enhancing relationships and promoting the school’s identity out in the world. MacKeith's strategy includes addressing many things simultaneously, all of which have been set in motion: restructuring the economy of the school, stimulating and broadening recruitment efforts, designing new approaches for development, and expanding and deepening communications online and in print. At the same time, he's asking department heads and faculty to rethink international programs, first-year curriculum, the honors program, and collaborative opportunities across the university campus and the region.

By building up the school and its reputation, he's also reinforcing the importance of design in the world. "We have the opportunity to construct things well, or to construct them thoughtlessly. And I think the possibility exists that, by designing things thoughtfully, we may be able to live more thoughtfully and respectfully and more deeply. As Aalto was fond of saying, ‘Architecture may not be able to save the world, but perhaps it can set a small example.’"
Make Place of Wonder

Text: Bob Byers

Devoted Donors Help

With caves, waterfalls and rock mazes, the Evans Children’s Adventure Garden engages the imagination of little ones around every corner. Nooks, crannies, tunnels and hidden passageways complement bridges, streams and water features – inspiring active play and intuitive learning that is crucial to proper physical and mental development. And soon, the garden will take another world-class step forward with its newest attraction: tree houses.

The tree houses are the most challenging elements of the original concept, but they also offer tremendous potential. Thoughtful placement of the existing bridge on the steeply sloping tree house makes this possible, with entry points in some locations more than 20 feet off the ground. This interconnectedness is stressed not only by exhibits and interpretive displays, but also by the actual structures of the canopy. The tree houses are the most challenging elements of the original concept, but they also offer tremendous potential.

Vertical connections will interface at multiple points with various horizontal pathways through each of three “floors” (tree houses and bridges, cave and waterfall, cascades and lower pool) in the architecture of the 1.5-acre children’s garden. These choices in route and physical modality not only make the garden more engaging, but also stimulate important learning centers in developing minds.

Achieving these goals while suspended 20 feet off the ground provides interesting challenges. Creative structural supports for the tree houses will inspire wonder while providing a safe and convenient environment. Building significant improvements without damaging a site covered in mature trees also compounds concerns that designers must address. But it’s all happening, made possible by the generous support of some very devoted donors.

Namesakes and major benefactors Bob and Sunny Evans have been an important part of Garvan Woodland Gardens since major improvements began in the early 2000s. Early on, they selected the Evans Children’s Adventure Garden as a recipient of multiple major gifts. Grants from the Arkansas Natural and Cultural Resources Council and the Arkansas Department of Parks and Tourism’s Outdoor Recreation Grant Program also have been crucial in assisting with initial planning, infrastructure improvements and existing garden elements. A grant in support of the Forest Ecology Tree House from the Ross Foundation has supported major strides in this final and most challenging portion of the original master plan.

Though the project could never have happened without these important friends of the gardens, a large number of smaller gifts have allowed the University of Arkansas to fully realize the world-class vision for the Evans Children’s Adventure Garden. More than $485,000 already has been received with the help of a talented volunteer committee, whose members have successfully promoted membership in “The Tree House Gang.” Those who contribute receive a specially designed polo shirt with a logo promoting the tree houses.

To participate in this unique project, call Garvan Woodland Gardens at 800-366-4664 or visit www.garvangardens.org for more information.

Nothing evokes childhood and play like a day in the woods. At Garvan Woodland Gardens, the generous support of donors is making that experience more accessible.
Maury Mitchell was a leading member of the design team at Janet Rosenberg & Studio for Arpent: University of Manitoba Campus Master Plan, located on Winnipeg, Canada. Mitchell (B.Arch. '03) received an Honor Award for this project in 2014.

Text: Bailey Deloney
Image: Janet Rosenberg & Studio

2014 Fay Jones Alumni Design Awards
Thirty-four designs for residential, educational, religious, fitness, medical, cultural, commercial, historic and public urban spaces – even a boardwalk and a playhouse – were among 34 vying for recognition in the 2014 Fay Jones Alumni Design Awards competition.

Maury Mitchell (B.Arch. ’03)
Project Title: Arpent: University of Manitoba Campus Master Plan Honor Award

Arpent: University of Manitoba Campus Master Plan won an international competition that sought to envision a sustainable campus community for the university, located in Winnipeg, Canada. Jury members called this plan “a careful and considered weaving of built fabric, open space and infrastructure into a holistic and resilient vision.” This project represents “an outstanding example of landscape architecture,” that is “able to meet its full potential through a rigorous commitment to design excellence,” they added. They explained that a master plan is rarely both rigorous and visionary; however, “Arpent is just that. The project translates hard research and a strong concept into a sensuous environment.” Mitchell is with Janet Rosenberg & Studio in Toronto.

Reese Rowland (B.Arch. ’90); Dustin Davis (B.Arch. ’00); Mandy Breckenridge (B.Arch. ’04) and Joe Stanley (B.Arch. ’09)
Project Title: Hillary Rodham Clinton Children’s Library and Learning Center Merit Award

Far beyond a library, this Little Rock center offers books, a performance space, a teaching kitchen, a greenhouse and vegetable garden, and an arboretum. Despite the complexity and difficulties the site presented, this project “deploys a smart diagram” – a “seemingly floating canopy that collects a series of figures below. The site-specific inflections to this diagram animate the architecture in unexpected and intriguing ways,” jury members said. “The variety of tangible experiences and thoughtful programmatic sectional variation invites visitors to contemplate as well as engage their immediate domain and potential range.” Rowland, Davis, Breckenridge and Stanley are with Polk Stanley Wilcox Architects in Little Rock.

Aaron Young (B.Arch. ’95)
Project Title: SandRidge Commons Honorable Mention

SandRidge Commons is part of the new headquarters for SandRidge Energy, established in the heart of downtown Oklahoma City, in a location that was vacant for decades. Re-casting a Pietro Belluschi tower as the centerpiece of urban fabric, the proposals re-energized and fully engaged this landscape, jury members said. “A soft landscape is not merely a decorative afterthought, but an essential and integrated element of microclimatic urban design,” they added. They commended this design for “engaging civic and corporate objectives in one project,” a feat that is often discussed but rarely achieved. “The resulting commons are nuanced and multi-faceted yet provide a cohesive response to a complex challenge,” they noted.

Young is with Rogers Partners in New York.

Tony Patterson (B.Arch. ’00)
Project Title: American Card Services Honorable Mention

This office for American Card Services in Chesterfield, Mo., would serve this regional leader in the production and coding of cards for payment, hospitality and identification markets. Cleanly organized and open to the resolution of new interior, the plan is “deceptively simple” with “astute design and detail rigor,” jury members said. The project “belieas a consistent and robust dedication to quality of space and detail,” jury members commented.

Patterson practices in St. Louis.

Reese Rowland (B.Arch. ’90); Steve Kinzler (B.Arch. ’73); John Dupree (B.Arch. ’09); Russell Worley (B.Arch. ’09) and Megan Balmer (BID ‘10)
Project Title: Fort Smith Regional Art Museum Special Distinction for Preservation

This mid-century modern structure was transformed from a bank building into the new home for the Fort Smith Regional Art Museum. Besides incorporating the “laudable repurposing of an abandoned building, this project parlays design imagination and thrift into a vital community asset,” jury members said. “Minimum intervention leads to maximum effect in revitalizing this existing structure.” They called this project “literally and metaphorically a beacon of design in Fort Smith and Arkansas,” and said this was a good example that “preservation doesn’t need to be nostalgic or complacent.” Rowland, Kinzler, Balmer and Worley are with Polk Stanley Wilcox Architects in Little Rock. Dupree is formerly with the firm.
The Stories Those Walls Can Hold

A building can hold a special place in one’s life and memories.

Text Lauren Robinson

Whether a late-night dinner inside or a marriage proposal in the courtyard, the memory of an experience there can linger for years. Seeing those spaces again – in person or in photographs – can trigger those recollections. Likewise, the buildings themselves hold countless stories of the people who’ve interacted with them.

While many Fay Jones School graduates go on to pursue careers on the forefront of contemporary architectural design, some decide that they would rather focus on preserving some of these historic spaces. Those individuals often pursue careers in historic preservation, a potent focus of study in the school. Though they might have found their passion for historic preservation while pursuing their undergraduate degree, they didn’t always act on it then.

Kimberly (Forman) Wolfe was taking courses for her degree in architectural studies when she realized she was most interested in learning about the history and aspects of architecture. “I enjoyed the old stuff more than the new stuff,” she said. “I got into the idea of adaptive reuse, using historic buildings for new ideas and for revitalizing communities through economic incentives for historic properties.”

After graduating in 2006, she went on to get her master of science in historic preservation from The University of Pennsylvania. She began working at The Heritage Society in Sam Houston Park in Houston in 2009. As the deputy director of the society’s Buildings and Collections department for Sam Houston Park, she uses her knowledge of historic preservation to oversee conservation and preservation projects pertaining to historic buildings that have a strong connection to Houston.

The society formed in 1954 to save what is now the oldest house in Houston – the Kellum-Noble house – from demolition. The society saved it from demolition in 2002, and, after years of investigative work by historians, architects and preservationists, the cottage was moved to a permanent location in the park in 2013.

Working with other preservationists, historians, material experts and paint analysts, Wolfe helped to uncover the construction timeline of staircases that once existed, walls and doorways that were added or removed, layers of wallpaper and paint that accumulated over the years, and various examples of wood siding, framing and paneling to get to the bottom of the cottage’s evolution story. An exterior restoration has been completed. Following a rehabilitation of the interior, the house is slated to open to the public in 2015.

“We’re planning an interior rehabilitation and interpretation that will take visitors through the structure and teach them about the evolution of the cottage using the things that they can see on the walls, floors and ceilings surrounding them, allowing the cottage itself to tell the story of its changes and adaptations over time,” Wolfe said.

The path Callie Williams took into this field was similar to that of Wolfe. She came to it after graduating from the University of Virginia with a degree in architectural studies with an emphasis in history and urbanism. She obtained her master’s degree in architectural history and a certificate in historic preservation from the University of Virginia, where she first got a feel for the profession.

While in graduate school, she studied for a month and a half in Jamaica, where she did hands-on historic preservation projects – including masonry, repointing bricks and record keeping. “That was probably one of the neatest experiences I’ve had so far,” Williams said.

Williams is the National Register Historian for the Arkansas Historic Preservation Program, where she researches and documents historic properties in Arkansas and helps property owners get their homes listed on the Arkansas Register and the National Register of Historic Places. Her work takes her all over the state, and the travel is one of her favorite parts of the job.

To qualify for the National Register, structures must be at least 50 years old and considered an important part of a community’s history or an important architectural site. Arkansas sites mostly include county courthouses, commercial properties, archaeological sites and homes designed by Fay Jones and other historic homes in cities across the state.

“I have always really liked history and architecture, and this is kind of the perfect combination of both,” Williams said.

Williams also has done volunteer work with the Quapaw Quarter Association, a historic preservation advocacy group in Little Rock. In early 2014, the group’s Spring Tour of Homes featured buildings from the late-1800s located in the Governor’s Mansion Historic District.

Mason Toms also works with the state historic preservation program. Recently, he was promoted to exterior design consultant and preservation specialist for Main Street Arkansas, a division of the program. Unlike Wolfe or Williams, he found his calling while at the U of A, particularly while working with professors Ethel Goodstein-Murphree and Kim Sexton. He majored in architectural studies with a concentration in architectural history and a minor in history and graduated in 2009.

At Main Street Arkansas, Toms helps business owners to redesign their building facades in order to improve their customer traffic and to enhance the historic character of the city. He, too, travels for his work – on average, once or twice a week to meet with various business owners across the state to evaluate and discuss potential building improvements.

As part of his work, he recently worked with Southern Bancorp to incrementally repair and restore the Hotel Cleburne, built in a Colonial Revival style in 1905 on Cherry Street in Helena. He continues to do design work, as he is also preparing to design the restoration of the J.C. Ford Building, built in 1924 in Paragould.

The destruction of a historic home in Bryant was pivotal in leading Toms to work in the field of historic preservation. The Rector-Thomas House, built prior to 1884, was demolished in 2007, even after many members of the community fought to save it.

“The loss of such a historic house in my home county of Saline led me to want to do more to perhaps save such places from meeting the same end,” Toms said.

For Toms, the work done by preservationists not only helps to restore and maintain the built environment that is unique to every community. Historic preservation also is about maintaining and protecting places that have witnessed myriad activities and events over time, and which hold a special place in people’s memories.

“These are the places our founding fathers built, the places where our grandparents met, the places that are the settings for our favorite memories,” Toms said. “The protection of these places is the task of historic preservation, and that’s a task that I am more than happy to take on.”
70s

The firms of Allison Architects, founded in 1995, and Ruby Architects, founded in 2006, have merged into the firm Allison Architects Inc., which will serve clients in the Little Rock and Fayetteville areas. John Allison [B.Arch. ’71], former president of Allison Architects, and Aaron Ruby [B.Arch. ’97], former president of Ruby Architects, lead the merged firm, along with Chris Hartsfield [B.Arch. ’97]. Matthew Cabe [B.Arch. ’93] serves as director of the Fayetteville office. The two former firms had collaborated on several projects over the years, such as the new Health Science Complex for Black River Technical College in Pocahontas and the renovation of the historic field house for the Faulkner Performing Arts Center at the U. of A. in a Fayetteville. Allison Architects was named “Best Architecture Firm” in 2008 by Arkansas Business for its Best of the Biz awards. Ruby Architects received many awards for expertise in the field of historic preservation. That firm was involved in five projects recognized with 2013 Historic Preservation Alliance of Arkansas awards, including the restoration of musician Johnny Cash’s childhood home in Dyess, which was honored for “Excellence in Preservation through Restoration.” The merged firm, Allison Architects Inc., has six licensed architects on staff. The combined firm’s list of notable past projects includes the Oley E. Ruoker Library in Little Rock; Willard J. Walker Hall for the Sam M. Walton College of Business at the U. of A in Fayetteville; P. Allen Smith’s Garden Home in Roland; and the reconstruction of the 1823 Woodruff Print Shop in Little Rock.

Steve Grisham (B.Arch. ’71) is a principal with Taggart Architects in North Little Rock. He was a partner with Sims/Grisham/Blair Architects for 27 years, until the company merged with Taggart Architects in 2006. He has worked on many medical, university, educational and office building projects. One recent project was a four-story, 146,300-square-foot additional administration to the Veterans Administration Medical Center in Fayetteville. The addition was a highly complex, $65 million project that took 30 months to complete and that was designed to meet LEED requirements. The project involved a two-story pharmacy addition and renovation, a four-story service access and loading dock addition, laboratory renovation, biohazard building, chiller building expansion, emergency generator addition, as well as alterations and renovations to a number of other spaces inside the existing hospital building. Completed in 2013 as a joint venture between Taggart Architects and Cannon Design, this project won the Fayetteville Chamber of Commerce Skyline and National Service Award. Another project was the construction of the lodge and cabins at Mount Magazine State Park in Logan County, atop the highest mountain in the state. The Lodge at Mount Magazine includes 60 guest rooms, four suites, dining room, hearth room, banquet facilities, meeting rooms and an indoor pool. The 13 cabins, which feature fireplaces, decks and hot tubs, are sited along a one-mile stretch of a cliff overlooking the valley below. The design of the entire facility included generous use of stone and log construction, and the interiors provide a mountain lodge theme. Completed in 2006, this project was a joint venture between Sims/Grisham/Blair Architects and Peckham Gwynn Albers & Viets. His wife, Julie Grisham, is a University of Arkansas alumna and a registered commercial interior designer. The founder of Julie Grisham Interiors in 2007, she played a role in the interior design program moved into the Fay Jones School and currently serves on the school’s Professional Advisory Board.

80s

Gene Geren (B.Arch. ’71) is the owner of Geren & Associates, PLLC, a landscape architectural design company, and Eden Construction, LLC, a residential construction general contractor, both in Bentonville. While working with Craf ton Tull in Rogers in 2007, he worked on the design for a 3-acre outdoor recreational area for Rogers Adult Wellness Center, which features a walking trail, workout stations, pond, pavilion, labyrinth and gardens. More recently, he designed a 2,100-square-foot, three-story hybrid log-style home on a sloped lot beside Beaver Lake. It features a faux log wall system, true post and beam structure inside, log stairs and rails, and stone, concrete and hardwood floors. Another project, a 4,500-square-foot Craftsman-style home, features a large open living area, stained concrete floors and hardwoods, and an extensive covered back veranda that overlooks the 15-acre wooded site.

90s

Reese Rowland (B.Arch. ’90), a principal at Polk Stanley Wilcox Architects, has been recognized for his impact on the industry with the designation of Fellow by the American Institute of Architects. He was one of 46 architects elected nationwide for the 2012 American Institute of Architects College of Fellows. This program was developed to elevate architects who have made a significant contribution to architecture and society and who have achieved a standard of excellence in the profession on a national level. Rowland’s work on crafting meaningful spaces through architecture, sustainable design has been rewarded with 50 national, regional and state awards in the past 12 years alone. His projects have been published in 12 books and 25 national journals. In 2008, his Heifer International Headquarters in Little Rock won a national Honor Award from the AIA. His Central Arkansas Library System Arkansas Studies Institute also won library architecture’s highest honor in 2011, an Honor Award from the AIA/ American Library Association. Reese also worked on two projects honored in this year’s Fay Jones Alumni Design Awards (see p. 42). One of those projects, the Fort Smith Regional Art Museum, also was honored for “Excellence in Preservation through Rehabilitation” by the Historic Preservation Alliance of Arkansas for 2013, along with a 2013 ASD South Central Chapter Interior Design Gold Award Adaptive Reuse. The other, the Hillary Rodham Clinton Children’s Library and Learning Center in Little Rock, was recognized with a 2013 AIA Arkansas Honor Award and the 2013 AIA Arkansas Members’ Choice Award.

Chad Thomas

Young is a principal of Polk Stanley Wilcox Architects, is working on the design of a four-story living facility for the Ronald McDonald House in Little Rock. This 30-room facility provides living, dining and play areas – a “home away from home” – for families of pediatric patients served by area hospitals. In addition, Young recently designed and built his own house in Cabot. Reynolds Foundation, the project includes new exhibits, a digital dome theater and the addition of a 4,000-square-foot outdoor science skywalk. The serpentine skywalk platform will ramp up into the tree canopy and over a creek, taking visitors 32 feet above the ground. Young also is working on the design of a four-story living facility for the Ronald McDonald House in Little Rock. This 30-room facility provides living, dining and play areas – a “home away from home” – for families of pediatric patients served by area hospitals. In addition, Young recently designed and built his own house in Cabot.

Colley Burrow (B.Arch. ’86) and Christian Martin (B.Arch. ’83) became partners at Fenw i ll Purf oy Architects in Little Rock in January 2014. A Wynne native, Burrow joined the firm in 2007 and continues to serve as a project designer and coordinator, client/owner contact and specification writer. Martin, a North Little Rock native, joined the firm in 2001 and is now head of contract administration. Over the years, he has done design detailing, project management and specification writing.
WinStar World Casino Parking Garage. Photo by Gary Dodson

Stensaard Center kitchen and dining area
Photos by Joe Wittkop Photography

Stensaard Center office space

Michael D. Huff Jr. (B.Arch. ’97) is director of architecture at Chickasaw Nation Division of Commerce, in Ada, Oklahoma, where his department provides architectural services to a federally recognized sovereign Native American tribe. Supporting more than 60 business entities owned and operated by the Chickasaw Nation, Huff’s department is involved with design work from conception through construction, into operation and sometimes beyond, including remodels and additions. Huff recently completed the 37,000-square-foot Salt Creek Casino in Chickasha, Oklahoma, a project done in partnership with REES and Associates in Oklahoma City. Huff worked on the intermittent stream bisecting the property, this project drew inspiration from the colors and textures of the surrounding landscape of rolling hills, woods and the stream. The casino was featured in Native American Times magazine. Another project was the WinStar World Casino Parking Garage in Thackerville, Oklahoma. This 1,200-space parking garage is located at one of the largest casino properties in the world. The project featured installing two 3,000-square-foot GKD Metals Mediascreen video boards on the northwest and west sides of the parking garage – easily visible to traffic along Interstate 35. The LED lights in these video boards are mounted into horizontal channels and suspended in a metal mesh, so they act as a media surface while allowing code-required airflow through the parking garage. These boards are the second-largest installation of this technology in the world, and the project was featured in publications including Architectural Journal, LEDS Magazine and New MediaWire.

Sarah Stillman (BID ’97), an interior designer with Koch Communications (Arkansas Business Foundation of Arkansas, Episcopal Collegiate Lower School and the visual arts center at the University of Arkansas at Fort Smith. In 2007, she was the first architect at the firm to become LEED accredited. He created a program for interns at the firm to help them achieve licensure. He also helped organize the Architecture & Design Network, which offers lectures at the Arkansas Arts Center and other locations in Little Rock. He holds a Master in Architecture from the Harvard Graduate School of Design.

Tony Patterson (B.Arch. ’00) has joined Trivers Associates in St. Louis as senior architectural designer. He will be responsible for design development on some of the firm’s high-profile projects. He previously has worked as a project manager and designer with both Marlon Blackwell Architects in Fayetteville and MacKay-Lyons Sweetapple Architects in Halifax, Nova Scotia. His projects include competitions for the renovation and addition of the Atlanta History Center and the redesign of the Boston Center for the Arts. He has won many awards for his work, including the 2013-14 ACSA/ADA Housing Design Education Award for “Elemental Encounters: The Architectural Detail and Elderly Housing,” a project he did with Mick Kennedy at the University of Michigan. He received his Master of Architecture from Washington University in St. Louis in 2008.

Principal at dMx Architecture in Fayetteville, Timothy Maddox (B.Arch. ’02) was one of 18 AIA members nationwide honored with 2014 Young Architect Awards. This award is given to individuals who have shown exceptional leadership and made significant contributions to the profession in an early stage of their career. Maddox also serves as treasurer on the AIA Arkansas Board of Directors, as chair for the Northwest Advisory Council for United Cerebral Palsy of Arkansas, and as a member of the Construction Board of Adjustments and Appeals for the city of Fayetteville. This Jonesboro native also was named by A’ magazine as a member of its 2014 Class of Powerful Men and featured in the magazine’s June issue.

Ryan Biles (B.Arch. ’03), who joined SCM Architects, PLLC, in Little Rock in 2000, was promoted to associate in 2014. He serves as the director of media and communication and is a project architect working in all phases of design and construction. Recently, Biles helped with the production of documents for the renovation of Hotz Hall, built in the 1960s as a dormitory building on the U of A campus. The nine-story building was transformed into a modern residence hall with spaces, finishes and features specifically designed to accommodate Honors College students. This project won the Phoenix award from the Fayetteville Chamber of Commerce for the “renewal and rejuvenation” of an existing building. Another campus project was the exterior restoration of Old Main from 2003 to 2005, which encompassed the complete restoration and cleaning of the masonry elements of the exterior, and repairing the load-bearing masonry wall with historically appropriate lime putty mortar. A new copper roof was installed, and exterior wood finish carpentry at the dormers, towers and brackets was restored or replicated. The firm also worked with Balzer Clockworks to install the project’s most visible element, the new clock works located in Old Main’s south tower. He also worked on the design of a memorial park and pavilions at George Washington Carver High School. Biles met his wife, Natalie Graham Biles (BID ’04), during his first year at the Fay Jones School.

Amber Murray (B.Arch. ’04) is a project architect for Workshop AD, a small firm in Seattle. One recent project, a residential remodel in Seattle, involved the transformation of a 1930 brick Tudor into a house with two faces. The traditional, street-facing facade remained untouched, concealing the dramatic change to the interior and rear facade. The rear facade of the existing house was replaced with an apse that spans the entire width of the structure. Reorganized living spaces include a new bedroom, open living and family-sized entry space, all within the 2,100-square-foot footprint of the existing home. Murray also co-founded Seattle Design Foundations, a design-based nonprofit organization in its first grant giving cycle, and Free Time, a multidisciplinary...
studio that is developing armatures for in-home, scalable agriculture.

Eric Joseph Dempsey (B.Arch. ’05) is co-founder, owner and design director at Dempsey Shen Associates, an international architecture and design firm based in both China and the United States. The firm specializes in “inside-out” design by focusing first on the internal programmatic needs of a project before directing the attention to the exterior shell. Before moving to China in 2009, Dempsey worked with regional leaders in the American architectural industry in a range of project areas, from New York to the Gulf Coast to Memphis. He has gained broad experiences in design, construction document preparation and construction administration services, working on research and development centers, laboratories, showrooms, hotels, retail centers and shops, banks, restaurants and other large-scale, mixed-use projects. A current project is the 161,500-square-foot research and development headquarters for ShynDEC Modern Pharmaceutical Co. in Shanghai, China. Previous projects include conceptual and detailed interior design services for Saudi Basic Industries Corporation – China Research and Design Center in Shanghai; the expansion of Rongqiao Hotel and Retail Center in Fuzing, China; and the master plan and site study for a shipping and logistics facility in Shanghai for Arvuto Bertelsmann. He has traveled to Europe this spring for a multi-country tour.

Lori Yuzwinski Santa-Rita (B.Arch. ’05) is an architect at Maurice Jennings + Walter Jennings Architects in Fayetteville, where she is involved in all phases of each project from schematic design to construction administration. The firm focuses on chapels and custom residences and celebrates the relationship between materials and the landscape. She worked on a 1,080-square-foot chapel located on the Rio Roca Ranch in Texas, which seats about 50 people for private services, performances and weddings. It was constructed using stone, glass, steel, and wood, and utilizes tension bars with turnbuckles that provide bracing for the walls and copper roof. The chapel was featured in several publications, including Worship Facilities Designer, a book of Form and American Organic Architecture. It also received honors that included a 2011 Faith and Form Merit Award, a 2012 AIA Arkansas Honor Award, a 2013 AIA Gulf States Region Merit Award, and a 2013 Traditional Use of Wood Design Award from WoodWorks, an initiative of the Wood Products Council. Santa-Rita also worked on a playhouse for a fundraising event for CASA (Court Appointed Special Advocates) of Northwest Arkansas. Restricted to a 9-foot cube “playhouse,” the design team aimed to inspire children to use it freely and allow them a canvas for creativity, rather than just a “house.”

The playhouse was published in The Power of Pro Bono: 49 Stories about Design for the Public Good by Architects and Their Clients (Metropolis Books, 2010). Santa-Rita became LEED accredited in 2009 and licensed in 2011. From 2012 to 2013, she volunteered on the Environmental Action Committee, which advises the Fayetteville City Council on environmental issues that threaten the natural beauty of the city. She is the chair of the Northwest Arkansas chapter of the American Institute of Architects, and served as a delegate arguing for architects’ rights in Washington, D.C., at the 2014 Grassroots Conference.

As project manager for Baldwin & Shell Construction Company in Fayetteville, Mario Beltran (ARSTBl ’07) leads construction projects ranging anywhere from $20,000 to $35 million in cost. He recently completed the Vol Walker Hall renovation and Steven L. Anderson Design Center addition on the U of A campus, the home to the Fay Jones School. The original building, constructed as the university library in the 1930s, underwent a complete renovation, and a modern expansion was added. This project won a 2012 AIA Building Information Modeling Award and a 2013 Award of Excellence from the American Concrete Institute and the Vision Award from Fayetteville Chamber of Commerce. It also won a 2014 Lumen Award for Excellence (for lighting), a 2014 AZ Award for best commercial/institutional architecture (more than 1,000 square feet), and a 2014 AIA Gulf States Region Honor Award. Beltran was involved in projects such as the University of Arkansas Garland Center (with bookstore, parking and retail space), the U of A Chemistry building and a remodel of the George’s Inc. corporate headquarters in Springdale. Beltran received LEED accreditation in 2007 and currently is an active member of the Associated General Contractors of America.

AlUMNI NEWS—
Another Arkansas cabin, rendering

Honeysuckle Hill Apartments for Active Seniors, Little Rock

As a precast draftsman for the Gate Precast office in Jacksonville, Adam Oliver [ARBS ‘11] creates technical drawings for architectural precast concrete components. He also participates in the 3-D modeling process of the unique hardware required to attach these components to a building’s structure. Oliver recently took part in the development of Honeysuckle Hill Apartments for ActiveSeniors, a multi-family housing project planned for Little Rock, doing site development, making architectural design decisions and producing all the construction drawings. The project design emphasizes open floor plans and advanced heating and air conditioning technology. The site incorporates natural features of the landscape.

Jake Newsum [B.Arch. ‘12], robotics lab coordinator at Southern California Institute of Architecture in Los Angeles, works with students and professors to help them develop new research tools and procedure in the robotics lab. Recently, Newsum worked with professors Karl Daubmann and John Marshall and student partner Ammar Kalo at the University ofMichigan on “Bug Out Bug.” This studio project is a sheltered supplementary food source that hides in the horizon of the Bonneville Salt Flats. The exterior surface filters and harvests light and water for the aeroenic garden interior. Newsum was featured in the publications *Fabricate and Robots in Architecture* for his work on incremental sheet metal forming methods. In 2013, he received his Master ofScience in an approach to digitalization that from Taubman College of Architecture and Urban Planning at the University ofMichigan.

Sketch of the Illinois River Watershed Learning Center master plan

Hannah Breshears [ARBS & BA History ‘13] is the director of marketing and communications and a designer for Modus Studio in Fayetteville. Breshears works in the urban and master planning phase of design projects and handles marketing efforts such as branding, media relations, website development, in-house publications and community outreach. During her first three months there, she curated and published a significant architectural monograph titled *Modus Works: 2008-2013*, which chronicles the firm’s first five years. One recent project was providing design and master planning expertise to Fayetteville’s Parks and Recreation Department for future art and mural installations along the city’s trail system, which is planned to expand from the current 40 miles to 100 miles. The plan clarifies the art submission and approval process and explores potential funding sources for artists. Other recent projects include the master plan for a 6,000-square-foot addition to the Midland School District campus in Pleasant Plains and the master plan for the Illinois River Watershed Learning Center in Cave Springs, which will employ low-impact development techniques and feature an outdoor classroom, waterside observation deck, kayak storage station and rainwater cistern. She recently was involved in the design and construction of a planter and bench for Refresh Fayetteville, a nonprofit organization that provides expanded opportunities for community public art. Breshears began graduate school this fall at the University ofDUBLIN in Ireland, in the Masters in Regional and Urban Planning (MURP) program. She continued working for Modus Studio remotely during her absence.

Refresh Fayetteville planter & bench
Brandon Doss

Brandon Doss (BLA ’13) is a designer at Blair Parker Design, a small landscape architecture firm in Memphis, Tennessee, for which he does large-scale master planning, residential design and construction documentation. As a part of the Low-Impact Development Competition in Memphis, the firm recently worked to create an accessible community for senior citizens on about 12 acres. The competition blends large-scale conceptual ideas and the basics of low-impact development design, and it could serve as the catalyst for low-impact development in the tri-state area. Another project, the Village at Green Meadows, is a 367-acre site in West, Tennessee. His honors thesis, which examined stormwater education in landscape architecture, was accepted for presentation at the 2014 Council of Educators in Landscape Architecture Conference.

S. Evans Jones

S. Evans Jones (B.Arch. ’13), an architect-intern for Brintinstool + Lynch, Ltd. in Chicago, recently worked on the design of two residential towers in a joint project with another firm. When previously at Chenevert Architects LLC in Baton Rouge, Louisiana, she worked on a variety of projects, from residential renovations and additions in Louisiana to a contemporary tugboat and large facility near Houston, Texas, for Harley Marine. While at the U of A, Jones participated in the Community Design Center’s Fayetteville 2030: Food City Scenario, a project that recently received an Honorable Mention at the 61st Progressive Architecture Awards program and an Award of Merit (Planning Tool or Process) in the Charter Awards from the Congress of the New Urbanism. Recently, Jones has been channeling her creative energy into her artwork. Inspired by her home region of the Mississippi Delta, her artwork depicts the vernacular architecture of the region, as well as the “Old South” way of life. Original artwork and prints can be found at her spirit of the South shop on Etsy.com.

Kristin Pohlkamp

Kristin Pohlkamp (BID & ARSTBS ’13) is a computer aided design specialist on the Store Layout Design Team for Walmart in Bentonville. She helps to create efficient retail designs to fit corporate standards and maximize store flow. Her responsibilities include the restocking and redesign of departments to meet space planning standards, coordinating accurate space for merchandising, upgrading power plans and signage, and the implementation of current technology. A recent project was the remodeling of a Walmart store in Washington, Outside of work, Pohlkamp is an active member of the U.S. Green Building Council Emerging Professionals group. She recently has been dabbling in pen and ink landscape drawings – usually scenes from her travels in the Ozarks and in Colorado – and graphic design.

Volley Walker Hall

Volley Walker Hall. Photo by Timothy Hursley

David Buege

David Buege co-authored the essay “Western Sage” with Marlon Blackwell and also did substantial editorial work for the book In the Shadow of the Tetons (ORO Editions, 2013). Buege and Blackwell also co-authored the essay “The Supporting Leg” for Power (ORO Editions). Buege wrote the text to accompany Blackwell’s 2012 Venice Biennale project for the publication Wunderkammer (Yale University Press, 2013), edited by Tod Williams and Billie Tsien.
An article by Amber Ellett, “Measures of Place: The Edifico Image in Design,” was part of the proceedings of 30th National Conference on the Beginning Design Student in Chicago in April 2014. She contributed the chapter “Housing and the Changing American Landscape” for the book Discovering Architecture: Built Forms as Cultural Reflection (Kendall Hunt, 2014), edited by Frank Jacobus. Ellett also provided major contributions to The Fairchild Books Dictionary of Interior Design (Kendall Hunt, 2014), edited by Frank Jacobus. Amber Ellett has also provided major contributions to the book Discovering Architecture: Built Forms as Cultural Reflection (Kendall Hunt, 2014), edited by Frank Jacobus. Ellett also provided major contributions to The Fairchild Books Dictionary of Interior Design (Kendall Hunt, 2014), edited by Frank Jacobus.

Gina Hardin was promoted to assistant director of development for the school.

Greg Herman, along with Patsy Watkins, a U of A journalism professor, and Jeannie Whayne, a U of A history professor, identified significant works produced by photographers with the Farm Security Administration during the Great Depression and wrote critical descriptions of them for “This Land,” a six-month exhibit at Crystal Bridges Museum of American Art in Bentonville. With Watkins and Whayne, he participated in the panel discussion “This Land: Picturing a Changing America in the 1930s and 1940s,” which was part of the museum’s “Art for the Citizens” symposium in September 2013. He also attended an invited two-and-a-half day conference discussing “The Great Depression” at Lincoln Middle School in November 2013.

Jeff Huber presented “Low Impact Development” for the City Green Initiative in Russellville in January 2014. He presented “Fayetteville 2030: Food City Scenario” to the Northwest Arkansas Council meeting in Springdale in February 2014 and to the Fayetteville Forward Local Food Group meeting in April. He also presented “Pettaway Neighborhood Main Street Revitalization Plan” at Talk 16: ACSA Awards at the 102nd ACSA annual meeting in Miami Beach, Florida, and “Four Housing Narratives to Anchor an Arts District” to the Fayetteville City Council Agenda Session. Several designs by Huber, Steve Luoni and the team at the U of A Community Design Center have won awards. “Fayetteville 2030: Food City Scenario” received an Honorable Mention in the 61st Progressive Architecture Awards program in 2013 and received an Award of Excellence for Planning Tool or Process in the 2014 Charter Awards program from the Congress for the New Urbanism. It was a finalist for the WAN Award for Urban Design from World Architecture News in 2013. The “Pettaway Neighborhood Main Street Revitalization Plan” received a 2013-2014 ACSA/AIA Housing Design Education Award. In 2013, the Arkansas Chapter of the American Planning Association recognized “Fayetteville 2030: Transit City Scenario” with the Unique Contribution to Planning Award and “Pettaway Neighborhood Revitalization Little Rock” with the Achievement in Urban Design Award. The team also prepared the research report that included “Fayetteville 2030: Food City Scenario” for the City of Fayetteville in August of 2013; “Four Housing Narratives to Anchor an Arts District,” for the City of Fayetteville in April 2014; and “Low Impact Development: Four Housing Narratives” (with the U of A Ecological Engineering Group), prepared for the City of Conway and Faulkner County in November 2013. Huber left the U of A Community Design Center in August to become assistant professor of Landscape Architecture at Florida Atlantic University.

Frank Jacobs edited the book Discovering Architecture: Built Forms as Cultural Reflection (Kendall Hunt, 2014), which explores architecture as a cultural phenomenon and uses building type as a window into culture. Essays examine the architecture of memory, daily life and the city. Alison Turner, Marc Manack and Amber Ellett contributed essays.

A portfolio of woodworking creations was an invited speaker at an individual artist fellowship from the Arkansas Arts Council in October 2013 (see p. 12). He was one of nine Arkansas artists who each received $4,000 fellowships for their talents in three categories: Creating Contemporary and Traditional Crafts, Directing Traditional and Documentary Films, and Playwriting. Phoebe McCormick Hickinbottom presented “Igniting Creativity: The Design Student in Continuing the Conversation,” an article co-authored with Carl Smith, Blackbe Belanger and Kayta Crawford, at the Council of Educators in Landscape Architecture Conference in Baltimore in March 2014. She presented “Landscape Literacy: On-the-ground Methodologies for Site Readings” at the Eighth International Conference on Design Principles and Practices in Vancouver, Canada, in January 2014. She was invited as a critic and reviewer to Cornell University, Colorado State University and Drury University. She received a $5,000 Arts and Humanities Seed Grant and a $30,000 Armitage and Concerts Grant, both from the University of Arkansas. She and Frank Jacobs, who’ve worked together on the research of falling barns, teamed with Marc Manack to create “Barn Again,” an exhibit displayed in October 2013 in the Fred and Mary Smith Exhibition Gallery of Walker Valley Hall. Her photography was featured in this exhibit, which also was displayed in a juried exhibit at the Council of Educators in Landscape Architecture conference in Baltimore in March 2014. Other photography by Hickinbottom was included in the 56th annual Delta Exhibition at the Arkansas Arts Center in Little Rock and the “Early Works” show at the Center for Fine Art Photography in Fort Collins, Colorado. With her professional firm, Forge Landscape Architecture, she created a 20-acre masterplan featuring parkland gardens that use native Arkansas plants for a Fayetteville residence. She also created a 20-acre ecologically driven design for a new residence in Johnson, designed by Marc Manack’s firm, Silo AR+D.

Stephen Luoni was an invited panelist for “City Design CrossFit: Teaching Mayors and Designers About the Importance of Each Other” for the Mayor’s Institute on City Design and presented “The Creative Corridor: A Main Street Revitalization for Little Rock” to ArchitectLive!, both at the AIA National Convention and Expo in Chicago in June 2014. He was a speaker and workshop instructor about low impact development at the South Carolina Forest Resource Institute in Columbia in June 2014. He presented a keynote speech, “Low Impact Development: Urban Infrastructure delivers Ecological Services,” for the Memphis-Shelby County Low Impact Development Workshop in Memphis, Tennessee, in March 2014 and “Peak Everything; Restoring Public Goods” for The Value of Design: Design & Health Summit, hosted by the AIA, the AIA Foundation and the ACSA in Washington D.C. in April 2014. Luoni was a juror for the 2013-2014 AmericaCollab Awards; delivered the lecture “Food City” to the Memphis Chapter: Urban Land Institute in Memphis in March 2014; and was an invited Nominator for Fellowships by United States Artists in March 2014. Several designs by Luoni, Jeff Huber and the team at the U of A Community Design Center have won awards. The “Creative Corridor” (in collaboration with Marlon Blackwell Architects) received a 2014 AIA Honor Award for Regional and Urban Design, Special Mention in the 2014 Architect A Awards for Architecture + Urban Transformation, a Citation Award from AIA Arkansas in 2013, and an Achievement in Urban Design Award.
from the Arkansas Chapter of the American Planning Association in 2013. It also was a finalist in the Future Projects – Masterplanning category of the 2013 World Architecture Festival Awards, and it was featured in the June 2014 issue of Architect magazine. “The Creative Corridor” and “Fayetteville 2030: Transit City Scenario” received 2013 American Architecture Awards from The Chicago Athenaeum: Museum of Architecture and Design & the European Centre for Architecture Art Design and Urban Studies. “Townscapeing an Automobile-Oriented Fabric: Farmington, Arkansas,” received a 2013 Honor Award for Analysis and Planning from the American Society of Landscape Architects. The “Pettway Pocket Neighborhood” was a finalist in the Concept Category in the Fast Company Design Awards, and the Maumelle Environmental Trailhead Complex received a 2013 Unbuilt Architecture Design Award from the Boston Society of Architects. Building Neighborhoods that Build Social and Economic Prosperity: Manual for a Complete Neighborhood, done in collaboration with the Fay Jones School, Kigali Institute of Science and Technology and Peter Rich Architects, received a 2013 Merit Award in the professional design (unbuilt) category from the Arkansas Chapter of the American Society of Landscape Architects. 

Marc Manack contributed a chapter, titled “Going Public,” in Discovering Architecture: Built Form as Cultural Reflection (Kendall Hunt, 2014), edited by Frank Jacobs. His article “Embrace Risk” was published in The AIA SPJ Journal (Issue 58). With his professional firm Silo AK-ID, Manack designed the Mood Ring House in Fayetteville (Issue 58). With his professional firm Silo AR+D, Journal His article “Embrace Risk” was published in the AIA SPP Frank Jacobus (Kendall Hunt, 2014), edited by Reflection.

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Janne Teräsvirta didn’t become an architect because his grandfather was one. The home his grandfather designed and built for his family, though, did have a lot to do with it.

From the start, they discussed new projects and explored ideas by sketching on a shared piece of paper. As the office grew, those discussions and drawing sessions moved to a giant dry erase board.

Their creative process and approach to design must remain unique to the project, they determined, even when working on projects in the same geographical area and environment. “It’s important to give yourself sort of ultimate freedom with each task to approach them completely individually,” Teräsvirta said, while in Fayetteville to give a lecture.

Several warehouses there burned down in 2006, and in that void, glass and steel office buildings for financial companies arose. The public wanted to see more community-focused entities in the space, and the library is an effort to “bring the area back to the public.”

This library – located across from the Parliament building – was chosen as the main project for the centennial celebration of Finnish independence from Russia, to be observed in December 2017. The groundbreaking is set for next fall, and it should be fully open to the public by 2018.

The site is long and narrow, measuring about 150 meters by 25 meters, and the 16,000-square-meter building will be an age and a feel.”

The second floor is wrapped in a wooden volume, with a spacious library area and steel clerestory windows. It’s an effort to design something so appealing and accessible that it could tempt inside those who might not otherwise consider it.

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The site is long and narrow, measuring about 150 meters by 25 meters, and the 16,000-square-meter building stretches along that space. The programming of the unique space was handled by organizing the varied aspects on each of the three floors in the design. The functions on the ground floor connect to the city – a café and exhibition and lecture spaces. A solid wooden volume touches the ground on the north and south ends, and then arches to bridge over the ground floor, which is revealed through glass in the center. The second floor is wrapped in a wooden volume, with a stripe of windows, and holds programs that require control of light and acoustics – music studios, a workshop and workshop spaces. In addition to consuming information, library officials “expect people to donate to public knowledge.”

The third floor serves as a traditional, serene library space. A glass volume sits on the wooden volume, a spacious area with ample daylight and great views of the surrounding city. To make the building approachable, the exterior will be clad in Finnish wood – likely spruce. “It’s a tactile thing, and it has an age and a feel.”