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

Above left: The Interior Design program hosted a reception on Aug. 30, 2011, at Pomfret Hall, after a four-day visit from representatives of the Council for Interior Design Accreditation (CIDA). Student work presented to CIDA for the reaccreditation process, including projects from current and former interior design students, was displayed.

Above right: The “Forming Function” exhibit showcased student works designed and built in Furniture Design, a professional elective course taught by Tim LaTourette, the school’s woodshop director. Shown is a lamp and table created by Brian Lokey, a landscape architecture student.

Right: Peter Eisenman, founder and principal at Eisenman Architects in New York, visited the school for a public lecture and informal visits with students. Here, he signs a book after his March 27 lecture in Giffels Auditorium in Old Main.
Letter from Jeff Shannon
Dean, Fay Jones School of Architecture

School News

UACDC

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A Work in Progress
Renovations to Vol Walker Hall well under way, as new Anderson Design Center addition starts to take shape...

On the cover: This is a rendering by landscape architecture student Nick Cerra of Cutty Sark Gardens in Greenwich, England. It was for a studio project that addressed the challenges of urban design by mending the urban fabric at a historic site of international importance.
Recently I had occasion to review the past five years in the life of the Fay Jones School of Architecture. Here, I offer some of our most notable events and accomplishments from this period.

**12 POINTS OF PRIDE**

1. We named the school after Fay Jones, thanks to the generosity of Don and Ellen Edmondson;
2. We were nationally ranked (by Design-Build/ence) for the first time in school history, ranking 28th overall but 11th among public university programs;
3. We (our faculty, students and staff) have given the school the highest level of regional, national and international recognition in school history over this period. Primary contributors include the Community Design Center (51 awards), Marlon Blackwell (40 awards) and Garvan Woodland Gardens (seven regional or national articles). I can, without any doubt, claim that the school gives the university more positive recognition than any unit on campus, despite our small size;
4. We raised almost $29 million over the past five years, because of the generosity of our alumni and friends, particularly the Edmondsons and the Donald W. Reynolds Foundation. This total is by far the largest amount raised during a five-year period in school history;
5. We have increased the diversity of our student body by more than 44 percent over this period, up to nearly 29 percent of total enrollment, the highest level in school history;
6. We began a publications venture with the University of Arkansas Press. To date, three publications have been produced, each winning critical recognition. Seven more books are planned for publication over the next several years;
7. We generated more than $3.1 million in grants over the past five years, by far the highest level of success in school history;
8. We reached our highest level of outreach and public service in school history during this period;
9. We were very pleased to bring the Interior Design program into the school two years ago;
10. We have appointed, in this period, two new endowed faculty chairs, bringing our total to six;
11. We will, in less than a year, be in our new home in a renovated Vol Walker Hall and a brand new Anderson Design Center; and
12. We have the provost’s approval to begin implementing our new strategic plan, which features emphases on teaching critical design thinking, encouraging interdisciplinary collaboration, seeking multiple forms of civic engagement, developing additional faculty and staff support and achieving appropriate national recognition for each of our programs.

I hope this quick review of 12 notable successes by our faculty, staff and students over the past five years gives you confidence that we continue to offer students a great place to study and that we offer you, our alumni and friends, a growing sense of pride in the Fay Jones School of Architecture. With your support, we hope the next five years is even better than the past five.

**StudioMain Builds Design Consortium in Little Rock**

A new storefront on Main Street in Little Rock gives a singular face and address to a group of design professionals and advocates.

StudioMain is a consortium of people interested in design, from architects and engineers to construction companies and community members. The idea sprang from the Art of Architecture lecture series and an increased presence in Little Rock by the Fay Jones School of Architecture, namely through design/build homes done there and work done by the school’s Community Design Center.

As chairman of the Central Arkansas chapter of the American Institute of Architects, architect Jennifer Herron got involved. Architects Joe Stanley (B.Arch. ’09) and David Sargent (B.Arch. ’84), developer Dave Wilson and others followed.

Herron said the group aims to educate the community, advocate for better design, collaborate with allied fields and challenge convention. Members seek to demystify the design process for the general public, and to help people understand how design affects their daily lives.

“We want to show how good design and a better built environment can help improve everyday life,” said James Meyer (B.Arch. ’06). Meyer and other emerging professionals found the space at 1423 S. Main St., and then helped transform it into StudioMain. Village Commons, a nonprofit, subleases and shares the space.

Meyer and Allison Van deaver (B.Arch. ’06) organized the young professionals, who solicited materials and other donations. They got them: reclaimed wood fencing from a nearby project, ceiling tiles not used on a hospital project, metal studs from a construction site. “We built the design of the space around those materials,” he said.

They cut the wood into planks, and students from the applied design program at the University of Arkansas at Little Rock burned the pieces. They used them to build a media cabinet, bar and cloud ceiling for the 900-square-foot gallery space and 600-square-foot office space. They completed the work on an $800 budget from the AIA Arkansas Emerging Professionals Committee. Since opening in February, StudioMain has hosted monthly exhibitions on design in the community. Other activities have included roundtable discussions with students and community members, a speaker brought in by the Historic Preservation Alliance of Arkansas; meetings of the Little Rock mayor’s sustainability team; and “lunch and learn” lectures, primarily for continuing education credits for architects.

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

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

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

Through educational outreach, the StudioMain group wants to show why creativity and imagination are so important, Herron said. Design is about alternative problem solving, and the arts are the part of education “that helps ask the questions.”

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

“If you educate the people more about what good design is, the public is more aware of that and demands it,” Herron said. “It helps the overall wellbeing of a community.” StudioMain will let design professionals stay actively engaged with urban planning and related discussions in their community, and offer expertise and potential solutions to officials and the public. “Part of our role as design professionals is to help improve the built environment,” Meyer said. “We should be at the leading edge of the conversation.”
Summer Mexico Studio Detoured to Peru

For 18 years, architecture students from the Fay Jones School have traveled to Mexico for 11 weeks during the summer. (Their other study abroad option is Rome.)

With Mexico just next door to the United States, getting there is easy. Even with that proximity, it offers “pre-Columbian ruins that have colonial architecture superimposed on them. The country is still in a process of emerging, so it’s got modern architecture that is known pretty well throughout the world,” said Russell Rudzinski, program director.

Those archaeological sites were once cities, and students study them as spatial typologies, building their experience and knowledge. Later, in the design studio, students apply what they’ve learned to a contemporary architectural program and site.

“Travel, for an architect, is essential. Many of our students have never left the country,” he said. “Travel is a way for students to study, draw and begin to understand the form and structure of Mexican urban space, all the way through.”

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

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

Andrew Arkell, an Honors College student who graduated in May, said his time in Mexico, and subsequent return to Fayetteville, was the point where “my education truly became my own personal venture – a mission of self-discovery, a pursuit of artistic license, and, most importantly, a re-awakening of my passion for architecture.”

“The drawing skills taught in Mexico enabled me to better see, and conceptualize, architecture through drawing,” he said. It also inspired his thesis project, which sought to understand the relationship between drawing and architecture.

Among their adventures, students have climbed down the slick steps of a bat-filled corridor to the tomb in Palenque. They’ve also trekked through an alligator-infested river and through the jungle to Yaxchilan, an ancient Mayan city discovered within the last two centuries. “It’s so hard to get to, and so few people visit it,” Rudzinski said, “that you really can convince yourself that you’re the first person to set eyes on it.”

All of this changed this year, however, due to the U.S. Department of State travel warning for Mexico and resulting restrictions on student travel set by the University of Arkansas. As director, Rudzinski sets the schedule and determines the budget for the summer program. So, he quickly shifted gears to create an alternative studio this summer.

Wanting to stay in Latin America, he considered Buenos Aires, Brazil, La Paz, Bolivia, and Quito, Ecuador. He decided on Peru for its “equally impressive” combination of pre-Columbian and colonial architecture as Mexico.

As the center of the Incan empire, its history has depth. And the growing city of Lima possesses “an emerging culture of good, modern architecture.”

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

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

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

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

Nine architecture students traveled to Rwanda in central Africa to understand the culture and propose housing design solutions for residents in the capital city of Kigali.

They worked with Peter Rich, an architect from South Africa who was the John G. Williams Visiting Professor in the school, and Korydon Smith, then associate professor of architecture in the school. Last September, the students, Smith and Rich spent two weeks in Kigali, where they worked with students and faculty members of the Kigali Institute of Science and Technology (KIST).

Called the “Land of a Thousand Hills,” Rwanda is the most densely populated country in Africa, with a population of about 11 million people—though about 95 percent live in rural areas. Kigali is expected to triple in size from 1 million to 3 million in the next 20 to 30 years, resulting in rapid urbanization. This growth stems from high birth rates, plus migration from rural areas and surrounding countries, such as Uganda and Burundi, which saw increased Rwandese populations from a mass exodus caused by the 1994 genocide.

To prepare for the population boom, Kigali officials are developing strategies for improving public health and infrastructure, guiding public and private development, and creating higher-density neighborhoods and housing. Though public policies are moving toward land titling, traditional informal “squatter” settlements are common. Each Fay Jones School student was paired with a Kigali Institute student as they conducted in-depth interviews with people in urban and rural areas, gathering details of their daily routines and ways of using space. They observed the families, sketched their homes and neighborhoods, and noted building materials and methods. They also learned about the relationship between informal commercial spaces, civic and school buildings, access to water, and the network of roads and paths.

Housing is now single story due to the available construction technologies. To build homes, people carve out a part of a hillside, making a flat area for the foundation and creating a wall where they removed the soil, heavy with clay. They typically use mud bricks to form the walls of a home, topping it with a roof made from bamboo and sheet metal.

Building vertically, however, will require extra care in this seismic area, located along the Great Rift Valley. One student developed a concrete frame design, with spans of 10 to 15 feet, which would provide greater structural stability and could be built upon vertically. Concrete and steel are expensive to get in this land-locked country, but this scheme calls for walls to be filled in with mud brick and stucco. He also explored principles of engineering and economy of means to use as little steel and concrete as possible, while still being mindful of a spatial layout that would fit Rwandese lifestyles.

Students also used low-impact design methods to address stormwater runoff in this region that sees rainfall on par with Seattle.

Rich liked that this design project was a very practical and real one. Students, who had to take all of their field research and apply it to their practice, came up with very common-sense designs. “Architects don’t actually invent anything. They reinterpret things that have already been done and invest them with new symbolic meaning, adjusted to a given context,” Rich said.

Smith said this project was a challenge for students, who are often told if they don’t design and define a space, someone else will do it for them. “In this case, that’s exactly what they had to do was to allow or begin to predict how other people would be empowered to build their own environment,” Smith said.

Students provided an infrastructure with public bathrooms, which might one day be incorporated inside homes to become private. And they identified structural building systems that could be occupied one way initially, but then be added onto horizontally or vertically.

Smith, Rich and Tomà Berlanda (from KIST) are authors of a forthcoming book resulting from the research and design proposals in this studio. The University of Arkansas Press, under the Fay Jones School imprint, will publish the book in the spring. It will include a glossary of Kinyarwanda terms (the language of Rwanda) that have both social and architectural meanings.
Mid-Century Modern Design Lauded in Paper, Film

Ethel Goodstein-Murphree received the 2011 Ned Shank Award for Outstanding Preservation Publication from the Arkansas Historical Preservation Alliance for her article, “In Memorium, Carlson Terrace, 1957-2007.” She is associate dean and professor of architecture in the school.

Published in Preservation Education and Research, the journal of the National Council for Preservation Education, her article examines the challenges of preserving mid-century modern architecture through a case study of how this project designed by Edward Durrell Stone was lost. Built in three phases between 1957 and 1964, Carlson Terrace offered functional, low-cost housing to accommodate the influx of married students who flocked to the campus early in the post-World War II era.

Distinguished by Stone’s signature concrete grilles, Carlson Terrace housed generations of students. But after falling into disrepair, it was razed in 2007, adding to a growing list of works by the Fayetteville native that have been demolished or irrevocably altered.

Though an array of buildings in this region represent the mid-century modern style – from Stone’s vanished Carlson Terrace to the Ozark Modern expression of Fay Jones and John H. Williams – she believes the style’s clean lines and undecorated forms belie the complexity of post-war arts and culture.

“It’s not just about the physical stuff of the building,” Goodstein-Murphree said. “The significance of Carlson Terrace was intrinsically related to 1950s lifestyles reflected in family culture, popular culture and education as well as in the arts — a series of postwar conditions that all influenced the construction of what was a remarkable project.”

This architectural period is also the focus of Clean Lines, Open Spaces: A View of Mid-Century Modern Architecture, a documentary produced by Mark Wilcken for the Arkansas Educational Television Network. Wilcken shows the difficulty of viewing this familiar fabric of Arkansas communities, sometimes considered cold and unattractive, as “historic,” despite the fact that many examples are 50 years old or older.

The alliance honored the 55-minute film with its award for Outstanding Preservation Reporting in the Media. Goodstein-Murphree, the film’s architectural advisor, worked closely with Wilcken and a team of humanities scholars, including architects Charley Penix (B.Arch. ’80), of Cromwell Architects Engineers, and Charles Winsell, of Winell Evans Rasco Architects/Planners, and Brad Cushman, gallery director and curator of exhibitions at the University of Arkansas at Little Rock.

The film, shot with high-definition technology, was commissioned by the Fulbright Building (built as the Fayetteville Public Library) and the Southwestern Electric Power Company building, both designed by Warren Segraves (B.A. Architecture ’53); the former First Federal Savings and Loan in Fort Smith, designed by Bob Laser (B.A. Architecture ’50); the Tower Building in Little Rock; and homes in Huntsville and Fort Smith.

Architecture school faculty members interviewed were Greg Herman, associate professor; Marlon Blackwell, Distinguished Professor and head of the architecture department, and Goodstein-Murphree. Alumni interviewed include Ernie Jacks (B.A. Architecture ’50), Bob Laser, Charley Penix and Bruce Whitfield (B.Arch. ’90), Hicks Stone, son of Edward Durrell Stone, also contributed.

Goodstein-Murphree said people tend to think of architecture with a “capital A, as something extraordinary and removed from their day-to-day experience.” They’ll tour century-old buildings and ruins in other countries, but not think twice about the “built fabric” in their neighborhood and state. She hopes that the documentary and her article will, in the future, “cause the stewards of mid-century modern buildings to pause before aiming the wrecking ball.”

The film also received three Emmy Awards in the 2012 competition of the Mid-America Chapter of the National Academy of Television Arts and Sciences. It won Best Cultural Documentary, and Wilcken won individual awards for Best Writing and Best Editing.

Visit http://www.aetn.org/midcenturymodern/
Viz Lab Helps Students Form Designs

The computer numerically controlled (CNC) router in the school’s Visualization Lab had interesting beginnings. A faculty member studying immersive environments wrote a $40,000 grant for this machine, so he could build a specialized exercise bicycle for NASA.

When Lynn Fitzpatrick became director of the lab – now commonly known as the Viz Lab – in 1999, she inherited the massive, 54-in-long CNC router. She had no interest in doing the same research, so she started using it to make things in the architecture school. Over the years, she’s gradually added more equipment to the lab, including two laser cutters and a three-dimensional printer (former faculty member Darrell Fields wrote the grant for that). The lab is open every day during the school year, and sees a steady stream of students.

“The lab has just become a mainstream part of the school at this point,” said Fitzpatrick, assistant clinical architecture professor. Even first-year students used it this past year to make pieces for a pattern project.

When using the laser cutter, students start with a computer file. They can direct the neatness of the cut, and they use cardboard, Bristol board, paper – even copper for etching. Students usually make parts used to construct models.

The three-dimensional printer works much like a computer printer. It starts with a deep bed of fine powdered metal. Then, a cartridge filled with a binding solution “prints” the binding in the prescribed pattern, created using three-dimensional modeling software. Next, a layer of powder is applied. More binding and more powder are laid, building the object layer by layer. Excess powder is blown out, and just the model remains.

“It can do things that none of our other machines can do because it’s without gravity when it’s sitting in here,” she said.

In the fall 2011 semester, students worked with Mark Dion, an artist selected by the university’s Public Art Oversight Committee. They helped him make some works that were part of his proposal for a public art piece for campus. They took artifacts from the university’s museums collection -- a microscope and a vessel -- then took three-dimensional scans of them. They printed the replicas in the lab’s three-dimensional printer. Dion wants students to create more of these, which will go in a display case.

From that project, art department students have become interested in learning Rhino software. In addition, College of Engineering students have created fiberglass parts using foam molds they made with the CNC router. Another engineering researcher used the router to make circuit boards and small metal pieces.

Landscape architecture and engineering students have used the CNC router to create landforms and to study drainage and environmental issues. Architecture students have used it for making furniture, landform models and to form molds for casting concrete. The CNC router recently got upgraded: a new controller, software and wiring, along with some new bits. Students can use a range of materials on it, including wood, steel, rigid insulation, aluminum, plastic, vinyl and Plexiglas.

Fitzpatrick is interested in getting students to see the Viz Lab not as the place where they make their final projects. “But they might be making something that would allow them to make their final thing.”

The field of architecture is also moving toward the design of the components that will be used in a larger design. It helps students think about the process more. “Knowing that there is a direct relationship between what you draw and what you make, and that relationship is not the same as drawing for representation,” she said.

In the school’s future home, the renovated Vol Walker Hall, the Viz Lab and the wood shop will inhabit part of the bottom floor, in an overall Design Shop. Students already use the CNC router to create furniture pieces. In the new space, two additional, smaller CNC routers will produce pieces such as joinery.

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

Using Geospatial Technology to Chart the Past

In the months that followed the Dec. 7, 1941, attack on Pearl Harbor, President Franklin D. Roosevelt created the War Relocation Authority and gave the agency the task of removing each and every person of Japanese ancestry from the west coast of the United States. In the name of national security, more than 120,000 people – many of them American citizens – were sent to barbed wire-encased internment camps, where they would live in close-quartered barracks.

Two of these camps were located around 30 miles from one another in the southeast corner of Arkansas and combined to house nearly 20,000 internees during their existence.

The Rohwer War Relocation Center opened in September 1942, and its 500 acres were packed with 620 buildings. Today, however, all that remains of Rohwer is a small cemetery with 24 deteriorating headstones, four commemorative monuments and a brick smokestack that was once attached to the hospital’s incinerator.

Whether intentional or not, what remains of Rohwer and this dark time in American history is dwindling.

Utilizing advances in geospatial technology, Robyn Dennis (B.L.A. ’00) and Caitlin Stevens (B.Arch. ’10), a pair of Fay Jones School alumnae, have set out to preserve what remains of Rohwer.

“There are many people who don’t even realize that we had an internment camp here in Arkansas,” Stevens said. “Understanding that it existed and the political issues and fear that caused its creation are very important to history and to contemporary situations.”

Dennis and Stevens both work for the University of Arkansas Center for Advanced Spatial Technologies (CAST), a group that specializes in geoinformatics and geomatics. They, along with Kimball Erdman, assistant professor of landscape architecture, conducted a survey of the Rohwer remains as part of a large landmark conservation effort organized by the University of Arkansas at Little Rock.

With funding from a National Science Foundation CI-Grid (Cyberinfrastructure for Transformational Scientific Discovery) grant, Dennis and Stevens packed a van full of surveying equipment and traveled five hours to conduct an on-site assessment of Rohwer. Utilizing CAST’s laser scanners and GPS units, they were able to make an accurate three-dimensional digital model of the site.

“When we were mapping where the monuments were, we were mapping not just their location but the names on the gravestones, conditions of the gravestones and dates of death,” Dennis said, “so that you could actually look at this and create a sort of 3-D virtual tour.”

Erdman and his class converted the three-dimensional data into a two-dimensional Historic American Landscapes Survey (HALS) sketch in May. Their rendition will be submitted to the Library of Congress and stored there.

“The HALS document is an inventory of the present and an analysis of how the site has evolved to its present state,” Erdman said.

Dennis and Stevens want to continue working with the data they collected at Rohwer and develop a more detailed visualization and analysis of the camp. Their goal is to create a widely accessible, virtual replica of Rohwer in its original and current states.

“Ultimately, I’d like to see the data used to create educational interactions between the story, the site and the visitor,” Stevens said. “With evolving technology, the visitor could be in Rohwer, Ark., or online anywhere in the world, accessing virtual models, people and information about the camp from the 1940s and also its current condition.”

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

A recent book edited by Korydon Smith, a former associate professor of architecture, offers a guide to the complexities of architectural theory and thinking critically. While designed as a textbook, Introducing Architectural Theory: Debating a Discipline can be read by anyone interested in the historical development of ideas about architecture.

“We were interested in creating a course that would affect the students’ long-term thinking about architecture. We wanted the course, foremost, to provide students with strategies for critical thinking,” Smith said.

“Architectural theory would simply be the medium. We aspired for students to not only understand the origins and trajectories of various architectural theories, but also to verbalize and re-conceptualize their own predilections of architecture.”

Each chapter includes three different views on a topic: an original text, a philosophical text and a reflective text.

For example, the first section of the book deals with the construction of buildings, known as tectonics. Smith starts the section by looking at the debate between simplicity and complexity. The original text is Marcel Breuer’s “Where Do We Stand?”, in which he discusses the architecture of the Modernist movement. He emphasizes his belief and the belief of many of his contemporaries that architecture should focus on the structural principles and practical uses of buildings.

The reflective text, a portion of Robert Venturi’s “Complexity and Contradiction in Architecture,” contradicts Breuer’s stance. Venturi says that complexity, ambiguity and even contradiction are key elements of architecture.

“On Simplicity” by Vittorio Gregotti is the philosophically complex text. Gregotti insists that designing a “simple” building is anything but simple, and that a building is not simple because its parts are inherently geometrically basic but because all of those parts display their necessity.

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

“Organizing the book in this fashion positions the reader to make up his or her mind on which author they agree with the most. It also allows students to explore other options,” Smith said. “I’m often asking students, ‘What’s missing here?’ They are given three positions, but is there a fourth or fifth option?”

“The other sections of the book present reading materials pertinent to various elements of architecture, including function and form, proportion and organization, context, and the role of nature in architecture. The texts in each chapter span the timeline of history, containing works from 25 B.C.E. to the current era, which shows how theories have changed or not over the past two millennia.”

Introducing Architectural Theory: Debating a Discipline was published in 2012 by Routledge.

Smith has accepted a teaching position at the University at Buffalo School of Architecture and Planning in Buffalo, N.Y., which he started this fall.

Alumni Gather in Washington for AIA Convention

The 2012 national convention and design exposition for the American Institute of Architects was held May 17-19 at the Walter E. Washington Convention Center in Washington. The Fay Jones School hosted a reception for alumni at the Renaissance Hotel on May 17, which was attended by more than 40 people. In addition, members of the Class of 1971 met at the Washington home of alumni Phillip and Nancy Renfrow for a reunion on May 18. Other alumni attending the reunion were Brett Embry, Greg Roberts, Jeff Scherer, Terry Rasco, with his wife Mary Lou, and Mike McQueen, with his wife Debra. Sid Hartman was at the convention, but was unable to attend the reunion. The group posed for a photo (above left), with two empty chairs representing deceased classmates Gary Emmert and Rick Redden.
Neighborhood Design Pockets Grand Award

The Pettaway Pocket neighborhood project won a Grand Award in the ‘On the Boards’ category in the 2012 Residential Architect design awards program, the most comprehensive housing design awards program in the country. Just 36 projects – including four Grand Award winners – were chosen from more than 800 projects submitted in a wide range of housing categories.

The Pettaway project was a collaboration between fifth-year architecture students in the Fay Jones School of Architecture and the staff of the University of Arkansas Community Design Center. The Downtown Little Rock Community Development Corp. commissioned the project, which students and staff tackled in a design studio last fall.

The Downtown Little Rock Community Development Corp. had five adjacent parcels for housing in one of the more open areas of the Pettaway neighborhood, said Stephen Luoni, center director. Designers suggested combining the parcels to create a pocket neighborhood – a move that nearly doubled the density, placing nine homes around a shared space.

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

Designers accomplished both urban design and home design in this studio, a difficult feat in one semester. With just nine housing units and a defined, cohesive neighborhood, this project was small enough for students to manage.

“Housing is one of the hardest things that an architect can do, and it’s one of the hardest design studios to teach,” Luoni said. “A designer must draw on every resource at every scale to understand multifamily housing. You really have to understand the social as well as the formal and the technical – while making architecture and place out of it.”

Students started with nearly 30 schemes and gradually refined those through intense discussion. Students created models and explained their designs before classmates and design-center staff. Those iterations and discussions were a key component of this studio.

Students also worked with a citizen advisory committee, whose members wanted specific things: parking at each home, single-family housing, and no flat roofs or metal siding – nothing “aggressively modern,” Luoni said. Designers looked for ways to blend traditional architectural elements – porches, balconies, terraces, pitched roofs – with modern principles – open floor plans, abundant light, natural airflow, refined choice of materials.

The homes average 1,200 square feet and have two to three bedrooms; the three housing types are square or rectangular. Affordable pricing – about $100,000 – came from using standardized dimensions and materials. Luoni said the Grand Award is most impressive because these $100-per-square-foot houses were competing against ones that cost 10 times that. “I think what gives us the advantage is, we’re not just thinking about the house. We’re thinking about the total living environment.”

J effrey Huber, UD Manual Win ACSA Awards

A Community Design Center faculty member; as well as a manual produced by the center, won national accolades from the Association of Collegiate Schools of Architecture and American Institute of Architecture Students.

Jeffrey Huber, an adjunct assistant professor and the center’s assistant director, was one of three recipients of the 2011-12 ACSA/IASA New Faculty Teaching Award. Jurors lauded the expertise and professionalism Huber brings to an academic setting. “Jeffrey leads students through the difficult work of large-scale, community-driven projects while still retaining a high degree of architectural quality, with a scale and client relationship that often overwhelms the design intentions of many established architects, much less students, it is an admirable undertaking handled exceptionally well.”

Huber thinks the judges were impressed by the way the projects and research he’s done at the center have combined academics with professional practice. With every studio, students have real clients with real projects. “It teaches them to learn how to be malleable and also adapt,” Huber said. “They have to have a different mindset. And it pushes them to be more creative.”

For his portfolio, Huber presented teaching work that focused on independent studies courses, research, and design studios that he taught with architect Larry Scarpa and Stephen Luoni, center director. Huber considers both colleagues strong mentors.

“To be an extraordinary teacher requires a multitude of skills that not only inspire students to excel beyond their own perceived capabilities, but it also requires the delicate delivery of sometimes difficult critiques that can be hard on students,” Scarpa said. “Jeff possesses the intangible skills [that] inspire students, while maintaining critical thought and debate.”

Luoni, who nominated Huber for the award, said, “The design professions need model teachers like Jeff, capable of bridging scholarship and teaching with practice and public agency, and who accomplish this with great integrity, facility, and unbounded optimism. He is an effective role model to students on accomplishment within an interdisciplinary, collaborative environment that prizes research and applied scholarship in design. At a young age, he is already a respected teacher within the university and a strong advocate for design in the state’s public realm.”

Low Impact Development: A Design Manual for Urban Areas won one of three 2011-12 Collaborative Practice Awards. Huber and Luoni worked with the ecological engineering group in the department of biological and agricultural engineering at the university to produce the low-impact design manual, under a grant from the U.S. Environmental Protection Agency and the Arkansas Natural Resources Commission.

The jury noted the practicality of this guide: “This community-based research is a manual for living, a project that has the capacity to link sustainable approaches to development in a manner that is both accessible and resilient. From insight to implementation, this cross-disciplinary approach to environmental design education presents public policy as a mechanism for design.”

More Accolades and Funding

Funding and accolades received by the Community Design Center this past year include:

• Creative Corridor on Main Street, Little Rock: $150,000 Our Town grant from the National Endowment for the Arts, awarded to the UACDC, Marlon Blackwell Architect and the City of Little Rock.
• Low Impact Development: A Design Manual for Urban Areas won one of three 2011-12 Collaborative Practice Awards. Huber and Luoni worked with the ecological engineering group in the department of biological and agricultural engineering at the university to produce the low-impact design manual, under a grant from the U.S. Environmental Protection Agency and the Arkansas Natural Resources Commission.

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Pettaway Neighborhood Revitalization Plan, Little Rock: $30,000 grant from the NEA, awarded to the UACDC and the Downtown Little Rock Community Development Corp.

For more information on UACDC projects, visit 
http://uacdc.uark.edu
University’s Botanical Garden Celebrates 10-Year Mark

At 10 years old, Garvan Woodland Gardens is still in its infancy. Even so, it’s being listed alongside some much older, distinguished gardens. A travel article in a May issue of Bottom Line Personal, a newsletter popular among senior citizens, named the University of Arkansas’ botanical garden as one of the country’s five “most spectacular.” Garvan Woodland Gardens represented the South; other gardens chosen in other regions included the 45-year-old Portland Japanese Garden, the 45-year-old Chicago Botanic Garden and Longwood Gardens in Pennsylvania, which started in the early 1900s.

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

Located on 210 acres on a peninsula on Lake Hamilton near Hot Springs, Garvan Woodland Gardens is one of only eight public institutions with a primary mission as a woodland garden in the country. The gardens celebrated the 10-year mark in April with a birthday cake and a portrayal of garden benefactress Verna Garvan by Susan Harper, who donned vintage attire. Mrs. Garvan’s Border of Old Roses located just below the pavilion, the first structure built on the site. The round, open-air, native stone and redwood pavilion was designed by then-partners Fay Jones and Maurice Jennings. It’s located in the “heart of the garden,” Bledsoe said, yet it’s been difficult to get to. The paved edge of the Elren Edmondson Great Lawn will connect to the new trail and expansive flagstone terrace that borders the pavilion.

Bledsoe said the focus of this place remains the design of gardens and the variety of plants presented in this natural setting. Everything else here is intended to enhance that garden experience.

A recent major improvement involves the area around Garvan Pavilion, the first structure built on the site. The round, open-air, native stone and redwood pavilion was designed by then-partners Fay Jones and Maurice Jennings. It’s located in the “heart of the garden,” Bledsoe said, yet it’s been difficult to get to. The paved edge of the Elren Edmondson Great Lawn will connect to the new trail and expansive flagstone terrace that borders the pavilion.

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Imagine an Urban Literary Retreat

Students in the fifth-year Design 10 studio took on a literary retreat project that mixed public and private realms, while considering urban planning, intimate space, connection to history and materials technology. Unlike many writers’ retreats, located in the solitude of wilderness, this one would be sited in an urban environment.

A curriculum change freed up the fifth year for architecture students to direct their design education, with elective studios such as this, said Russell Rudzinski, adjunct assistant professor.

The first of four objectives of this full-semester project was to develop an urban scheme for a five-block section of Little Rock, known as the South Main district, or SoMa. The area, which has seen decline over the years, is undergoing a renaissance and could become a social and commercial hub for nearby residential neighborhoods.

Second, students designed the living/work space for writers. They met with the editor of the Oxford American magazine to brainstorm the needs of such a literary center. It would be a mix of uses, where writers could come on fellowships. Rudzinski allowed them latitude in the functions they included.

Third, they considered the notion of the literary center as an urban microcosm. The writers would need private space for living, but might eat meals together and do community outreach. Professor Kim Sexton made a presentation to students about the organization of monastic complexes.

Fourth, Rudzinski asked them to investigate concrete masonry as the main building material. This kept students from dwelling too much on what materials they’d use. Concrete is a “much-maligned” material, used in prisons and grade schools, he said, and this was a chance for students to change its image.

Each student also picked one of those four elements to pay additional attention. “It’s given students a sense of ownership over what they emphasize,” he said.

They examined the project from a writer’s personal space to the five-block area of the city. They met with residents of the Little Rock neighborhood, most of whom saw the street as a path for vehicles, not a public space. Residents seemed to consider commercial spaces as the public realm.

When selecting the location for their project, most students honed in on one largely vacant block. They determined the building dimensions, as they designed a space for 25 to 70 writers. Students wrote their own programs and changed them as their designs developed for this fictional project.

Some included a small research library that could be used as a public reading room. Some incorporated commercial activities (a concern of the neighbors), like a used bookstore or cafe. Many included a public presentation space for readings or other events.

They all addressed the issue of public space. “Most of them have tried to make a space that the residents in the area could sort of begin to identify with as a community space.”

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

Another student thought about the integration of the project into the fragments that exist on Main Street, and reflected on the Vasari Corridor in Florence. “It’s not just a standalone building on a street; he’s really stretched out and connected to some of the existing buildings.”

Another student structured her project around a giant porch, connecting this public building to the residential neighborhoods.

The students’ work was exhibited this summer at StudioMain (see p. 3) in Little Rock. Students were not used to the freedoms of this studio, with many details left unspecified, Rudzinski said: “It gave them a chance to define the parameters of the project for themselves, which, ultimately, as an architect, there will be times they’ll have to do that.”
Understanding a Space Before Redesigning It

First-year landscape architecture students are just starting their design education. Once they can understand how to experience a space and address its character, they can make proposals for new design.

That was the thinking behind the new Design 2 course offered this year by Carl Smith, assistant professor. With some shifts in curriculum, he saw a chance to inculcate good habits early with this course that’s now part of the core landscape architecture studios.

“Generally speaking, students are good at collecting objective data about a site. What they’re less confident about is making an evaluation or a judgment of the existing character of a site,” Smith said. “And both of those things are important in terms of guiding a design proposal.”

Smith had his 23 students take on Wilson Park, in the heart of Fayetteville. They based their designs solely on their interpretation of what they found and “how, through making interventions, they could improve the experiential quality of the site.”

They examined the landscape in terms of space - a mosaic of architectonic spaces. Students looked at special archetypes - such as alcove, corridor and aisle - which they’d learned in a previous class. This was about understanding a more complex landscape that doesn’t contain clearly designed archetypes.

So, students had to concentrate on what was already there in terms of ground plain, enclosure, views and overhead enclosure. As they investigated the site for a week, they found that spatial archetypes depended on where they stood and what the weather was like.

None of the existing archetypes can be used to describe most of the park spaces, so students hybridized the terms. “It meant that they had to really observe and really understand what’s there,” Smith said. “It was a device to encourage them to look at the landscape.”

They built models to express their observations. Then, they intervened in three locations in the park by adding three new archetypes: panoramic overlook, projected point and covered alcove. These were abstract red structures with prescribed dimensions.

“Students had to justify the location of the three interventions in terms of them bringing diversity of experience to what’s there already.”

They talked about increasing the emphasis of a view or reducing a vertical scale or adding a moment of repose in a busy landscape. “The locations of these interventions were all robustly justified by these very young students in quite sophisticated terms,” Smith said.

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

“At this point, they’re thinking about landscape not as a series of spaces but as a series of places. A space is just a spatial construct, where as a place has to exist beyond its actual physicality. It has to live within the experience and memory of people.”

Students eventually replaced the covered alcove and panoramic overlook with small landscape interventions, trading the red walls and floors for real proposals that serve the same function.

The main goal was the students’ experience, rather than output or a predetermined result.

“It’s about their own interpretation. And that’s quite a big task for early year students. They’re used to having right or wrong answers. To be put in a position where it’s the actual thinking and the exploration that is important, and not coming to a predetermined endpoint, was quite a challenge. And they coped admirably, actually.”
Finding a Passion for a Design Project

In Design 8, interior design students completed projects they started in Design 7. This two-semester approach allowed students to tackle larger, more comprehensive projects in a capstone or thesis manner, said Jennifer Webb, associate professor. Also, in the fourth and final year of the program, the enthusiasm and focus of interior design students can start to lag, as they think about post-graduation jobs and feel increased pressure. So, instructors aimed to inspire them through a passion for their designs.

“We thought that if we let them choose a project based on their own passions, that it would keep them engaged longer in this last semester,” Webb said. “Also, if they really are passionate about some area of design, it lets them become an expert in that area.”

The studio’s 21 students researched trends and precedents in the fall before starting their semester-long design process in the spring. Then, when looking for their first job, they could flaunt both the research skills necessary to begin any project, as well as project-specific knowledge and expertise they have gained.

Webb also told students that if they didn’t find passion for a particular project then they should at least be pragmatic by looking for a project that falls in an area of growth in the design professions, such as health care. They also created a blog and found mentors for their project who would help guide them and contribute to their professional networks.

Some students selected projects based on personal experience. One student chose a pediatric oncology center because she’s been a nanny for many years, and one of her charges experienced cancer treatment. Another student was a dancer in her youth, so she designed a dance academy complete with parent viewing areas, performance spaces, dressing rooms and retail space.

Aubrey Pate, visiting instructor, said one student chose a police academy simply because she “felt strongly about serving the public.” The student interviewed officers in North Little Rock to ensure the right components. During the midpoint critiques, one professional was working on an actual police station, and they had a long and very energetic conversation about all aspects of law enforcement.

Other interesting projects included a culinary school and restaurant with a high-end retail shop located in the Fort Worth cultural district, and a country club in Conway that featured cyber lounges and a wine tasting room. As students refined and refocused their projects in early spring, some of them made major changes, especially after they narrowed down the building they would use and had the architectural drawings in hand.

One student, who designed the headquarters for a textile company in Chicago, got partway through her space planning process before she realized her program criteria didn’t require all of the square footage available. So she reassessed the services offered and number of people accommodated.

“That happens in the field. Based on a building shape or the spacing of the column grid, your space plan doesn’t work the way you’d planned when you didn’t know what the building was going to look like,” Webb said. “In the real world, you would not make changes such as this, but it provides yet another learning opportunity for students in the studio.”

After refining their design concepts, each student started the time-consuming process of collecting all the information they’d need for specific spaces, such as fabrics, finishes, furnishings and equipment.

In class, students completed a series of design charrettes that allowed them to address significant areas in their specific projects. Both students and faculty members critiqued the work, and students created the best single idea from the collective feedback.

“So, by the time the charrettes were over, you had designed your project and you could begin production,” Pate said. They also grouped the students together according to project type – such as education, health care and public wellness – and then presented the projects to each other. “Their peers in that group had developed some expertise already,” Webb said. “They were able to help them spot opportunities or flaws in the direction they were going.”

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

This was Pate’s first time to teach the course, and she was “blown away by their enthusiasm and their attitudes. They were genuinely happy to be in class.”
Studio Takes Comprehensive Design Approach

In recently adopted curriculum, the comprehensive design studio was moved from the fifth to the fourth year, freeing up the final year for architecture students to explore their particular design interests.

With this arrangement, the fourth year studio becomes the “capstone” to the first three years of core design education. It made more sense for the comprehensive studio to directly follow in the fourth year, as a way for students to demonstrate their readiness to design and develop architectural projects, said Tahar Messadi, associate professor.

With this year’s comprehensive studio, taught in both the fall and spring semesters by Messadi and Distinguished Professor Marlon Blackwell, students designed an arts building in Little Rock. They considered the arts district, or Creative Corridor, that’s being planned in the capital city. Such a district “will make that city more vibrant, not only from a cultural and architectural standpoint, but also from a business standpoint,” Messadi said. This studio also prepares students for their future careers, ensuring that they’ll be “competent in terms of understanding the skills and abilities that are expected of them.”

The comprehensive aspect of the studio means that students address their designs at various levels and scales, and with increasing complexity, culminating in a highly resolved project. They consider the urban setting, schematic design and design development of the building itself, as well as the construction detailing for the building envelope and the layout of the heating, ventilation and cooling systems.

The assigned project consisted of a tower, which might seem simple but requires a complex system to achieve a comprehensively designed building. “The students are still pacing their learning process, but I think this is the most comprehensive process that we have engaged them in, and the results bear that fact,” Messadi said. “In previous studios, it seems that we were always preoccupied with the creative and thorough development of just one component of the building, to the detriment of other aspects.”

Ethel Goodstein-Murphree, architecture professor and associate dean, introduced students to the history of Main Street, with its periods of prosperity and adversity, along with the inherent challenges of designing in this context. During a site visit, students met with Mayor Mark Shoof and representatives of Witts & Evans Rasci Architects/Planners. The Little Rock firm’s principals shared challenges they have faced on downtown urban renewal projects. Early in the semester, the firm also conducted a one-day charrette to review the urban schemes proposed by the students, and then joined faculty for midterm and final reviews. The firm also funded a design competition for this project (see p. 12).

The main challenge in designing within this district came down to the placement of the building, and the way it interfaced with the sidewalks, streets and other urban elements. Students also kept in mind that the project is part of a larger effort to convert Main Street into a Creative Corridor, which is expected to gain momentum with the contribution of each new or renovated building to the cultural synergy of the place. “The building doesn’t operate as an autonomous thing. It belongs to the city. It belongs to the Creative Corridor.” Messadi said.

Proposing a wide variety of designs, some students opted to reinforce the urban edge by placing the building at the edge of the sidewalk. Others drew the public into the site through public spaces, leading to cafes, shops and an outdoor theater. The existing order of nearby buildings, such as the elegant Blair Building (a former department store), the Boyle Building and the Arkansas Repertory Theatre, influenced the building design.

One design established a three-dimensional structural grid of columns and beams, with the frame becoming the architecture. An open ground level invited people to a café, retail space and black-box theater. Exterior stairs took visitors directly to the second-floor gallery. “The idea of carrying the meandering all the way through is a strong concept. It’s a marketplace for the arts,” Messadi said.

The simple structural grid of another design, at times, extended beyond the building, which was enclosed with glass panes for greater transparency. A major portion of the grid remained exposed at higher levels. “There’s this openness, and the exchange between the inside and the outside is facilitated by the omnipresent grid,” Messadi said.

Another design showed a simple box building, pushed to the north side of the site, located at Capitol Avenue and Main Street, to allow for a plaza area on the south side. The building sat on columns and a transparent, glass-enclosed first story, to emphasize the box shape. A gash cut in the boxy form created a balcony for the third-floor black-box theater, letting people inside watch those on the streets, while allowing a peek into the activity inside. With horizontal fins – transparent and translucent glass panels of differing sizes – the surface had a solid appearance that also allows light inside.

With this tower building, students also devised creative ways to get more daylight inside all levels. In one design, the tower was broken into three thin bars to bathe every floor in light.
The landscape architecture Design 5 studio focused on designing for people, using environmental behavior theories from sociology, psychology and the design disciplines. Students observed the Arkansas Union plaza on campus, looking at “how people behave in space and how space affects them,” said Noah Billig, Garvan Chair and Visiting Professor in Landscape Architecture.

Studying the routines and paths of pedestrians and bicyclists, they learned that “people find comfort with small-scale detail, while large scales can be disconcerting. And it’s not just scale; it’s how those scales are designed,” Billig said.

They noticed that people stop around the fountain and along the central corridor between the union and Mullins Library. The steps up to the library, while elevating that structure, also close off that space from the plaza – which isn’t necessarily negative. They saw people using the central plaza area much more than the alcoves in front of the library.

Based on their findings, students redesigned the union plaza, changing spatial configurations and circulation. They enhanced the middle area, adding seat walls and movable chairs, with more spaces to congregate on the edge. To handle influxes of crowds between classes, some moved the fountain or made more space around it by removing nearby tree planters. Some also proposed better connections to perimeter sidewalks.

Students also tried to identify what makes Fayetteville funky, a slogan that appears on T-shirts and bumper stickers, while considering social and behavioral theories. “If you’re really designing for the people, and if Fayetteville has this unique funkiness about it, well what is that?”

Students found that the overriding funkiness factor came from a prevalence of locally owned, independent businesses, as well as the Ozark landscape and a sense of openness and coexistence.

For their last project, students considered design on a much larger scale with Evelyn Hills Shopping Center (the first shopping center in Fayetteville) and its environs on College Avenue.

Urban development often considers the pedestrian last, with greater emphasis on moving traffic quickly. They used myriad urban design principles to create a more “people-friendly environment.”

“In some ways, it’s easy to make it better because it’s so pedestrian unfriendly and so disorienting,” Billig said. “The parking lot is hard to even drive through, much less walk through or bike through.”

A revised design could fill in with more buildings and improve movement within, but “there’s no place to go” past the edge of the center. “Ultimately there have to be better connections.”

Many students proposed a pedestrian bridge over College Avenue. Many of them added buildings to front the street, for an urban corridor feel. Some added housing in a mixed-use scenario, with apartments on top of retail and office space. They designed defined pedestrian spaces between streets and buildings. Some added a plaza space in the middle of the parking lot. The students also focused on improving circulation on and near the site.

Six of the seven students kept the existing main buildings of the shopping center. Even though they considered the center’s design to be average, the most sustainable choice was to work with what’s already there. The rest of the center could be retrofitted, as was done with Ozark Natural Foods. The space previously was home to a department store.

Students exhibited their designs at Ozark Natural Foods in March.

Billig said this course helped students better balance emotive and artistic design with scientific observation as they design for a better user experience.

“By and large, we’re trying to make spaces that people feel comfortable in,” Billig said. “In the end, most users don’t care what name’s on it or who designed it. They just care if they like it or not.”
In Design 4, second-semester interior design students focused on space planning and concept development in a commercial space. They built on what they’d learned in the previous three studios, including history, textiles and materials courses. They further improved hand-drawing skills and learned computer designing software. With AutoCAD, they created detailed documentation and construction documents, and they used SketchUp as a tool to help them delineate the volume of the space.

They worked in teams, which is how the profession works, said Nann Miller, associate professor. After identifying their own strengths and weaknesses, students formed their own teams that created a good balance. They designed together, but also presented their work through posters and concept boards to each other. As they critiqued one another, they brainstormed solutions to achieve the best project.

“The peer critique process teaches them how to take in that feedback as you would professionally, and not take it personally,” said Genell Ebbini, visiting instructor. “They were learning from each other, which I think is a huge strength of the studios.”

Their first project was a small retail shop in the Garland Avenue Center on campus. They researched what would be a viable business and then designed the space. “It’s set up with a tiny project in the beginning that takes a long time – because we hit everything and it’s all new,” Miller said.

Miller and Ebbini also encouraged students to design using all of the volume in the space, which had 10-foot ceilings. Many of them think in a two-dimensional, plan view. Ebbini said many designers waste the opportunity to use that upper volume. “You can create intimate spaces,” she said, “and that flow throughout a space can have dramatic changes by addressing the ceiling.”

For the second project, students looked at a former pro bono client of Miller’s from years ago: an old molasses warehouse in Minneapolis that had been adapted for use by a nonprofit arts group. They researched the history and culture of the Lowertown area of St. Paul, a former industrial hub near a river and railroad tracks.

Some students used the area’s history in their concept development, like the graffiti along the established train tracks. A newspaper printing plant was once in the area, and one student created a concept based on the grid format and lines of newspapers, their jagged edges when torn, and their recyclable nature. Another student looked at the arches in the High Bridge and brought that concept into the floor plan.

“They developed these really interesting creative concepts, and then they developed those within their own design. It could be the wayfinding, or the organization of the space planning,” Ebbini said. Often, seeing those familiar concepts that inspired a design can help clients relate better to the project and design, she added.

Miller said it was also important that students understand the particular needs of the client, as a nonprofit with limited funds. They also incorporated sustainability as they designed the space based on program needs. This was also a chance for the students – many of whom haven’t worked in an office environment yet – to study office trends. Corner offices are vanishing in favor of a more democratic layout of workspaces. Natural light and air quality are important and have been tied to increased productivity.

A limited project budget dictated the use of salvaged furniture. Students created some main spaces that could be used by different groups for different purposes. For flexibility, they used demountable walls (many of which were recycled) that would adapt with future changes in the business structure.

Students also designed the reception desk in detail, including a logo, and built a model. That front desk is “high design, high branding,” said Ebbini, and the place to make a first impression about the organization. They also improved their AutoCAD skills, doing additional detail drawings for construction documents, and learned how to specify millwork and other details that craftsmen would need, Miller said.

Overall, some students showed more strength in creative design ideas, while some were better with functionality. Few were well-versed in both, Miller said. Ebbini said this studio is a perfect place and time for students to show innovation, daring and flair. “It is design. You don’t want them just space planning, just putting furniture in a box. You want them to design a space that’s moving to individuals. That emotional movement is so important,” she said.
Mark Herrmann has spent many days over the last year in an office located in the dean’s suite of Vol Walker Hall. An associate principal at Polk Stanley Wilcox Architects, Herrmann (B.Arch. ’02), is also project architect and co-project manager for the renovation of Vol Walker Hall and the addition of the Steven L. Anderson Design Center. The finished product will house the Fay Jones School of Architecture, bringing all students, faculty and staff together in one space for the first time. But getting there has quite the project.

At about a year into the two-year construction process, there had been many revisions and tweaks to the design. “What we’re doing on the renovation now is really the end,” Herrmann said. “There was quite a bit of damage that was covered up there. What’s happened in the stairwell’s barrel-vault ceiling. There was quite a bit of damage that was covered up by several layers of paint.” Herrmann said.

Room 105, which served as a lecture hall during most students’ tenure, is being returned to its original state, with the original plaster profiles for the walls and ceilings, and will now serve as a studio. Workers carved into the plaster walls and ceilings to rough-in the new systems for the building: heating and air conditioning, automated window shades, fire protection, and lighting.

“With this project came the challenge of building an addition at the same level of quality as the original building. “This is a high-profile, well-constructed building,” Blackwell said. “So the new construction has to be compatible with that. It has to have that same sense of permanence.”

The bar-shaped addition is being built against the U-shape portion of Vol Walker that remained after the stacks were removed. They refer to the interior of that U-shape portion of Vol Walker that remained after the stacks were removed. They refer to the interior of that U-shape portion of Vol Walker that remained after the stacks were removed as permanent’s tenure, is being returned to its original state, with the original plaster profiles for the walls and ceilings, and will now serve as a studio. Workers carved into the plaster walls and ceilings to rough-in the new systems for the building: heating and air conditioning, automated window shades, fire protection, and lighting.

“With what we’re doing on the renovation now is really correcting a lot of things that have happened over the course of the building’s life,” Herrmann said.

Among changes over the years, exterior stones were cut so that heating and cooling units could be installed in individual faculty offices. All of those units were removed, and any piece of stone nicked or cut during installation was replaced. Indiana limestone, a warm tan hue, was used on the upper level, offices, and they brought in samples to ensure a good match. The base of Vol Walker Hall is a cool gray Batesville limestone. When they demolished the stacks, their list of salvaged material included all the stone that could be used to patch the old building.

Old Meets New

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earlier era. “The point where they meet is very impor-
tant. You want it to be as subtle as possible,” Herrmann
said. “You’ll never really see the hard concrete edges of
the addition but right up against the renovation.”

Structurally, that’s tricky, because a 2-inch building ex-
pansion joint must exist between the addition and renova-
tion, to allow for any possible movement between the two.
“They need to be treated different structurally because
they’re going to move differently,” Herrmann said.

The weight of the new steel structure for the renova-
tion will bear on the concrete fire stair walls, which are
part of the addition. Once those walls are completed,
workers can begin framing for the core area.

With the addition, the design team pushed the limits on
the spans for large, open spaces. They needed light-
weight materials for the exterior cladding to achieve
this, but wanted to mimic the materials on the old build-
ing. A stone veneer system – with panels of quarter-inch-
thick stone and honeycomb steel backing – provides
the structural integrity of a thicker piece of stone.

The structure of the building holds up the occupants
and things inside the building, called “live load.” A good
portion of this structural design is charged with holding
up “dead load,” or the building’s own weight.

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

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

Light and Materials

The western wall, facing Mullins Library, was one of the
hardest design problems to solve. The studios in the ad-
dition need a lot of daylight, but the design team wanted
to reduce glare and solar heat gain from the afternoon
sun. Blackwell refers to that western wall as a “performa-
tive solution.” “It’s something that’s beautiful, yet robust
at the same time, but also has a performative value to it,”
Herrmann said.

That’s where the custom steel curtain wall with fritted
glass fins comes in. Aluminum brackets, set outside of
the building envelope, hold a continuous series of verti-
cal glass fins. Fritted glass is glass that has been treated
with a pattern of ceramic frit – usually white. “The pat-
tern for our project is a staggered grid of white dots that
is layered between the two panes of our laminated glass
fins. The purpose of the frit is to reduce the transpar-
ency of the glass, and in our case diffuse the natural
light as it enters the building. Our fins will block about
half of the sunlight before it ever enters the building.”

Professor Tahar Messadi performed sunlight studies
to calculate the best angle for the glass fins.

In Vol Walker Hall, both first-level studios and the
large second-level studio will have an automated shade
system. The shades in these east-facing rooms will re-
spond to daylight and temperature.

In the addition, a raised floor system contains the dis-
tribution for air and utilities, allowing for a clean ceiling
of exposed concrete deck along with minimal lighting
and other system devices. In the renovation, they’re
working with existing floor systems, so they’re using
ducted air systems in the ceiling, while working carefully
to maintain the existing ceiling heights in most spaces.

The primary mechanical units for Vol Walker Hall
used to be located on the side lawn. New units will rest
on concrete platforms in the attic that span over the
original load-bearing walls.

The addition is formed from cast-in-place concrete,
about half of which is exposed architectural concrete.
They wanted that concrete mix to follow the tones of the

Follow our Architecture in the Making blog, which features time-lapse webcam views of the construction. Go to https://
aarc.hutb.la.uk.edu/
Fowlers’ $1 Million Gift Surprises Edmondsons

Don and Ellen Edmondson of Forrest City joined close friends for a dinner on Nov. 3, 2011, at the Wallace W. and Jama M. Fowler House, the University of Arkansas chancellor’s residence. The namesakes of the residence, Wallace and Jama Fowler, were also at the dinner, but they had more than dinner planned for the evening.

The Fowlers, of Jonesboro, announced that they have committed $1 million to name the Don and Ellen Edmondson Legacy Studio in Vol Walker Hall, which is currently undergoing a major renovation and addition. (see pp. 30-31). Vol Walker Hall is home to the Fay Jones School of Architecture.

“Don and I have had a wonderful relationship — personal and business — for some 35 years,” said Wallace Fowler, “and never a cross word. That’s something you don’t see very often. The Edmondsons are wonderful people, and we think the world of them. The idea for this gift was presented to us, and we thought it was a wonderful way to recognize our friendship and their support of the university. We were fortunate to be able to make this type of commitment.”

In 2008, the Edmondsons made a gift of $10 million to name the Fay Jones School of Architecture to honor the late architect and University of Arkansas professor E. Fay Jones, who was also a dear friend. Over the years, the couple have also funded the E. Fay Jones Architecture Chair and the Maurice Jennings International Experience Endowment to honor Jones’ longtime business partner. Don Edmondson chairs the School of Architecture’s Campaign Committee and also served on the University of Arkansas Campaign for the Twenty-First Century Committee. He currently serves on the University of Arkansas Board of Advisors.

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

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

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

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On April 20, faculty, staff and supporters of the Fay Jones School of Architecture honored 35 students at the 2012 Honors Recognition Reception at the Arkansas Union on the University of Arkansas campus. In the subsequent months, 12 more students, including some incoming freshmen, have also received awards and scholarships. In total, 65 students were awarded $125,850 in privately funded scholarships for the coming academic year.

During the spring meeting of the school’s Professional Advisory Board, members examined the issue of increased tuition and fees over time, and how that relates to the growth of the school’s privately funded scholarship program. “Even with a significant increase in scholarship funding over the last 20 years, has the availability of privately funded scholarships kept pace with the increased cost of attendance?” asked Scott Emmelkamp (B.L.A. ’87), president of the Professional Advisory Board. “How does a $1,000 scholarship received by a student today compare to the same scholarship received by a student in 1995?”

In 1995, in-state architecture and landscape architecture students carrying 36 credit hours over two semesters paid an average $9,967 in tuition, fees, supplies and materials, and living expenses. Therefore, a typical $1,000 scholarship helped cover about 10 percent of costs. Fast forward to academic year 2011, and the total in-state costs for 30 credit hours over two semesters was $26,629. The same $1,000 scholarship now funds less than 4 percent of a student’s total cost of attendance.

“Like many students, financial burden has been one of the most difficult challenges I have faced. Loans help, but they do not cover everything,” said Christina Wilks, interior design student and scholarship recipient. “That is why scholarships are crucial. Opportunities for additional sources of financial support have enabled me to pursue my academic goals.”

As tuition, fees and costs have increased over the years, fortunately, so has private scholarship funding. Between 1995 and 2000, the school was able to bestow an average of $25,000 annually in privately funded scholarships and awards. The student population in those years averaged 319.

From 2005 to 2010, the school awarded an average $98,000 annually, when the student population averaged 377. The continued growth of the architecture and landscape architecture programs, and the addition of the interior design program in 2010, have pushed the school’s student population to an average of 535 — with just over $120,000 available in private scholarships annually.

A number of the scholarships and awards are funded annually by donor contributions, while others are sustained by permanent endowments. “These endowed scholarships have been established by donors who want their scholarships to continue in perpetuity,” said Terry Bumgardner, the school’s director of development.

“These ‘invested’ accounts with the University of Arkansas Foundation generate funds to be used for scholarships. Currently, a $25,000 endowment supports a $1,000 annual scholarship, a $50,000 endowment supports a $2,000 scholarship, and so on. It is our goal to increase our total endowment support in scholarships by $2 million over the next eight years, bringing the total to $3.8 million.”

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

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

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

Scholarships Help Students Achieve Goals

Students Shannon Hawkins, Latersis Lightbourne, Ines Nizeye and Kapui Sze visit during the 2012 Honors Recognition Reception.
2012 Fay Jones Alumni Design Awards

Thirty-one designs – for residences and pavilions, culinary, municipal and commercial spaces, and structures dedicated to culture, education and religion – all vied for recognition in this year’s Fay Jones Alumni Design Awards competition.

Entries came from Fay Jones School of Architecture alumni practicing in cities around the state, as well as in California, Oregon, Tennessee, Michigan, Illinois, Texas, New York, Florida and Washington, D.C. After careful review, the three-member jury chose five projects for accolades – resulting in three Merit Awards and two Honorable Mentions.

John W. Allegretti (B.Arch. ’71) won a Merit Award for Laketown Residence in Saugatuck, Mich. Allegretti is a principal architect at Allegretti Architects in St. Joseph, Mich. The jury called the architecture of Laketown Residence “an intelligent and inspired response to a sensitive site. The desire to minimally impact the existing forest and steep slopes required careful planning. The design of both exterior and interior spaces reflects a considered relationship to the surrounding environment. The color, texture and scale of the exterior walls allow a striking presence in a given ‘natural’ setting. The architecture of the house is a refreshing alternative to common assumptions for lake houses.”

Timothy W. Maddox (B.Arch. ’92), of deMx architecture in Fayetteville, won a Merit Award for Vetro 1925 in Fayetteville. The jury noted that the dining room design is “appropriately thoughtful and discrete. But it is the design of the bar at the front and the restaurant’s street face that are the project’s most apparent strengths. Bright, colored light illuminates the street and the setting, contemporary but a bit reminiscent of Brassai’s photos of Paris. The result is an urbane architecture that is sufficiently powerful in its impact to make the city, in that setting, seem just a bit bigger than it really is.”

Richard Renfro (B.Arch. ’79), of Renfro Design Group in New York, won a Merit Award for The Morgan Library & Museum – McKim Building Restoration in New York. “There are no other projects amongst those submitted for the alumni awards program quite like the new lighting for the Morgan Library,” the jury noted. “The lighting scheme is meticulous and overtly contemporary, as is the architecture of Renzo Piano’s addition, and certainly state of the art. Comparison of before-and-after photographs facilitates some understanding of the meticulous, curatorial approach in implementing the new lighting.”

An Honorable Mention went to Patrick E. Hoy (B.Arch. ’78), of Hoy + Stark Architects in Tallahassee, Fla., for Hoy + Stark Architects Studio Office. Jury members called this design for the office for a small architectural firm “characteristic of the type, and a good example: modest materials undistinguished and accomplished with equally modest, but careful, details. Natural light is perhaps the greatest amenity, enhanced with an energizing use of color.”

An Honorable Mention also went to Robert Kerr (B.Arch. ’92), of Robert Kerr Architecture Design in Santa Monica, Calif., for HUeC (Hudson Unenclosed Cabana and Landscape) in Los Angeles. The jury said the architecture of the pool house and cabana “recalls the David Hockney painting that was the cover illustration for Reyner Banham’s Los Angeles: The Architecture of Four Ecologies.” Members had a “mixed response to the modern white ‘grotto’ but agreed that the modern idiom and white walls, and a beautiful room, are a refreshing alternative to what might have easily been overwrought or more clever than good.”

To view PDFs of the winning projects, visit http://architecture.uark.edu/1036.php.

For submission guidelines to the 2013 Fay Jones Alumni Design Awards contest, visit http://architecture.uark.edu/488.php.
Young Design Firm Redefining Practice

It all started with a single design project. After graduation, Josh Siebert (B.Arch. ’02) went to HOK Sport (now Populous) in Kansas City, where he worked on a range of athletics projects, including the National Park in Washington. He returned to Fayetteville and worked for Tucker Sadler Architects, a San Diego firm that had a local office for a couple years.

Then, the Green Forest native was approached by school officials there to design a new middle school. The rural district needed to pass a significant millage to fund the project, and design images would show people what they could get. (Voters had turned down two previous proposed millage increases.)

Siebert looked to Chris Baribeau (B.Arch. ’03), whom he’d worked with on projects in school. Baribeau had been at Marlon Blackwell Architect for five years, and was the initial project architect for Blackwell’s pavilion at the Indianapolis Museum of Art.

Baribeau and Siebert developed basic designs for the school district. After the millage passed, officials returned to them for a complete design. “Then it became real. So we had a decision to make: ‘Is this the time, is this it? Do we go down this path?’” Baribeau said.

They knew more about design than running a business, but they knew they would work well together. So, they took the leap – in 2008, just as the economy was tanking.

Neither had designed a school before, but inexperience was their advantage. They asked questions, did copious research and approached the design in a fresh way. They wanted to use traditional materials – concrete block, steel, glass and metal panel – to design something to serve the community for the next 50 years. To preserve more greenspace, an important lunchtime hangout, they created a two-story building – unusual for a rural school.

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

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

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

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

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

But, the core was good, with solid concrete blocks. “It’s got great bones,” Wright said.

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

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

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

Each unit now has its own heating and cooling system, using solar water heaters instead of gas. They also designed recycling centers around the property and helped the management develop a recycling program for this multifamily project.

The result is the first multifamily project in the state to achieve LEED Platinum certification. This revamped apartment complex is targeted toward college students and professors, and young professionals. The aspect of sustainability combined with the modern aesthetic has appealed to residents. They’re realizing that modern doesn’t mean cold, stainless steel and highbrow; it just means a simpler, cleaner design.

This project has lead to other multi-family projects for Modus Studio, all of which are being designed to LEED silver standards. Sterling Frisco is a 200-plus apartment complex, with a parking garage in the center, being built right next to the city’s bike trail by Maple Street. A similar apartment complex, Project Clevelan, will be on the north edge of campus.

With a firm started in a modern era, the founders didn’t want their names on the door. They instead chose “Modus” because their “modus operandi” regarding design approach is to be mutable. They also liked the studio culture they had in school and at other firms, so they all share a large room on the fifth floor of the E.J. Ball Building on the Fayetteville square.

Baribeau, Siebert and Wright are principals with the firm; everyone else is in an associate role. Nearly all of them are Fay Jones School alumni: Chris Lankford (B.Arch. ’03), Austin Chatelain (B.Arch. ’06), David McElroy (B.Arch. ’06), Graham Patterson (B.Arch. ’11) and Suzana Christmann (B.Arch. ’12). Joshua Jewett and Aaron Speaks are graduates of Kansas State University and Mississippi State University, respectively.

That first project, the Green Forest Middle School, won a 2011 AIA Arkansas Merit Award and a 2012 AIA Gulf States Region Honor Citation Award. Baribeau was also chosen by the state AIA as the 2011 Emerging Professional.

They use their inexperience to their advantage. They don’t have a stack of previous projects to show clients, but they can design with a fresh approach, hit budgets and get projects built. Their understanding of technology, such as design software, helps them work faster in the design phase and to better coordinate through the construction process.

These designers are process driven, whether the project is a structure or the graphics and marketing materials they did for Eco Modern Flats. “We’re designers by nature,” Siebert said. “The process is the same, and the attention is the same, whether it’s a small or big design.”
A library designed by Jeff Scherer (B-Arch. ’71), a principal with Meyer, Scherer & Rockcastle in Minneapolis, received an Honorable Mention on the inaugural list of New Landmark Libraries announced by Library Journal in 2011. The list, which included a “top 10” group, plus 10 honorable mentions, was gleaned from the journal’s coverage of new library construction and renovations, and notions in innovations in design. The Hennepin County Library branch in Maple Grove, Minn., a major Minneapolis suburb, was designed as a pavilion in a park. The 40,000-square-feet building integrates indoor and outdoor spaces, such as a reading porch. This LEED Gold green design features an angled green roof that harvests rainwater for irrigation, while a lake provides renewable, hydrothermal energy for the building. The design called for local materials, maximized daylight, and incorporated sun shading and passive shading. The library building also won three 2012 FAB (Fresh, Artistic and Brilliant) design awards from the Northland Chapter of the International Interior Design Association: Honorary Award, Government/Institutional Award, and Excellence in Sustainability Award.

The Rio Roca Chapel, a design by Maurice Jennings + Walter Jennings Architects in Fayetteville, was a Merit Award in the 2011 Religious Art and Architecture Awards, sponsored by Faith & Form magazine and the International Forum on Religion, Art and Architecture. The project team consisted of Maurice Jennings (B-Arch. ’75), Walter Jennings (B-Arch. ’01), Lori Yawinski-Santa Rita (B-Arch. ’10) and David Pulliam (B-Arch. ’05). The 1,080-square-foot chapel is situated on a bluff edge that overlooks the Chesapeake Bay. The project, designed for LEED certification, has a green roof with a rooftop terrace overlooking a marina, Parrish Creek and the Chesapeake Bay. Local codes require stringent stormwater management controls, so stormwater will be collected in an underground holding tank, filtered and pumped to a rooftop holding tank. This water will be used for on-site irrigation, toilet flushing and fire suppression. The first-floor commercial area will be steel frame, concrete, split-face concrete masonry units and glass. The top three floors, with 20 residential units, will be wood frame and clad with concrete composite factory finished panels.

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

H. Len Ellis (B-Arch. ’78) is an architect at Geier Brown Rendrow Architects, in Alexandria, Va. He was architect of record for a mixed-use commercial/residential project on a 5-acre site in Shady Side, Md., a small waterfront community located south of Annapolis on the western shore of the Chesapeake Bay. The project, designed for LEED certification, has a green roof with a rooftop terrace overlooking a marina, Parrish Creek and the Chesapeake Bay. Local codes require stringent stormwater management controls, so stormwater will be collected in an underground holding tank, filtered and pumped to a rooftop holding tank. This water will be used for on-site irrigation, toilet flushing and fire suppression. The first-floor commercial area will be steel frame, concrete, split-face concrete masonry units and glass. The top three floors, with 20 residential units, will be wood frame and clad with concrete composite factory finished panels.

The exterior features a massive front wall of glass and a 74-foot-tall marble engraving of the First Amendment. He was also on the design team for The Standard, New York, a 230,000-square-foot, 257-room hotel that opened in 2009 in the city’s Meatpacking District. The 18-story hotel straddles the High Line, a linear park placed on an old railbed. He was also a designer for two Penn State Dickinson School of Law projects. This involved a renovation and expansion at the Carlisle location, completed in 2009, and a new building on the University Park campus, completed in 2008.

As founding principal of Talley Associates in Dallas, Guy Talley (B.L.A. ’84) is responsible for the overall design leadership of the firm. He has been actively involved in a variety of projects including planning and design of urban areas and town centers, college campuses, corporate facilities, hospitality, healthcare, large mixed use development projects and park planning and design. His firm has won several awards from the Texas Chapter of the ASLA and the Dallas Chapter of the AIA. Current projects include the Perot Museum of Nature and Science (PMNS), slated to open in 2013 in Dallas. The museum’s exhibits will be learning labs focusing on biodiversity, natural history, scientific methodology, and human development. The landscape architect’s dynamic site design creates outdoor learning exhibits by exposing visitors to five primary Texas ecosystems and celebrating the interaction of local environmental systems with this urban structure. This is one of more than 150 projects participating in the two-year pilot program for the Sustainable Sites Initiative (SITES). Another project, the Surrey Circle Residence in Dallas, is a renovation, restoration and addition to a residence designed by Bud Oglesby and built in the 1970s. Talley’s firm collaborated with the architect and interior designer to create a series of living spaces connected by expansive glass viewing galleries to exterior courtyards in this spacious home, located on a 2-acre lot with rolling topography. Spaces include an arrival courtyard, auto court, breakfast courtyard, cigar court, gallery court, and lower level pool loggia and pool terrace with an infinite pool.

Mark Robertson (B.L.A. ’88) has been elevated to the American Society of Landscape Architects’ Council of Fellows for 2012. Fellowship is among the highest honors the ASLA bestows on its members and recognizes their contributions to the profession and society at large. Robertson is president of MESA Landscape Architects Inc. in Little Rock. In his public service and organizational accomplishments, he presents landscape architecture as a profession vital to public well-being. He has an ability
to build consensus among diverse disciplines on complex issues. He is a past member of the Fay Jones School of Architecture’s Professional Advisory Board. In 1993, Robertson received a Master of Science in ornamental horticulture from the UA.

Kip Ellis (B.Arch. ’89) is a principal and an academic planning and design expert in the Boston office of EYP Architecture and Engineering. He served as the lead designer for the Integrated Science Complex at the College of the Holy Cross in Worcester, Mass., which received an Honor Award for Design Excellence from the New England Chapter of the AIA. It also won a 2010 Honor Award from the Boston Society of Architects/AIA.

**90s**

Reese Rowland (B.Arch. ’90), a principal at Polk Stanley Wilcox Architects in Little Rock, was project designer for the Heifer International Murphy Keller Education Center, which won a 2011 American Architecture Award from The Chicago Athenaeum: Museum of Architecture and Design, together with The European Centre for Architecture Art Design & Urban Studies and Metropolitan Arts Press Ltd. The center contains a gallery for exhibits, a gift shop, dining facilities and meeting/space seminars designed to serve and educate the public about world hunger issues. The use of recycled materials in the building and its placement within a constructed wetland on a reclaimed brownfield served as a model of smart design and responsible planning for environmental development. *A* Magazine also selected Rowland, a native of Paris, Ark., as one of its 12 “Powerful Men 2012.” Rowland represented the architecture category in this group, nominated by their peers, whose members are influential, make a difference and serve others. Rowland’s design work has been rewarded with more than 40 national, regional and state design awards in the last decade. Among other projects, the magazine cited his Heifer International Headquarters design, which received the nation’s highest honor for architecture, a 2008 AIA Honor Award.

Paul Heck (B.Arch. ’94) worked for small and large firms in Tulsa for the first part of his career. Since January, he has led the northwest Arkansas office of SCM Architects, a Little Rock-based firm, as a project architect. Recently at SCM, Heck has worked on the renovation of Hotz Hall, a dorm he lived in while attending the UA. The nine-story building, which has housed offices and classrooms for almost 15 years, is being transformed back into student housing. Upgrades include an entirely new entrance at the southeast corner, new finishes throughout, a theater and music room, computer and study rooms and a small fitness center. Energy efficient improvements include new windows, insulation and completely upgraded mechanical, electrical and fire protection systems. The architect of record for the Hotz Hall project is Brad Place, with a design team including Cindy Duffy and Rachel Miller, all of the Little Rock office. Heck is also involved with the new Northwest Arkansas Professional Center in Rogers, a 12,000-square-foot satellite campus for Harding University that offers degree completion courses and several graduate degrees.

Matthew Swain (B.Arch. ’94) is an architect at Wissau Evans Roese Architects/Planners in Little Rock.

Tanner A. Weeks (B.A.L.A. ’00) is a principal at Ecological Design Group Inc. in Little Rock, which aims to create innovative outdoor spaces that reconnect the environment with the social, cultural and political aspects of society. He did project management and construction administration for the William E. Clark Presidential Park Wetlands, the restoration of 12 acres of wetlands along the Arkansas River and adjacent to the William J. Clinton Presidential Library and Museum in downtown Little Rock. Visitors can explore the natural ecology, which includes a low marsh, high marsh and sandhill, along elevated boardwalks. Weeks also did project management and construction administration for The Village at Hendrix Creek Preserve in Conway and for the second phase of the Heifer International Headquarters in Little Rock. He was part of the schematic design team for the Arkansas State Veterans Cemetery in Riceville, a 100-acre picturesque site located along Crowley’s Ridge Parkway, a National Scenic Byway.

**00s**

Tony Patterson (B.Arch. ’00) teaches graduate and undergraduate design studios, as well as construction technology, at Taubman College of Architecture and Urban Planning at the University of Michigan. He is also a partner in the firm Pattern Design. In 2006, the firm won the Outside In: Mining Arts into the Urban Fabric design competition, to transform the plaza and public spaces surrounding the Boston Center for the Arts. They were also among five finalists in a recent design competition for an addition and renovation to the Atlanta History Museum. In 2005, Patterson received his Master of Architecture from Washington University in St. Louis. He is married to Melissa Harlan (B.Arch. ’03).

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

Kimberly Braden Prescott (B.L.A. ’01) is an associate and the director of interiors for Polk Stanley Wilcox Architects in Little Rock. With more than 10 years spent working in commercial and residential interiors, Prescott brings diverse experience to her projects. She has helped the firm garner 12 interior design awards from the South Central Chapter of ASID (American Society of Interior Designers). Including a Gold Design Award for Healthcare and an Ovation Award for Commercial Interiors, the University of Arkansas for Medical Sciences’ Psychiatric Research Institute and a Gold Design Award for Fellowship Bible Church, both projects in Little Rock. Magnolia Regional Medical Center also won a Gold Design Award. Completed in 2010, this three-story, 100,000-square-foot facility replaced an aging, citty-owned hospital that no longer supported the community’s medical service needs. She is working on projects for Johnson Regional Medical Center, Grace Point Church in Bentonville, Mercy Health in Fort Smith and the University of Arkansas (see pp. 30-33). She is an active member of the ASID South Central Chapter and serves on the Professional Advisory Board for the Fay Jones School.

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

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

Melissa Harlan (B.Arch. ’03) is a senior designer/project manager at Monica Ponce de Leon Studio in Ann Arbor, Mich. She’s worked on a hotel public space renovation in New York, a U.S. Border crossing in Madison, Maine, and a 4,300-square-foot, single-family house renovation in Aspen, Colo. She is working on construction administration for a...
Benjamin Curtain (B.Arch. ’06) is a project designer at the University of Arkansas Community Design Center. In 2006, James Meyer (B.Arch. ’06) was awarded a $10,000 SOM Foundation Travel Fellowship for Architecture, Design and Urban Design from Skidmore, Owings & Merrill, which he used to travel Europe and study public spaces. Since then, he has been a project designer with the Illinois Evans-Ryan Architects/Planners in Little Rock, where he designed the recently completed Trojan Grill and the Center for Integrative Nanotechnology Sciences, both at the University of Arkansas at Little Rock. Meyer serves as the assistant director of AIA Arkansas, as well as on its emerging professionals and public relations committees. He is a founding board member of the StudioMain design and advocacy center in Little Rock (see p. 5), and serves as its chairman of events and public relations. He organized and led the renovation of StudioMain's Main Street studio by local emerging professionals and is responsible for planning monthly exhibitions, which have recently featured work by Fay Jones School studios.

Allison Vanderwee (B.Arch. ’06) is an architectural intern with Cromwell Architects Engineers in Little Rock. A recent project is a 4,500-square-foot flagship space for Arkansas Blue Cross Blue Shield, which is located in a major retail lifestyle center and welcomes the public before they ever enter the space. The design's intelligent branding and layout creates public and private spaces, while fulfilling functional needs such as acoustics, public accommodation, security and employee comfort. Previous projects have included Stone County Medical Center and several Arkansas Children’s Hospital additions and renovations. At the 2011 Arkansas AIA convention, she won the “Architect as Artist” design award, with a mixed media collage on wood board. She also serves on the board of StudioMain in Little Rock (see p. 3).

Kimberly Forman Wolfe (ARSHS ’08) received her master of science in historic preservation from The University of Pennsylvania in 2008. She is now co-leads director at The Heritage Society in San Houston Park, a complex to downtown Houston. In this role, she is charged with the preservation, conservation and maintenance of the society’s 10 historic structures, which were constructed between 1825 and 1865. Wolfe recently oversaw the exterior restoration of the circa 1850 Nichols-Rice-Cherry House and the 1868 San Felipe Cottage, and the move and full restoration of the circa 1895 Baker Family Playhouse. She is planning and implementing a “green” restoration of the circa 1866 Fourth Ward Cottage; a three-room shotgun house from Freedman’s Town in Houston that will be interpreted as an architecture and culture exhibit, showcasing the changes made to the structure over time and its wide variety of historic materials.

Jimmy Coldiron (B.Arch. ’08) left the University of Arkansas Community Design Center to be a designer at HNTB in Kansas City. Adam Crosson (B.Arch. ’08) is pursuing post-baccalaureate studies in sculpture at the U of A. He recently completed a public artwork piece, titled 18 Verticals, 70 Horizontals, with fellow sculpture student Robert Lemming. This outdoor work is made primarily from cedar and poplar, which has been shaped using cold bending and bent lamination techniques. The 8-foot-tall piece is illuminated from the interior and scaled so that viewers may enter the work. It will be located for the next five years on the south lawn of the Fine Arts Building. Spatial experience and patterns of movement on campus contributed to the design, which

Baker Family Playhouse, before and after restoration
was first digitally modeled and then manually crafted. Crosson also spent the summers of 2010 and 2011 doing restoration work in New Orleans, a place of continuing, yet selective, reconstruction in the wake of Hurricane Katrina. He is producing a body of work influenced by the scaffolding found on construction sites throughout the city, some of which have become permanent grafts onto existing structures, rendering an intriguing narrative of temporality and permanence.

Lauren Vogl (B.Arch. ’08) is spending six months at the firm Houben Waing Partner in Berlin. She was also on a team of students and professors who took part in the Urbanism Symposium this summer in Kassel, Germany. Students and firms from around the world met to discuss, design, and share information about knowledge landscapes. Vogl is also pursuing a Master of Architecture (Urban Design) from the University of Texas at Austin.

While in school, Andy VanMater (B.Arch. ’10) and Will Burks (B.Arch. ’10) kept up to date with the latest design software, often teaching their peers what they’d learned. After graduation, they co-founded depros.org, a website that serves as a platform for them to continue sharing technology knowledge with current students via videos, tutorials and email. They also offer workshops and seminars. In addition, they consult with design firms to develop their use of digital design technologies, such as Autodesk Revit and 3ds Max, and they contract with firms to produce three-dimensional models, renderings and animations. For instance, they produced renderings and animation for the Chasen Residence project for In Situ Studio, in Raleigh, N.C. They also continue to learn about new design software, fabrication methods and computational processes, and share this with other designers. Burks is an intern architect and project manager at Marlon Blackwell Architect in Fayetteville. VanMater is an Architect I at Cannon Design in St. Louis. Vereser is in an intern architect for the Planning Group at Facilities Management on the UA campus.

Will Burks (B.Arch. ’10), intern architect at Marlon Blackwell Architect in Fayetteville, is managing the “integrated project delivery” for the renovation of Vol Walker Hall and the addition of the Steven L. Anderson Design Center (see pp. 30-35). The project, now under construction on the UA campus, won a 2012 Building Information Modeling Award from the AIA for Exemplary Use of BIM in a Small Firm. The jury commended the use of BIM to model construction phasing and the use of cloud computing to “support and enable collaboration.”

Raquel Mayorga (B.Arch. ’10) spent eight months as an architectural intern with Olson Kundig Architects. There, she worked directly with project managers and lead designers during the schematic phase development of various high-end residential projects, including Parnassus and One Residence in Taipei, Taiwan; Marin County Residence in California; Stud Ride Outlook in Winthrop, Wash.; and Light House and Whistler Residence, both in British Columbia. For most of these, she prepared three-dimensional computer and physical models and two-dimensional presentation drawings for client meetings. She was also part of the marketing team that produced and edited drawings for Tom Kundig: House 2, published by Princeton Architectural Press. She now works for Gettiff Architecture in Boulder, Colo. She’ll be working on a project in her home country of Nicaragua.

Before coming to the UA, Caitlin Stevens (B.Arch. ’10) had acquired an associate degree in computer-aided design and construction management and also worked in architecture and civil engineering firms in Arizona and her home state of Colorado. Since 2006 and through college, she has worked with the UA’s Center for Advanced Spatial Technologies (CAST). After a brief hiatus as an architectural intern in Nanning, China, following graduation, Stevens became a building information researcher at the center. Her current research focuses on three-dimensional laser scanning, high-density surveys and their applications to modern, urban settings. Most recently, this research has examined the development of a “digital campus” at the UA in collaboration with Facilities Management. Two local projects in this initiative involve the renovation of Vol Walker Hall and the documentation of the oldest sections of Senior Walk. Also, Stevens has done historic preservation projects ranging from the World War II Japanese American internment camp located in Rohwer, Ark. (see p. 11), to ancient port cities in Ostia Antica, Italy. She is intrigued with how emerging technologies can enhance future design as well as historic preservation agendas.

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

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

Billy Fleming (B.L.A. ’11) received a fully funded 2012 Dwight David Eisenhower Graduate Transportation Graduate Fellowship from the Technology Partnership Programs of the U.S. Department of Transportation to support his final year of study at the University of Texas at Austin, where he is pursuing a master of science in community and regional planning. He was among more than 140 interns selected for the summer 2012 White House Internship Program, which “makes the White House accessible to future leaders around the nation and to prepare those devoted to public service for future leadership opportunities.” He was assigned to the Domestic Policy Council, and split his time there between the Office of Urban Affairs and the Mobility and Opportunity programs. During his summer in Washington, Fleming also was selected as an Archer Fellow through the Lyndon B. Johnson School of Public Policy. That is an interdisciplinary academic program for graduate students across the entire UT system.
Noah Billig joined the school as the Garran Chair and visiting assistant professor of landscape architecture. He most recently spent five years living, researching and working in Istanbul, Turkey, and Vienna, Austria.

Marlon Blackwell was selected for a 2012 Arts and Letters Fellowship from the American Academy of Arts and Letters. His firm, Marlon Blackwell Architecture, was named the Top Firm for 2011 by Residential Architect magazine. His St. Nicholas Antiochian Orthodox Christian Church in Springdale was named the Top Firm for 2011 by Residential Architect magazine.

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


Rich Bray returned to the school as an adjunct instructor of architecture. He is co-founder of 5GD, a design/build firm in Rogers.

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

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

Angie Carpenter joined the school as a visiting assistant professor of architecture. Carpenter (B. Arch. ’00) received a Masters of Architecture from Cranbrook Academy of Art this year.

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

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

The abstract of a paper by Kimball Erdman and Derek Linn, “Historic Landscape Planning and the Beck Mill Cultural Landscape,” was part of the proceedings of the Oklahoma Statewide Preservation Conference in Tahlequah, Okla., in June 2012. Erdman wrote the article “Ro-Iner Relocation Center Memorial Center” as part of the Historic American Landscape Survey for the National Park Service and Library of Congress in July 2011.

G. Marie Gentry reviewed abstracts for the Interior Design Educators’ Council’s 2012 International Conference.

Efieh Goodstein-Murphree received the 2011 Ned Shaw Award for Outstanding Preservation Publication from the Historic Preservation Alliance of Arkansas for her article, “In Memoriam, Carlson Terrace, 1957-2007.” She was architectural advisor and humanities scholar for the documentary Clean Lines, Open Spaces: A View of Mid-Century Modern Architecture (see pp. 8-9). In October 2011, she presented “Clean Lines and Open Spaces: The Making and Meaning of a Documentary on Mid-Century Modern Arkansas Architecture” at the Arkansas Arts Center (sponsored by Central Arkansas Chapter of the AIA) in Little Rock, at the Global Campus, University of Arkansas, in Fayetteville; and at the Fort Smith Public Library.

Her paper, “At Mid-Century Modern Home in Arkansas,” was part of the annual meeting of the Society of Architectural Historians, Southeast Chapter, in Charleston, S.C., in October 2011. She also served on the Fayetteville Historic District Commission.

Greg Herman’s paper “Tomatoes, Soybeans and Houses: Deane Carter’s Experiments with Arkansas House Planning” was part of the annual meeting of the Society of Architectural Historians, Southeast Chapter, in Charleston, S.C., in October 2011. “Building Arkansas by the Book: Deane Carter’s House & Farm Designs,” by Herman, was in the Popular Art, Architecture and Design area of the Popular Culture Association/American Culture Association National Conference in Boston in April 2012. Herman presented “Storytelling Architecture” to students in the gifted and talented programs from Fayetteville elementary schools in November 2011 and from Springdale elementary schools in May 2012. He’s also on the board of directors of the Historic Preservation Alliance of Arkansas.

Christine Hiller was appointed to a two-year term for the board of directors of the Visual Resources Association Foundation and was also elected as its chairman.

A member of the national association for more than 25 years, she has served on the executive board twice, and she received the Distinguished Service Award in 2008.

Jeffrey Huber was promoted to assistant director of the UA Community Design Center. He also won a 2011-12 New Faculty Teaching Award from the College of Arts and Architecture at Mississippi State University. He served as interim director of Auburn’s Rural Studio during the 2011-12 academic year.

Deane Carter’s House & Farm Designs,” by Herman, was selected for the American Library Association Library Design Showcase 2012 in the areas of technology enabled; small project, big impact, and youth spaces. The project, with design by Miis Walker Interiors, was featured in the February 2012 issue of American Libraries magazine.

Development: a design manual for urban areas,” was part of the American Collegiate Schools of Architecture Annual Meeting in Boston in March 2012. Luoni and Eman Abdelsabour wrote the article “Khedivial Cairo: An Evolved Metabolism” for the European Association for Architectural Education/Architectural Research Centers Consortium Conference in Milan, Italy, in June 2012. Luoni was a keynote speaker regarding sustainable urbanism for the Huron Valley AIA in Ann Arbor, Mich. He was an invited panelist for “From the Ground Up: Strategies for Community Development and Democratic Design” at the annual conference of the Environmental Design Research Association in Seattle. He served on the Board of Faculty Advisors for the Urban Forestry Institute. He has been a member of the Southern University Group of State Foresters. He was a contributor for “Driving Up the Cost of Living: How Housing and Transportation Costs Pressure Economic Development in Northwest Arkansas,” a report prepared by the Center for Neighborhood Technology. He was a reviewer for the AIA Regional and Urban Design Awards Task Force. He presented a lecture, “Problems in Organized Complexity,” at the University of Utah. He served as an advisory council member for the Applied Sustainability Center at the Sam Walton College of Business. He taught at NDSU School of Art and served on the Northwest Arkansas Sustainable Development Committee of the Northwest Arkansas Regional Planning Council. He was also a lecturer in the Sam Walton College of Business. He was an invited panelist for “Implementing Sustainable Development,” a workshop presented by the Urban Land Institute’s Daniel Rose Center for Public Leadership in Land Use in Fayetteville in September 2011. He was interviewed for the article “Whose Job Is It: Anyways?” in the June 2011 issue of Landscape Architecture Magazine.

Marc Manack joined the school as an assistant professor of architecture. He was previously in Cleveland, Ohio, where he founded and is principal of the architecture and design firm SILO AR+D. Manack has taught previously at Kent State University College of Architecture and Environmental Design and at Ohio State University. He served on the Leadership Group for the Interior Design School of Architecture, where he was an associate professor of landscape architecture. Most recently, she was an associate at Peter Walker and Partners in Berkeley, Calif.

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

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

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

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

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

Matter. Material Processes in Architectural Production (Routledge, 2011) includes a chapter by Santiago Perez. Two papers by Perez, “Post-Parametric Design Intelligence” and “Rethinking Post-Vanguard Conceptual Practices,” were part of the Association of Collegiate Schools of Architecture International Conference in Barcelona, Spain, in June 2012. Perez also wrote the article “Post-Parametric Design Intelligence” for this conference. Perez presented the lecture “Crafting the Future with Digital Fabrication” at the Arkansas Arts Center in Little Rock in January 2012.

Pia Sarpapaneva became a visiting assistant professor of architecture in the College of Architecture, Planning and Design at Kansas State University in Manhattan, Kan. A paper by Kim Sexton, “Outside In: Inside the Italian Palazzo Facade and Myths of Renaissance Individualism,” was accepted into the annual meeting of the Society of Architectural Historians. Sexton lectured at Carleton College in October 2011. Another paper by Sexton, “How Spectacula Christianorum. The Roman Circus in Early Christian Basilicas,” was accepted into the Sewanee Medieval Colloquium, in Sewanee, Tenn., in March 2012. She received a 2011-2012 Honors Program Director Service Recognition Award from the UA’s Office of Nationally Competitive Awards.

A paper by Carl Smith, “Sustainable small-town suburban: vision and viability,” was part of the proceedings of the third International Symposium on Sustainable Design in Recife, Brazil, in September 2011. Smith also wrote the article “Blockbuster: Imagining a more sustainable suburban fabric for Northwest Arkansas” for the winter 2011 issue of Urban Design.

Korydon Smith edited Introducing Architectural Theory: Defining a Discipline (Routledge, 2012) (see p. 12). This fall, he became an associate professor at the University of Arkansas, where he served as a consultant for the planning and design of an accessible greenhouse at the Elizabeth Richardson Center in Fayetteville. In partnership with Smith and Williams, Webb served as design consultant on The Whole Person, an 80,000-square-foot facility in Kansas City, Mo. She served on the Arkansas Union Advisory Committee at the UA.

The 2010 U DI Design, Build house, the Cantilever House, won a 2012 Honor Award from the Arkansas AIA. Mark D. Wier and Craig Peacock lead a group of fourth- and fifth-year students to design and build the home for the Pettaway Development Corporation in Little Rock, in a project done in cooperation with the Department of Urban Design at the University of Arkansas Community Design, Build, the Cantilever House, in Little Rock from January to March 2012. Terry also exhibited 24 oil pastels, in “Roman Skies,” at Palazzo Taverna in Rome, Italy, in February 2012. A nos-person show of work by Terry and Dennis McCann was exhibited at Ouachita Baptist University in Arkadelphia in November and December 2011. A three-person show of new works from Terry, Krista Harris and Tess Jordan were shown at Diane West Gallery in Durango, Colo., in August 2011. Terry presented two lectures at Ouachita Baptist University.

Alison Turner, Aubrey Pate and Phoebe Lickvar conducted a summer design camp for 26 ninth-grade students. Turner also did design work for the Tanglewood Branch of the Virginia Beach Co., at the Oak Street Porch (with William Chesser), the Schallhorn Residence Office Addition and the Willow Street Residence.

Davide Vinali wrote the chapter “La GIL di Via Inalmo, Proposte Didattiche per un nuovo ruolo nel contesto urbano” for Luigi Morri e la Casa della GIL, a Trastevere (Palombi Editori, 2011). He presented the lecture “The Roman Palimpsest,” at the College of Architecture, Design and Construction at Auburn University in August 2011. The interior design students in Carols, Italy. He was an invited critic for the Yale University Rome Program in May 2012.

An article by Jennifer Webb, Brent Williams, Korydon Smith and Jerry Leach, “Current and Anticipated Activities, the Presence of Disability, and Design Implications for Older Adults," was also published in Spanish in Psyqología, in October 2011. Webb serves as chairman of the board of directors for the Journal of Interior Design (2011-2014) and is an ad box member of the journal’s editorial review board. She directed a Journal of Interior Design writing workshop at the annual IDRC conference in Baltimore in April 2012.

In partnership with Williams, she served as a consultant for the planning and design of an accessible greenhouse at the Elisabeth Richardson Center in Fayetteville. In partnership with Smith and Williams, Webb served as design consultant on The Whole Person, an 80,000-square-foot facility in Kansas City, Mo. She served on the Arkansas Union Advisory Committee at the UA. Turner also did design work for the Pettaway Development Corp. The two modules of the prefabricated structure are stacked perpendicularly to one another. The top module is cantilevered, creating a cover for front and back porches.
For Vincent James and Jennifer Yoos, design careers evolved from an interest in many things and seeing how those all come together in architecture. The environment, art, structure, science, technology, culture and politics – architecture embodies them all.

Both are from the Minneapolis area. James worked for a large firm in New York, then opened his own firm in Minneapolis in 1990. With experience in Minneapolis and London, Yoos joined the firm in 1995, and it was renamed Vincent James Associates Architects. The firm has 14 on staff, three of them principals.

They haven’t focused on one building type or one region. They’ve done national and international work, including a student athletic center at the American University of Beirut in Lebanon. They’ve also done houses and apartments, including a housing complex in Boston, and are working on a library in Minneapolis.

“I think we’ve always had different projects that have different budgets and different scales,” Yoos said.

They intensely research each project, starting from a set of ideas rather than a design style. The continuing investigation is what keeps the practice interesting. “The research contextualizes the work and makes it more responsive to a broader agenda,” James said.

For their Nov. 12 lecture, VJAA: Towards a Reflexive Practice, the pair will discuss several recent projects, along with some older ones. And they’ll describe how the work is grouped into different areas, as well as the use of materials and new technologies.

They’ll talk about a house in the western United States, a library, and a rowing center for the 2015 Pan American Games in Toronto, as well as three small projects for different art museums that look at ways of displaying art and interacting within a museum.

“Green” or sustainable building is a common aspect in design today. Adding that agenda to a design project dramatically impacts many design aspects. “It helps buildings become better situated in their local environment and become part of their culture,” James said.

The Beirut project, for instance, uses traditional passive cooling strategies, like shading in the courtyards and passive air movement. It also employs high-tech mechanical systems and building details, bringing them together in a “very natural way,” James said.

The firm also worked with Habitat for Humanity in Detroit, through an association with Public Architecture, a San Francisco-based advocacy group that “puts the resources of architecture in the service of the public interest.” They worked to improve the design process and final design of Habitat-built homes, developing several prototypes within certain constraints, namely limited budgets and volunteer labor. These parameters, along with about 1,050 square feet of space, forced them to think more creatively.

With the “probability house,” they designed a home that could be used by up to eight people and that would adapt as their lives changed, such as limited mobility from injury or aging. With the “tea for two house,” they gave more space to the interior social areas and emphasized the front porch, an important social aspect in Detroit, and looked for impromptu interior spaces.

Originally, the firm was in a typical office space, with designers grouped in a series of several rooms. They felt such segregation interfered with their creativity and project quality. In 2003, they moved to an old textile warehouse, with everyone sharing a large, open studio space. The physical openness promotes an open flow of work, collaboration and accidental conversations. They pin up and discuss designs, and display computer models using a projector.

They use technology from the earliest stages of design, including a digital modeling tool that works with GIS information. They can see how the project looks within the site as it develops. And they use models to test systems.

The firm has received 18 national design awards, including four American Institute of Architects Honor Awards, six Progressive Architecture Awards, and two AIA/Committee on the Environment Top 10 Green Building Awards. This year, the firm was chosen for the AIA Architecture Firm Award.

Both James and Yoos also have extensive experience teaching in the classroom, and they are this year’s John G. Williams Distinguished Visiting Professors for the Fay Jones School. Yoos said the teaching supports the practice: “It allows you to research and develop a trajectory of things you’re interested in in the studio context.”

“It’s really a place where we engage a set of ideas in a more free-spirited way,” James said. “With practice, you don’t have enough space and room to think as broadly. It trains you to think very quickly and rapidly about ideas, and to respond in ways that are clear.”
Exhibits

Contact Chuck Rotolo at 479/575-4903 for information regarding the schedule and location of rotating exhibits of student, faculty and guest work for this coming year.

Save the Date

**September 13-15**
AIA Arkansas Convention
Hot Springs, Ark.
Contact: AIA Arkansas
501-661-1111
info@aiar.org

**September 28 - October 1**
ASLA Annual Meeting
Phoenix
Contact: ASLA
202-216-2328
www.asla.org

**October 12**
Dean’s Circle Meeting
Contact: Terry Bumgardner
479-575-7384
tbumgar@uark.edu

**November 8-9**
Advisory Board Meeting
Contact: Linda George
479-575-2702
lggeorge@uark.edu

Fall Lectures

**September 10**
Frederick R. Steiner
School of Architecture, The University of Texas at Austin

**September 21**
Peter Eisenman
Eisenman Architects, New York
* 5:30 p.m., Giffels Auditorium, Old Main

**September 24**
Indra Kagis McEwen
Concordia University, Montreal, Canada

**October 8**
Mark Nelson
University of Wisconsin at Madison

**October 12**
Peter Stutchbury
Peter Stutchbury Architecture, Sydney, Australia
* 4 p.m., Hembree Auditorium

**October 22**
Joel Sanders
Joel Sanders Architect, New York

**November 12**
Vincent James and Jennifer Yoos
VJAA, Minneapolis
(A second lecture will be Nov. 13 at the Darragh Center at the Main Library in Little Rock.)

All lectures take place at 5:30 p.m. in Hembree Auditorium (Agricultural, Food and Life Sciences Building, Room 107E), unless noted otherwise.

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