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Interior design student Jessica Baker creates a 9-by-9-foot kinetic body drawing in IDES 1044 Studio 2, taught by Kim Furlong and Marie Gentry in spring 2014.
I, for one, always look forward to the annual appearance of ReView, for its pages both celebrate and reflect upon the achievements of so many members of the Fay Jones School community. Each volume reveals an ever-evolving legacy built upon excellence in creative practice, research and teaching, blended with scholarship, and stewardship of the made and natural environments. So too, our journal chronicles enduring cycles of continuity and change, both of which are essential ingredients in all aspects of design education. And, an extraordinary year of negotiating our school’s history with its ambitions for the future it has been!

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

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

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

With kindest regards,

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

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

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

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

With thanks and best wishes,

Peter MacKeith, dean,
Fay Jones School of Architecture
This structure will allow museum visitors to view the reconstruction of the Bachman Wilson House, a 1954 Frank Lloyd Wright design acquired in 2013 by the museum. Perez, assistant professor of architecture and the school’s 21st Century Chair, and Marion Blackwell, head of the architecture department, proposed the idea for the pavilion. Perez made the pavilion the sole focus of his spring 2014 design/build studio, so that students could get hands-on experience designing for a structure that would be used and experienced by the public.

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

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

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

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

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

Over the course of just one semester, Santiago Perez led a group of students to design and begin building a pavilion to be sited at Crystal Bridges Museum of American Art in Bentonville.
Amy Larson, who started her third year in the architecture program this fall, participated in the summer studio, helping to cut and bend those steel pieces by hand—so none are exactly alike. She particularly liked that this structure she helped build will be experienced by the public.

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

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

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

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

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

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

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

Students in the spring 2014 studio were Brandon Bisrat, Spencer Curtis, Jose Garduno, Tyler Hendrickson, Bradford Hoerth, James Jones, Cameron Kruger, Justin Luzius, Scott McDonald, John Noaman and Jason Pieper.

Summer session students were John Collamore, Molly Evans, Tyler Hendrickson, Bradford Hoerth, Derek Hukill, Amy Larson, Justin Luzius, Melissa Roberson, Gregory Scherer, Grace Smith and Ruby Wulfsberg.

Fall studio students were Hector Bello, Benjamin Graciano, Ethan Haynie, Kirsten Henson, Daniel Hill, Erin Inouye, Kyle Marsh, Seth Spadlin and Elizabeth Stinnett.
Design by Landscape Architecture Students Selected in Competition

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

Adel Vaughn and Mary Nell Patterson won the Student Award in the Envision Little Rock 2013 Ideas Competition, which challenged architecture students to develop an iconic gateway to the city of Little Rock. Vaughn and Patterson, both third-year landscape architecture students in the Fay Jones School, also are in the University of Arkansas Honors College.

Their ambitious design, “Silver Spire,” calls for shimmering ribbons of aluminum that spiral 250 high around a transparent elevator shaft that would offer visitors expansive views of the city. A ribbon also would flow through the surrounding park to nearby attractions such as the Capitol building, the River Market, the Clinton Library and Heifer International Headquarters. A glass reflecting pool with a grotto-like information center below completes the design.

The competition jury consisted of Sharon Priest, executive director of the Little Rock Downtown Partnership; Jim Mackenzie, executive director of Metroplan; Jeff Shannon, professor of architecture in the Fay Jones School; Larry Altimore, owner of So Alman Company, Callens landscape architect with Keep Little Rock Beautiful; and Bruce Moore, Little Rock City Manager.

…”In their comments, the jury praised the spire for providing “a stunning and modern counterpart to the State Capitol on the Capitol Avenue axis…” If built as designed, it will be iconic in the best sense of the word.” The jury also praised the concept of using the silver ribbon as a wayfinding device to connect downtown landmarks. Vaughn and Patterson originally tackled the design as a supplemental honors project in a second-year studio led by Judy Bitterman, associate professor of landscape architecture. Work began with a trip to Little Rock, where they documented the considerable challenges and opportunities presented by the competition site, which anchors the eastern end of Capitol Avenue. “It’s a rundown, abandoned area, with decaying building stock from the 50s and 60s – not very inviting,” Patterson said. “Then you go two blocks over and there’s a beautiful International and the Clinton Library, beautiful places where people want to be.” Nearby Interstate 30 also contributes a healthy dose of vehicular noise. “We needed something tall enough so that you could look past the highway, the idea is that you could see the spire from places around the city,” Vaughn said. “We also put trees and the perimeter of the park to help soften the sound from the highway. When you’re in an urban park, though, those noise levels tend to be comforting because they strengthen a sense of place.” Vaughn and Patterson’s design also called for renovation of surrounding buildings and proposed a new trolley stop to improve access. The winning project marked the first time that Vaughn and Patterson collaborated on a design, and both students emphasized that it was good preparation for their third-year studio, which emphasized group design work. While there are no immediate plans to build a monument, Callans noted that the State Highway Department plans to expand Interstate 30 through the city center and city leaders are excited about the ideas presented in the competition. “We want to be in on the conversation about the future of this area,” she said. “The best ideas from these submissions will be considered in program development for a future iconic site.” Callans said. Vaughn is the daughter of Patrick and Maria Vaughn of Bayfield, Colorado; Patterson is the daughter of Annabel and Jay Patterson of Hot Springs, Arkansas.

Adel Vaughn and Mary Nell Patterson’s award-winning design, “Silver Spire,” would provide an icon for downtown Little Rock.
**Lighting Aids in Defining Spaces**

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

Text Michelle Parks

Photography Timothy Hursley

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

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

Renfro (B.Arch ’79) recalls that Smart and Jacks really got to know their students, and they realized that Renfro was especially interested in the lighting of design projects.

Renfro’s honors thesis focused on lighting, and Smart connected him with an internship with a firm in New York, where he moved after graduation. After 19 years at Fisher Marantz Renfro Stone, he started Renfro Design Group, an architectural lighting design firm in its 16th year.

Working with various architects, with diverse approaches to design and “voices of architecture,” Renfro began to understand how the lighting changed the spaces.

“From the very beginning, but especially at Anderson Design Center addition and Vol Walker Hall renovation using building information modeling software, which allowed Renfro to virtually “fly through the building and really understand the spaces.”

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

The lighting had to serve the functions of the spaces during the day and into the night hours, and Renfro also thought about the nighttime view of the building for passersby. “It was an opportunity as well to let the lighting that is purely functional for the spaces help describe the building at night,” he said. “That reinforces the form that [Blackwell] was trying to create. And, to me, that’s part of what I do is try to understand what an architect wants to express about a building and design a lighting system that reinforces that vision.”

In the second floor gallery of Vol Walker Hall, the new addition overlaps the historic space. While much of the space was preserved, a skylight and an entrance on the west wall dramatically change the space: a room is created to pin up student work. For the lighting, Renfro chose 398 slender fluorescent tubes mounted behind a white fabric dropped ceiling, leaving a border of natural light surrounding the ceiling’s rim.

As for the lobby of Vol Walker Hall, Renfro provided lighting by concealing it — installing it on the top and bottom of two display cases, called vitrines, that stand parallel in the lobby. The light from the vitrines subtly illuminates the 79-year-old space in a new way, bouncing off the white ceiling and terrazzo floor.

**Sixth Hnedak Bobo Design Competition Held**

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

Text & Photography Michelle Parks

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

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

Amanda Neely, from Kansas City, Mo., won Honorable Mention with a design created in the Mexico City studio. Cameron Kruger, from Tulsa, Okla., won Honorable Mention with a design created in Rome. Each Honorable Mention award also came with a $250 prize.

The $5,000 in total prize money was awarded by the Hnedak Bobo Group, the Memphis, Tenn., architecture firm that also helped judge the submissions. Mark Weaver (B.Arch ’82), the principal architect with the firm, coordinated the competition. Allison Hinson, a recruiter for Hnedak Bobo Group, and Amanda Martinson Boxxam (B.Arch ’07), an intern architect, joined Weaver at the October 2013 awards ceremony in the Young Gallery of Vol Walker Hall, followed by a lunch hosted by the firm.

**Hnedak Bobo Group in front of his award-winning design.**

Weaver said that the architecture in Duncan’s project was developed with clear intentions, and presented in a dynamic composition, with drawings that were beautifully detailed and rendered. A jury of school faculty members consulted with Hnedak Bobo Group on the students’ entries.

Faculty members leading the study abroad studios were Chuck Rotolo and Russell Rudzinski in Mexico, and Laura Terry, Davide Vitale, Francesco Bedeschi, Riccardo d’Aquino, Nick de Pace and Scott Finn in Rome.

Rudzinski, director of the 2013 Mexico Summer Studio, observed that this year’s students were more open to the investigations more pointed and personal. After traveling for three weeks through southern Mexico, the group settled in the Casa Barragan Studio Annex in Mexico City and began working on the studio proposal. They also worked loosely in conjunction with a non-profit architectural group, Casa Vecina, in the La Merced barrio, a historic center of commerce in downtown Mexico City.

The Rome experience immerses students in the life of the city, said Terry, Rome studio coordinator. The studio course is enhanced by the Architecture of the City course, in which students are provided with the historical, theoretical and cultural background to understand the urban conditions that exist. The studio work investigates the order of urban space through analysis and synthesis.

In the fall semester, students worked at an existing site, the old Ministry of Finance at the EUR, to provide solutions for re-use and re-inhabitation. In the spring, they studied the paths of Sixtus V and proposed designs at various points along it.

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

Text Lauren Robinson
Renderings Community Design Center
Downtown Fayetteville has long served as an arts and entertainment hub for Northwest Arkansas. Then, the Walton Arts Center appeared on the scene more than two decades ago.

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

Federal funding recently allowed the University of Arkansas Community Design Center to work with local arts groups to develop an anchor for downtown Fayetteville’s emerging cultural arts district next to the arts center, which features a 1,200-seat performance hall. The downtown continues to be a cultural arts hub as the region has grown to about 500,000 residents. Yet, the physical environment of downtown remains fragmented by publicly owned surface parking lots and oversized streets with high traffic speeds inappropriate for a downtown.

Two separate National Endowment for the Arts grants were received to address designs for the arts district. The first, Four Housing Narratives to Anchor an Arts District, helped to create plans for a walkable, mixed-use housing complex and an arts-focused streetscape along West Avenue. The second, Walkscapes: From Sidewalks to Rooms, provided cost-effective housing and surface parking, while the Anchor Approach prioritized streets by providing a large, central plaza and a parking deck. The Mountain Approach incorporated an “art boulevard” that runs through live-work units for artists.

The challenge is to overcome the local development constraints, “Huber said. “But that nervousness actually makes them better because it can upset their way of thinking where they can then absorb the methodologies and vocabularies of another allied discipline.”

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

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

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

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

Another concept featured a seasonal landscape, which combined seasonal plantings with themed artwork.

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

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

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

Text Bailey Deloney
Photography Michelle Parks

This sea dragon creature was a hybrid of designs by landscape architecture students Adel Vaughn and Zach Foster.
After receiving $40,000 in grant money for an innovative summer project, Garvan Woodland Gardens dedicated several months last spring to the construction of the ‘Mystic Creatures’ display.

A project of this size requires a great deal of design work and a limited amount of time in which to get it done, Byers said. This was one major reason that the garden wanted to engage landscape architecture students in the design phase of this project. “It also offered the faculty a new challenge to present to students,” he added.

In a fall 2013 studio focused on planting design and construction materials, led by instructors Travis Brooks and Scott Behele, students created and proposed several possible creatures for inclusion in the garden display. “These topiary designs allowed students to apply both concepts to unique, imaginative forms, creating creatures with plants as skin and surface,” Brooks said. “The steel frames and soil depth had to also be considered in the design development.”

Garvan Woodland Gardens involved students in this cooperative project by selecting three “winning” designs from this landscape architecture studio. Two of the four mystic creatures that made up the display were derived from students’ designs, Byers said.

A Sasquatch creature named Jolly Roger was constructed from the studio design by landscape architecture student Rodney Elliot. A light reddish-brown sculpture, the creature was given fur composed entirely of Carex ‘Toffee Twist,’ a garden variety of sedge grass. Byers said Jolly Roger was the most massive of the topiary creatures, standing 13.5 feet tall and with size 26 feet.

The garden planned to move Jolly Roger around to various locations throughout the garden, leaving behind clues about his next location, Byers said, creating a treasure hunt for children. Educationally, the lesson associated with this creature taught children about the eating habits and lifestyle differences between nocturnal and diurnal animals, he said.

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

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

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

After completing the structure of the serpent-like head and tail of the sea dragon, the crew went to work finishing the middle segment of the body, Byers said. The second phase of the display, the shipwreck, is scheduled to be built next year.

The last two topiary displays in this collection, the Fairy Gourdmother house and the Shroom family, were designed in-house by the garden’s landscape architects, Byers said. The petite Fairy Gourdmother house contained a 6-by-6-foot interior space large enough for children to walk around inside, Byers said. The walls were draped with fabric, and the interior was illuminated with decorative lights.

The storyline connected to the Fairy Gourdmother house tells an account of a bird that, while dining in a tree, drops a seed that grows into a giant gourd. This demonstrates the concept of new life sprouting from a plant that has died, Byers said. Here, children could learn about the process of a flower releasing seeds, the plant dying, and then the new seeds beginning the life cycle again, he said. The display for the Shroom family incorporated a message about the value of decomposers and their role in nature.

The Mystic Creatures display fulfill the garden’s master plan in the long-term sense that it would cultivate interest and help generate revenue – not only for the garden, but also for the surrounding area, Byers said.

The grant money for this project was provided by the West Central Arkansas Planning and Development District, which distributes general improvement funds from the Arkansas legislature toward approved projects.

Also, the summer display is just one way the Fay Jones School is strengthening its activity with Garvan Woodland Gardens. For the first time, a summer Design Camp for high school students interested in designing, drawing and building, was held at the garden in June. A Fay Jones School faculty member and a student teaching assistant led the four-day camp.

Byers noted that there is an intrinsic value in music and the arts that should not be neglected. Historically, design work has not been a focus at the high school level in Arkansas, he said. The summer camp gave students the opportunity to explore design work and see if it might be something they would consider as a future career, he said.
Pin Up provides the breadth of the latest work being produced at the Fay Jones School of Architecture, spanning architecture, landscape architecture and interior design.
01 IDES 4805: Studio 7
Students: Marissa Flanagan (left) & Kate Phillips (right)
Professor: Kim Furlong
An adaptive reuse & historic preservation project for the University of Arkansas Cultural Collections Research Center, in a building designed in 1957 by Edward Durell Stone.

02 ARCH 1025: Miller House & Garden Expansion
Students: Kai Alderley (left) & Maranda Gerga (right, detail)
Professors: Laura Terry, Lynna Fitzpatrick & Russell Radzinski
A visitor’s pavilion for the Miller House & Garden in Columbus, Indiana.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Text Michelle Parks

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

Several environmental and other groups are interested in obtaining a trail status for a portion of the creek. They applied for a grant from the National Park Service rivers and trails program, which has an office in the Fay Jones School. That’s how Lickwar and Noah Billig learned about the area, and they created two studios focused on the work.

The bottoms are bordered on the south by industrial property and on the north by residential neighborhoods with underserved populations and high crime and poverty rates. There are two main access points through parks on either end of the creek, but no developed trails or other access routes along the way. “That’s part of the problem of people not knowing it’s there, not knowing how to get into it, or what to do once they’re there,” Lickwar said.

Lickwar said that the students learned through conducting first-hand research in an urban setting on this large, complex site. Studio members floated the creek for several hours on a sunny day in February, putting their canoes in at Benny Craig Park, on the southern edge. They discovered heaps of trash, which flows freely into the creek because the city’s storm drains aren’t covered with grates.

In Lickwar’s studio, students looked at how they could connect the surrounding communities and larger city population to this resource, for increased public awareness and use. They also studied ways to improve the water quality and habitat quality, and to provide better access to the creek and the entire bottoms. Students in Billig’s environmental planning studio worked at a large scale, looking at the bottoms and the surrounding communities and conducting GIS analyses of the area.

The bottoms are filled mostly with bald cypress trees, some of them 300 years old. Sizable and quick influxes of stormwater runoff during storms makes the creek rise quickly and causes bank erosion. Fallen trees and other debris get stuck in some of it, making it more difficult to use recreationally.

Many animals, including insects, mammals and fish, call the area home. “And, it’s this huge, contiguous green space in an urban place, so it’s really important for migratory birds as a stopping point,” Lickwar said.

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

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

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

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

“For me, plugging into a real-life project and having the work be significant for the community is really important,” Lickwar said. “The students learn more when they’re really engaged in the real-worldness of the project and realize the impact that their design work can have.”
Designing Hope for Orphans

A project in Uganda captured the hearts and minds of the 19 students in Carl Matthews’ spring 2014 studio.

Text Michelle Parks

They spent five weeks on design work for Blessed Hope Champions Orphanage and Academy in Bulamu, Uganda. ForgottenSong, a Fayetteville-based organization that focuses on helping women and children in many war-torn countries, was the liaison for the project and had previously established a chicken farm on the site. The chicken farm is a sustainable pay-it-forward project that can expand and help provide protein to residents, addressing hunger and employment issues there.

Blessed Hope officials sought to convert an existing, barn-like structure into a dormitory for 132 orphans – increasing their population from the current 260. They also wanted to turn a partially constructed building – only walls, no roof – into a medical clinic. A third, unbuilt structure would serve as an educational building with three classrooms and a library.

The fourth-year students worked in teams – with two teams focused on the educational building, developing two options. A third team addressed the dormitory, a fourth team did the medical clinic, while a fifth team worked on compiling a book that told the story of the plans for Blessed Hope. That book would be a tool for Blessed Hope and ForgottenSong to spread the message and raise money.

"Some of the biggest challenges for the students were building for cultures and building techniques very far removed from what they know," Matthews said. "They also had to consider that every decision they made had a dollar ramification, and that they had to design in an affordable way that local people could build." Students developed alternate ideas for configuring the classroom building for best orientation of wind, rainwater collection, natural lighting and solar power. They looked to local materials and found objects for their designs.

"The students prepared with several mock presentations to work on slowing their speech, enunciating clearly, and using simple language. Matthes said the students were emotionally connected to this design project. Many of the youngsters in the academy are orphaned due to war and AIDS. The ‘human need’ of those children drove the students’ passion and commitment to the project. Students even went beyond the program requirements, designing new prototypes for latrines and showers for the children, using rainwater collection and natural ventilation.

The students learned how much access to education could impact the future of these orphans, including their future potential for earning. ‘A project like this shows that good design improves the lives of all people, no matter their economic status,’ Matthews said. He also hopes to replicate this project and the relationship with the Fay Jones School, so that other design schools also can partner with ForgottenSong.

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

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All Roads Lead to Arkansas

Peter MacKeith brings creative experience and deep passion for architecture and design education – filtered through a Finnish perspective – to his new post as dean of the Fay Jones School.

Text Michelle Parks
Photo Wesley Hitt
Moments, MacKeith’s life began to transform. To all realms of the arts. The images of design work shown directions for areas from economics to cultural heritage architecture responded to, helped shape and set new MacKeith learned how the built environment of about design, and MacKeith asked a college friend and instilled by his high school teachers. Still, he wondered University of Virginia, which also promised to feed his career later took the family to Seattle and eventually to Recruited by many to play soccer, he chose the an early interest in art, design and architecture through drawing and painting, all the way until his collegiate decision. Though no Texas drawl remains in his measured, deliberate speech, MacKeith was born in Houston, where his father, a private schools teacher and headmaster, was recruited from New Jersey to St. John’s School. His father’s student is one that MacKeith has valued ever since. At Yale, MacKeith deepened his focus on Finnish and Nordic architecture, and found that many Yale faculty had their own connections to Finland and the Nordic countries. Those images from the intro architecture class lingered and fueled his passion, and, at Yale, his study intensified. “The images themselves were another level of impression upon me that I’ve clearly spent the rest of my life since then trying to understand and appreciate and contribute to.”

MacKeith served as a teaching assistant while a graduate student at Yale and became a residential college freshman counselor to ease the financial burden of education. After graduation, he was a residential college dean – the youngest ever there – and lived in close proximity with about 400 students that he advised. These students from varied backgrounds, cultures and walks of life found an equalizer in education. “You can come to know through day-to-day working with students just how essential and again transformative education can be for their lives,” he said. “I found it really the best job I’ve ever had – before this one.” He was asked to be a critic for the undergraduate architecture design program, and, at about age 25, design, design education, design teaching and academic administration became intertwined in his life. He also edited the school’s architectural journal, Perspectives, working with contributors, many of whom had their own affiliations with the Nordic culture, and cultivated relationships with them. He’d worked with an entire cycle of students at Yale, as college dean and helping undergraduate architecture students produce theses. He was fundamentally satisfied and could have happily remained there many more years. But, he wondered what else might be possible. Given his borderline obsession with Finland, he applied for and was granted a Fulbright scholarship, in the cultural education program that could help him delve even deeper. He proposed to examine Aalto’s work in Finland, specifically the churches, and to look at them while traveling through the landscape and geography there. He also wanted to look at the Aalto archival material directly, to examine in greater context designs created by an architect working and thinking in Finnish.

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MacKeith travelled to Finland for a nine-month research fellowship with the Helsinki University of Technology in the department of architecture. He considered staying 12 months to experience the seasons and the effects of natural light, reliance on artificial light, the difference between midsummer and the depths of winter, and the response of the buildings to extreme cold and precipitation. Finland lies between 60 and 70 degrees north latitude, roughly as far north as Alaska. “These are buildings designed for this culture, for this place, for this climate,” he said. From the start, Aalto’s work appealed to MacKeith so, in a sense, it came to be everything. It seemed to be a political events as well as the past,” MacKeith said. “And so, in a sense, it came to be everything. It seemed to be a world that I felt I could enter in to, and it answered to the restless hands that I had as much as the restlessness of my thinking.”

So, sitting in that office at midterm, the professor looked at MacKeith’s sketch notebook. He was perplexed that MacKeith, a fourth-year student, was in this class, and asked him what he was doing. MacKeith confessed that, not only was he enjoying the class, but also he felt himself shifting back toward architecture. The professor, a graduate of Washington University in St. Louis, had gained an undergraduate journalism degree before pursuing a graduate architecture degree, and he encouraged MacKeith to follow his passion. That professor asked MacKeith if he wanted to do some design work in his professional office, and then stay on after graduation as an intern. MacKeith did, and, with letters of recommendation from this professor and others, was admitted to the School of Architecture at Yale University. The relationship between professor and student is one that MacKeith has valued ever since.

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"The Intelligent House," a full-scale construction installed as an entry pavilion for the 2012 Kemper Art Museum's exhibition, Design with the Other 90%. MacKeith was exhibition venue curator and design consultant. Image courtesy of the Mildred Lane Kemper Art Museum, Photo © Whitney Curtis.

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Devoted Donors Help Make Place of Wonder

Text Bob Byers
Renderings Modus Studio

Nothing evokes childhood and play like a day in the woods. At Garvan Woodland Gardens, the generous support of donors is making that experience more accessible.

With caves, waterfalls and rock mazes, the Evans Children’s Adventure Garden engages the imagination of little ones around every corner. Nooks, crannies, tunnels and hidden passageways complement bridges, streams and water features - inspiring active play and intuitive learning that is crucial to proper physical and mental development.

And soon, the garden will take another world-class step forward with its newest attraction: tree houses. The tree houses are the most challenging elements of the original concept, but they also offer tremendous potential. Thoughtful placement of the existing bridge on the steeply sloping site makes this possible, with entry points in some locations more than 20 feet off the ground.

Vinson’s master plan envisions three tree house structures, each with a specific educational mission. The first structure, now in design development by Modus Studio – specifically Josh Siebert (B.Arch. ’02), Chris Baribeau (B.Arch. ’03) and Suzana Christmann Amable (B.Arch. ’02) – focuses on forest ecology. Modus Studio, a Fayetteville firm, previously had created a concept plan for the entire tree house complex, with potential. Through great planning by the Benham Group and Brent Vinson (B.L.A. ’93), the main levels of all the proposed tree houses will be fully ADA accessible. Thoughtful placement of the existing bridge on the steeply sloping site makes this possible, with entry points in some locations more than 20 feet off the ground.

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This interconnectedness is stressed not only by exhibits and interpretive displays, but also by the actual structures themselves and how they relate to surrounding elements. Children will learn about underground stages in insect life cycles as they enter a subterranean tunnel that leads to a tree house. They will experience the fascinating, ancient geology of the Ouachita Mountains while climbing through the cave to reach grade at tree house level near the native red cedar “Gnarly Bridge.” They’ll explore tunnels of espaliered native horehound on their way from rock mazes to caves and bridges.

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

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

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

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

To participate in this unique project, call Garvan Woodland Gardens at 800-366-4664 or visit www.garvangardens.org for more information.
Maury Mitchell was a leading member of the design team at Janet Rosenberg & Studio for Arpent: University of Manitoba Campus Master Plan, located in Winnipeg, Canada. Mitchell (B.Arch. ’03) received an Honor Award for this project in 2014.
Thirty-four designs for residential, educational, religious, fitness, medical, cultural, commercial, historic and public urban spaces – even a boardwalk and a playhouse – were among 34 vying for recognition in the 2014 Fay Jones Alumni Design Awards competition.

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

Arpent: University of Manitoba Campus Master Plan won an international competition that sought to envision a sustainable campus community for the university, located in Winnipeg, Canada. Jury members called this plan “a careful and considered weaving of built fabric, open space and infrastructure into a holistic and resilient vision.” This project represents an outstanding example of landscape architecture, that is “able to meet its full potential through a rigorous commitment to design excellence,” they added.

They explained that a master plan is rarely both rigorous and visionary; however, “Arpent is just that. The project translates hard research and a strong concept into a sensuous environment.” Mitchell is with Janet Rosenberg & Studio in Toronto.

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

Far beyond a library, this Little Rock center offers books, a performance space, a teaching kitchen, a greenhouse and vegetable garden, and an arboretum. Despite the complexity and difficulties the site presented, this project “deploys a smart diagram” – a “seemingly floating canopy that collects a series of figures below.” The site-specific inflections to this diagram animate the architecture in unexpected and intriguing ways,” jury members said. “A soft landscape is not merely a decorative afterthought, but an essential and integrated element of microclimatic urban design,” they added.

Rowland, Davis, Breckenridge and Stanley are with Polk Stanley Wilcox Architects in Little Rock.

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

SandRidge Commons is part of the new headquarters for SandRidge Energy, established in the heart of downtown Oklahoma City, in a location that was vacant for decades. Re-casting a Pietro Belluschi tower as the centerpiece of urban fabric, the proposals re-energized and fully engaged this landscape, jury members said. “A soft landscape is not merely a decorative afterthought, but an essential and integrated element of microclimatic urban design,” they added.

Jury members commended this design for “engaging civic and corporate objectives in one project,” a feat that is often discussed but rarely achieved. “The resulting commons are nuanced and multi-faceted yet provide a cohesive response to a complex challenge,” they noted. Young is with Rogers Partners in New York.

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

This office for American Card Services in Chesterfield, Mo., would serve this regional leader in the production and coding of cards for payment, hospitality and identification markets. Cleanly organized and open to the resolution of new interior, the plan is “deceptively simple” with “astute design and detail rigor,” jury members said. “The variety of tangible experiences and thoughtful programmatic sectional variation invites visitors to contemplate as well as engage their immediate domain and potential range.” Patterson practices in St. Louis.

Reese Rowland (B.Arch. ’90); Steve Kinzler (B.Arch. ’73); John Dupree (B.Arch. ‘75); Russell Worley (B.Arch. ‘09) and Megan Balmer (BID ‘10) Project Title: Fort Smith Regional Art Museum Special Distinction for Preservation

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

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

Text Lauren Robinson

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

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

Kimberly (Forman) Wolfe was taking courses for her degree in architectural studies when she realized she was particularly interested in learning about the historical aspects of architecture. “I enjoyed the old stuff more than the new stuff,” Wolfe said. “I got into the idea of adaptive reuse, using historic architecture. “I enjoyed the old stuff more than the new stuff,” Wolfe said. “I got into the idea of adaptive reuse, using historic architecture.

Wolfe particularly enjoyed working on the Fourth Ward Cottage, a mid-1800s shotgun layout house that is the result of two separate structures joined together prior to 1866. The society saved it from demolition in 2002, and, after years of investigative work done by historians, architects and preservationists, the cottage was moved to a permanent location in the park in 2013.

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

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

The path Callie Williams took into this field was similar to that of Wolfe. She came to it after graduating from the U of A in 2008 with a degree in architectural studies with an emphasis in history and urbanism. She obtained her master’s degree in architectural history and a certificate in historic preservation from the University of Virginia, where she first got a feel for the profession.

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

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

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

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

The Fourth Ward Cottage in Houston is shown during (left) and after the exterior restoration. (Photos courtesy Kimberly Wolfe)
The firms of Allison Architects, founded in 1995, and Ruby Architects, founded in 2006, have merged into the firm Allison Architects Inc., which will serve clients in the Little Rock and Fayetteville areas. John Allison (B.Arch. ‘71), former president of Allison Architects, and Aaron Ruby (B.Arch. ‘97), former president of Ruby Architects, lead the merged firm, along with Chris Hartsfield (B.Arch. ’97). Matthew Cabe (B.Arch. ’93) serves as director of the Fayetteville office. The two former firms had collaborated on several projects over the years, such as the new Health Science Complex for Black River Technical College in Pocahontas and the renovation of the historic field house for the Faulkner Performing Arts Center at the U of A in Fayetteville. Allison Architects was named “Best Architecture Firm” in 2008 by Arkansas Business for its Best of the Biz Awards. Ruby Architects received many awards for expertise in the field of historic preservation. That firm was involved in five projects recognized with 2013 Historic Preservation Alliance of Arkansas awards, including the restoration of musician Johnny Cash’s childhood home in Dyess, which was honored for “Excellence in Preservation through Restoration.” The merged firm, Allison Architects Inc., has six licensed architects on staff. The combined firm’s list of notable past projects includes the Oley E. Peckham Guyton Albers & Viets. His wife, Julie Grisham, is a University of Arkansas alumna and a registered interior designer. The founder of Julie Grisham Interiors in 2007, she played a role directing the interior design program moved into the Fay Jones School and currently serves on the school’s Professional Advisory Board.

Steve Grisham (B.Arch. ’71) is a principal with Taggart Architects in North Little Rock. He was a partner with Sims/Grisham/Blair Architects for 27 years, until the company merged with Taggart Architects in 2006. He has worked on many medical, university, educational and office building projects. One recent project was a four-story, 146,300-square-foot clinical addition to the Veterans Administration Medical Center in Fayetteville. The addition was a highly complex, $65 million project that took 10 months to complete and that was designed to meet LEED requirements. The project involved a two-story pharmacy addition and renovation, a four-story service access and loading dock addition, laboratory renovation, biobehavioral building, chiller building expansion, emergency generator addition, as well as alterations and renovations to a number of other spaces inside the existing hospital building. Completed in 2013 as a joint venture between Taggart Architects and Cannon Design, this project won the Fayetteville Chamber of Commerce Skyline and National Service Award. An earlier project was the construction of the lodge and cabins at Mount Magazine State Park in Logan County, atop the highest mountain in the state. The Lodge at Mount Magazine includes 60 guest rooms, four suites, dining room, hearth room, banquet facilities, meeting rooms and an indoor pool. The 13 cabins, which feature fireplaces, decks and hot tubs, are sited along an one-mile stretch of a cliff overlooking the valley below. The design of the entire facility included generous use of stone and log construction, and the interiors provide a mountain lodge theme. Completed in 2006, this project was a joint venture between Sims/Grisham/Blair Architects and Peckham Guyton Albors & Viets. His wife, Julie Grisham, is a University of Arkansas alumna and a registered interior designer. The founder of Julie Grisham Interiors in 2007, she played a role directing the interior design program moved into the Fay Jones School and currently serves on the school’s Professional Advisory Board.

Gene Geren (B.Arch. ’78) is the owner of Geren & Associates, PLLC, a landscape architectural design company, and Eden Construction, LLC, a residential construction general contractor, both in Bentonville.

While working with Crafton Tull in Rogers in 2007, he worked on the design for a 3-acre outdoor recreational area for Rogers Adult Wellness Center, which features a walking trail, workout stations, pond, pavilion, labyrinth and gardens. More recently, he designed a 2,100-square-foot library and log-style home on a sloped lot beside Beaver Lake. It features a faux log wall system, true post and beam structure inside, log stairs and rails, and stained concrete and hardwood floors. Another project, a 4,500-square-foot Craftsman-style home, features a large open living area, stained concrete and hardwood floors, and an extensive covered back veranda that overlooks the 15-acre wooded site.

Chad Thomas (B.Arch. ’95) is a principal and director of design with Wittenberg, Delony & Davidson Architects. Responsible for architectural design work in the firm’s Little Rock office, Young manages select projects from conceptual design to project completion. One current project is the 60,000-square-foot renovation and addition to the Mid-America Science Museum in Hot Springs. Funded by a $7.8 million grant from the Donald W. Reynolds Foundation, the project includes new exhibits, a digital dome theater and the addition of a 4,000-square-foot outdoor science Skywalk. The Skywalk platform will ramp up into the tree canopy and over a creek, taking visitors 32 feet above the ground. Young also is working on the design of a four-story living facility for the Ronald McDonald House in Little Rock. This 100-room facility provides living, dining and play areas – a “home away from home” – for families of pediatric patients served by area hospitals. In addition, Young recently designed and built his own house in Cabot.

Colley Burrow (B.Arch. ’96) and Christian Martin (B.Arch. ’95) became partners at Fentiff Purifoy Architects in Little Rock in January 2014. A Wynne native, Burrow joined the firm in 2007 and continues to serve as a project designer and coordinator, client/owner contact and specification writer. Martin, a North Little Rock native, joined the firm in 2001 and is now head contract administration. Over the years, he has done design detailing, project management and specification writing.
WinStar World Casino Parking Garage. Photo by Gary Dodson

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

Sarah Stillman (BID ’97), an interior designer with Architecture Plus Inc. in Fort Smith, was selected to be an Exam Grader for the National Council for Interior Design Qualification’s Spring 2014 Grading Session. The exam consists of two multiple-choice sections, which are graded by computer, and a practicum section, which is a three-part drawing practicum graded by interior design practitioners using established criteria. Stillman won her NCIDQ certificate in 2000. With Architecture Plus, she is responsible for all interior design services for the firm and also assists with producing construction documents and construction administration.

Lisa Claybrook (BID ’00) is owner and designer at Lisa Claybrook Interiors, Inc., a Fayetteville-based firm that provides full-service interior design consultation for commercial and residential projects. As an independent interior designer, she works with a variety of clients, architects, and design consultants, providing her with creative and collaborative opportunities. She recently worked with the production of documents for the renovation of the winStar World Casino Parking Garage.

Stensgaard Center office space

Architects to complete designs for a new 10,000-square-foot public library building for the city of Lincoln. This space houses collections for adults, teens and children, as well as community meeting rooms, a demonstration kitchen and a coffee bar. She also worked with Ken Shireman & Associates Architects on the new Stensgaard Center for Lifestyles Inc., a nonprofit organization providing education in life skills to individuals with disabilities. She was involved in all aspects of finish and construction, into operation and sometimes beyond, including remodeling and additions. Huff recently completed the 37,000-square-foot Salt Creek Casino in Chickasha, Oklahoma, a project done in partnership with REES and ASSOCIATES in Oklahoma City, Arizona, for Pafco. The deliberate design of the intermittent stream bisecting the property, this project drew inspiration from the colors and textures of the surrounding landscape of rolling hills, woods and the stream. The casino was featured in Native Americans Times magazine. Another project was the WinStar World Casino Parking Garage in Thackerville, Oklahoma. This 1,200-space parking garage is located at one of the largest casino properties in the world. Bile project featured installing two 3,000-square-foot GKD Metals Mediasheet video boards on the north and west sides of the parking garage – easily visible to traffic along Interstate 35. The LED lights in these video boards are mounted into horizontal channels and suspended in a metal mesh, so they act as a media surface while allowing code-required airflow through the parking garage. These boards are the second largest installation of this technology in the world, and the project was featured in publications including Architects Journal, LEDS Magazine and NewMediaWire.

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Lena Gunn, owner at Lena Gunn & Associates, was selected to be an Exam Grader for the National Council for Interior Design Qualification’s Spring 2014 Grading Session. The exam consists of two multiple-choice sections, which are graded by computer, and a practicum section, which is a three-part drawing practicum graded by interior design practitioners using established criteria. Stillman won her NCIDQ certificate in 2000. With Architecture Plus, she is responsible for all interior design services for the firm and also assists with producing construction documents and construction administration.

Yurius Fason (B.Arch. ’02) was one of 18 AIA members nationwide named to the 2013 Young Architect of the Year Award. This award is given to individuals who have shown exceptional leadership and made significant contributions to the profession in an early stage of their career. Maddox also serves as treasurer on the AIA Arkansas Board of Directors, as chair for the Northwest Advisory Council for United Cerebral Palsy of Arkansas, and as a member of the Construction Board of Adjustments and Appeals for the city of Fayetteville. This Jonesboro native also was named by AY magazine as a member of its 2014 Class of Powerful Men and featured in the magazine’s June issue.

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

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

Erin Joseph Dempsey (B.Arch. ’05) is co-founder, owner and design director at Dempsey Shen Associates, an international architecture and design firm based in both China and the United States. The firm specializes in “inside-out” office design by focusing first on the interiors before moving to the exterior shell. Dempsey worked with regional leaders in the American architectural industry in a range of project areas, from New York to the Gulf Coast to Memphis. He has gained broad experiences in design, construction document preparation and construction administration services, working on research and development centers, laboratories, show rooms, hotels, retail centers and shops, banks, restaurants and other large-scale, mixed-use projects. A current project is the 161,500-square-foot Rongqiao Hotel and Retail Center in Fuqing, China; and the Research and Design Center in Shanghai; the expansion of services for Saudi Basic Industries Corporation – China projects include conceptual and detailed interior design work in both China and the United States. The firm focuses on chapels and custom residences and celebrates the relationship between materials and the landscape. She worked on a 1,080-square-foot chapel located on the Rio Roca Ranch in Texas, which seats about 50 people for private services, performances and weddings. It was constructed using stone, glass, steel and wood, and utilizes tension bars with turnbuckles that provide bracing for the walls and copper roof. The chapel was featured in several publications, including Worship Facilities Designer, Organic and Form and American Organic Architecture. It also received honors that included a 2011 Faith and Form Merit Award, a 2012 AIA Arkansas Honor Award, a 2011 AIA Gulf States Region Merit Award, and a 2011 Traditional Use of Wood Design Award from WoodWorks, an initiative of the Wood Products Council. Santa-Rita also worked on a playhouse for a fundraising event for CASA (Court Appointed Special Advocates) of Northwest Arkansas. Restricted to a 9-foot cube “playhouse,” the design team aimed to inspire children to use it freely and allow them a canvas for creativity, rather than just a “house.” The playhouse was published in The Power of Pro Bono: 40 Stories about Design for the Public Good by Architects and Their Clients (Metropolis Books, 2010). Santa-Rita became LEED accredited in 2009 and licensed in 2011. From 2012 to 2013, she volunteered on the Environmental Action Committee, which advises the Fayetteville City Council on environmental issues that threaten the natural beauty of the city. She is the chair of the Northwest Arkansas chapter of the American Institute of Architects, and served as a delegate arguing for architects’ rights in Washington, D.C., at the 2014 Grassroots Conference. Anna Wilcox (B.Arch. ’05) is an architectural designer at Steven B. Jacobs Group in New York City, where she also worked on the Rio Roca Chapel.

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

Brittany Taylor Atkinson (BID ’08), director of interiors at Williams & Beans Architecture Interior Design in Little Rock, became a registered interior designer in 2012 and passed the LEED Green Associate exam in 2014. One project, completed in 2012, is Pediatrics Plus, a 31,500-square-foot, full-service therapy and childcare center in Little Rock. The interiors are intended to spark young imaginations using colors, textures, scale and proportions in a manner that allows teachers and specialists to expand the children’s abilities. This project won an Excellence in Design Gold Award for Healthcare from the South Central Chapter of the American Society of Interior Designers in 2013, and it was featured in the January/February 2014 issue of At Home in Arkansas magazine. Another project, Scarlet, a women’s high-end boutique that also houses a hair salon and design studio, was completed in 2013 in Little Rock. Atkinson has received a total of four ASID design awards in the categories of healthcare, hospitality and corporate single space. This spring, she also worked with Our House Shelter and ASID on a volunteer project to design a teen homeroom for the new Children’s Center. Interested in broadening the scope of her historical and architectural knowledge of other cultures, Atkinson traveled to Europe this spring for a multi-country tour.

Studio that is developing armatures for in-home, scalable agriculture.

Rongqiao Hotel and Retail Center (rendering)

CASA Playhouse. Photos by Walter Jennings

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Melissa Dairion Clark (B.Arch. ‘81) also received her Bachelor of Architecture from Virginia Polytechnic Institute and State University. In 2012, Thomas received his Master of Landscape Architecture from the University of Arkansas, Clark was also part of the architecture studio for one acre of open, green, recreational space. As a student at the U of A, Clark was also part of the architecture studio team that built the outdoor classroom at Washington Elementary School in Fayetteville in spring 2008. This project won the 2009-10 ACSA Collaborative Practice Award and the 2010 AIA Gulf States Region Merit Award.

Jordan Thomas (BLA ’99) is a planner and landscape architect for Arkansas State Parks, based in Little Rock. He manages projects for the 52 state parks, ranging from visitor centers to campgrounds and other recreational facilities. Thomas also is the president of the Arkansas chapter of the American Society of Landscape Architects and is an active board member of StudioMain. With StudioMain, he managed the 2013 Envision Little Rock ideas competition. This design competition sought to involve architects, landscape architects, students, designers and the general public in the re-thinking of Little Rock as a city. The contest was juryed by professionals and received 1,850 public votes. Plans for a 2014 competition are in the works.

As an intern architecture II and construction administrator for Harrison French and Associates in Bentonville, Kevin Hayre (B.Arch. ‘10) manages all communication with the general contractors for new store retail projects ranging in size from 12,000 to 190,000 square feet. As a recent graduate of a 188,500-square-foot Walmart Supercenter constructed this year Interstate 49 in Springdale, Hayre also works on residential house plans, including cabinets, and furniture design projects for clients. He is remodeling pieces of his own home with a modern aesthetic on the interior, and he designed a remodel and addition to his parents’ Centerton home, doubling the original 1,500-square-foot size.

Caitlin Stevens Rocklin (B.Arch. ’10) was featured on the television show Time Scanners as a member of the Center for Advanced Spatial Technologies (CAST) at the University of Arkansas. The team was featured in a three-part television series that aired nationally in July on PBS. Time Scanners took the CAST researchers to historic locations around the world, including the pyramids in Egypt, St. Paul’s Cathedral in London and the ancient desert city of Petra. CAST researchers used their advanced remote sensing technology to collect and analyze billions of measurements to form what is known as a point cloud, which not only provided a 3-D perspective of these structures but also solved some of the enduring engineering mysteries surrounding them.

Several Fay Jones School alumni recently have joined Modus Studio in Fayetteville, including Body Verser (B.Arch. ’10), Michael Pope (B.Arch. ’10), Matt Poj (B.Arch. ’10) and Hannah Breshears (ARBS & BA History ’13). Recent interns include Jose Garduno (B.Arch. ’14), along with Cesar Chacon and Caitlin Trickett, both current Fay Jones School students. The firm was founded in 2008 by Chris Baribeau (B.Arch. ’03), John Marshall and Daubmann and professors Karl Ammar Kalo at the University of Michigan. In 2013, he received his Master of Science in Urban Forestry at the University of Michigan. The project design emphasizes open floor plans and advanced heating and air conditioning technology. The site incorporates natural features of the landscape.

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

Out Bug.” This project design emphasizes open floor plans and advanced heating and air conditioning technology. The site incorporates natural features of the landscape.

Honeysuckle Hill Apartments for Active Seniors, Little Rock

As an intern architect for KieranTimberlake in Philadelphia, Derek Linn (BLA ’11) administers and enforces the city’s tree preservation and landscape ordinances through development and permit review; coordinates urban forestry capital projects; and promotes the community’s urban forest resource through public outreach and programs. Linn works closely with the city’s other urban forester, fellow Fay Jones School alumnus Ken Eastin (BLA ’81). Linn wrote the $5,000 community tree grant last year that was awarded to the city to establish the first community orchard at the Yonnee Richardson Community Center. In partnership with Feed Fayetteville and Tri Cycle Farms, Linn coordinated the public tree planting and groundbreaking event in February 2014. Ames Orchard & Nursery in Fayetteville grew and donated the apple and pear trees, which represent varieties that are native to the area. The project design emphasizes open floor plans and advanced heating and air conditioning technology. The site incorporates natural features of the landscape.
ALUMNI NEWS—

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

S. Evans Jones (B.Arch. ’13) is an intern architect for Brininstool + Lynch, Ltd. in Chicago, recently worked on the design of two residential towers in a joint project with another firm. When previously at Chenevert Architects LLC in Baton Rouge, Louisiana, she worked on a variety of projects, from residential renovations and additions in Louisiana to a contemporary tubgah and large facility near Houston, Texas, for Harley Marine. While at the U of A, Jones participated in the Community Design Center’s Fayetteville 2030: Food City Scenario, a project that recently received an Honorable Mention at the 61st Progressive Architecture Awards program and an Award of Merit (Planning Tool or Process) in the Charter Awards from the Congress of the New Urbanism.

Recently, Jones has been channeling her creative energy into her artwork. Inspired by her home region of the Mississippi Delta, her artwork depicts the vernacular architecture of the region, as well as the “Old South” way of life. Original artwork and prints can be found at her spirit of the South shop on Etsy.com.

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

Calli Verkamp (B.Arch. ’13) is an intern architect for Wheel & Kearns Architects in Chicago. She participates in all phases of design and construction, working primarily on residential projects. Several of the single-family residences currently are or soon will be under construction.

FACULTY-STAFF NEWS—

Noah Billig wrote the chapter “Everyday life and sharing of open space in Istanbul’s informal settlements” for Public Space and the Challenges of Urban Transformation in Europe (Routledge, 2013). His article “Measuring Degrees of Life in the Landscape” was part of the Council of Educators in Landscape Architecture Conference in Baltimore in March 2014. With Kimball Erdman, he also co-authored and presented “Running as a means for deep place readings” at the conference. He presented “A landscape architecture-studio experience in advocacy design” at the Environmental Design Research Association conference in New Orleans in May 2014. He was invited to lecture on “Informed Istanbul, Adaptive Arkasas” at the Arkansas Chapter of the American Planning Association’s semi-annual conference in April 2014. Billig received the Faculty Gold Medal and was named Outstanding Mentor from the University of Arkansas’ Office of Nationally Competitive Awards.

David Buege co-authored the essay “Western Sage” with Marlon Blackwell and also did substantial editorial work for the book In the Shadows of the Tetons (ORO Editions, 2013). Buege and Blackwell also co-authored the essay “The Supporting Leg” for Power (ORO Editions). Buege wrote the text to accompany Blackwell’s 2012 Venice Biennale project for the publication Wunderkammer (Yale University Press, 2013), edited by Tod Williams and Billie Tsien.
An article by Amber Ellett, “Measures of Place: The Eidecock Image in Design,” was part of the proceedings of 30th National Conference on the Beginning Design Student in Chicago in April 2014. She contributed the chapter “Housing and the Changing American Landscape” for the book Discovering Architecture: Built Form as Cultural Reflection (Kendall Hunt, 2014), edited by Frank Jacobs. Ellett also provided major contributions to The Fairchild Books Dictionary of Interior Design (third edition, 2014) by Mark Hinchman. He did the chapter on a multi-family housing project and completed the renovation of a residential kitchen, both in Tulsa. She received an Honor Award from the AIA Missouri chapter for the Mississippi State Fire Academy Building, for which she was project architect with Burris/Wagon Architects in Jackson.

Kimball Erdman co-authored, with Greg Herman, Abi Charles and Melissa Roberson, the short form report “Lake View” for the Arkansas Historic American Landscape Survey. With Jackson Eudy and Ty Richardson, Erdman and Herman co-authored the “Chicot Bend” report for the Arkansas Historic American Landscape Survey. With Kelsey Johnston and Mary Nell Patterson, Erdman and Herman co-authored “Chicot Farms/Jerome” for the Arkansas Historic American Landscape Survey. All three reports are housed with the National Park Service and the Library of Congress. Erdman is working on “Rohwer Reconstructed: Interpreting Place through Experience,” which was funded by the Arkansas State Heritage Commission and the National Trust for Historic Preservation. He presented “Lawrence Halprin and the Modern Sublime,” co-written with Zach Prange, at the Arkansas College Art History Symposium in Conway in March 2014. He presented “Celebrating the Gypsy Spirit: Re-capturing the History and Mystique of a Treasured American Landscape Genre, the Girls’ Great Depression” at Lincoln Middle School in November 2013. He also was an invited presenter and discussion leader for “The Great Depression” at Lincoln Middle School in November 2013.

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

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

A portfolio of woodworkings creations won Luoni an individual artist fellowship from the Arkansas Arts Council in October 2013 (see p. 12). He was one of nine Arkansas artists who each received $4,000 fellowships for their talents in three categories: Creating Contemporary and Traditional Crafts, Directing of Narrative and Documentary Films, and Playwriting. Phoebe McCormick Luckwar presented “ Igniting Creative Design: Student Continuing the Conversation,” an article co-authored with Carl Smith, Blackie Belanger and Katya Crawford, at the Council of Educators in Landscape Architecture Conference in Baltimore in March 2014. She presented “Landscape Literacy: On-the-ground Methodologies for Site Readings” at the Eighth International Conference on Design Principles and Practices in Vancouver, Canada, in January 2014. She was invited as a critic and reviewer to Cornell University, Colorado State University and Drury University. She received a $5,000 Arts and Humanities Seed Grant and a $6000 Art and Concerts Grant, both from the University of Arkansas. She and Frank Jacobs, who’ve worked together on the research of falling barns, teamed with Marc Manack to create “Barn Again,” an exhibit displayed in October 2011 in the Fred and Mary Smith Exhibition Gallery of Vol Walker Hall. Her photography was featured in this exhibit, which also was displayed in a juried exhibit at the Council of Educators in Landscape Architecture conference in Baltimore in March 2014. Other photography by Luckwar was included in the 56th Annual Delta Exhibition at the Arkansas Arts Center in 2014.
from the Arkansas Chapter of the American Planning Association in 2013. It also was a finalist in the Future Projects – Masterplanning category of the 2013 World Architecture Festival Awards, and it was featured in the June 2014 issue of Architect magazine. “The Creative Corridor” and “Fayetteville 2030: Transit City Scenario” received 2013 American Architecture Awards from The Chicago Athenaeum: Museum of Architecture and Design & the European Centre for Architecture Art Design and Urban Studies. “Townscape an Automobile-Oriented Fabric: Farmington, Arkansas,” received a 2013 Honor Award for Analysis and Planning from the American Society of Landscape Architects. The “Petway Pocket Neighborhood” was a finalist in the Concept Category in the Fast Company Design Awards, and the “Maumelle Environmental Trailhead Complex” received a 2013 Unbuilt Architecture Design Award from the Bostom Society of Architects. Building Neighborhoods that Build Social and Economic Prosperity: Manual for a Complete Neighborhood, done in collaboration with the Fay Jones School, Kigali Institute of Science and Technology and Peter Rich Architects, received a 2013 Merit Award in the professional design (unbuilt) category from the Arkansas Chapter of the American Society of Landscape Architects. 

Marc Manack contributed a chapter, titled “Going Public,” to Discovering Architecture: Built Form as Cultural Reflection (Kendall Hunt, 2014), edited by Frank Jacobs. His article “Embrace Risk” was published in the AIA SPP Journal (Issue 58). With his professional firm Silo AK-D, Manack designed the Mood Ring House in Fayetteville and the Split Personality House in Johnson. He also co-chaired and directed a student-built installation piece at the Interior Design Educators Council conference in Baltimore in March 2013. 

Michelle Parks won second place in the magazines category in the Arkansas Press Women’s 2013 Communications Contest for the school’s 2013 ReView alumni magazine. 

Mary Purvis joined the school as director of development in July 2014. 

Russell Rodzinski did design work for Ginger Noodle Shop, a restaurant in Fayetteville. His design for Ha House was a finalist in the 2013 AIA Arkansas design awards program. Rodzinski, Frank Jacobus and Laura Terry presented “Navigating Nevelson: The Use of [specific] Analogy in Beginning Design Studios” at the 30th National Conference on the Beginning Design Student in Chicago in April 2014. 

Kim Sexton spent the fall 2013 semester working off-campus duty assignment, “Medieval Bodies/ Medieval Space.” She also presented “Spatializing an Early Modern Public: Renaissance Parade Streets” at the Society of Architectural Historians conference in Austin in April 2014. She also received the Honors College Distinguished Faculty Award from the University of Arkansas in October 2013. 


Carl Smith co-authored with Brandon Doss “Stormwater Infiltration in the SLC’s Landscape Architecture Departments: a Comparison with STES Criterria,” which was part of the Council of Educators in Landscape Architecture conference in Baltimore in March 2014. Laura Terry was commissioned by the artist to write the article “Dualities in George Dombek’s Arkansas Barns” for a fall 2014 open studio publication. Her artwork “A Landscape Seen, Reflected” was selected for the Third Annual Juried Show at the South Arkansas Arts Center in El Dorado in August 2013. The pieces “Winter’s End” and “Scorched Earth” were selected for “Horizon: Contemporary Landscape Exhibition” at the Community Arts Center in Danville, Kentucky, in fall 2011. Her piece “Queen of the Fragile Seed” was selected for “A Fine Line,” a national juried drawing exhibition at Claypool-Young Gallery in Moorhead, Kentucky, in October 2013. 

Alison Turner contributed a chapter, titled “The Small [Sustainable] House,” to Discovering Architecture: Built Form as Cultural Reflection (Kendall Hunt, 2014), edited by Frank Jacobus. She was selected to participate in the 2013 Glenn Murcutt International Master Class in Australia. The two-week event – led by Glenn Murcutt, Peter Stutchbury, Richard Leplastrier and Britt Andrea – brought 13 people from 17 different countries together to collaborate on architectural projects. She also conducted summer design camps for junior high and high school students in June 2014 in Hot Springs and Fayetteville, working with Aubrey Pate and Phoebe Lickwar at the Fayetteville campus. 

In March 2014, Jennifer Webb presented “Lifeblogging as Data Collection” at the Interior Design Educators Council Annual Conference in New Orleans. She spent fall 2013 on an off-campus duty assignment working on “Telling Their Stories: The Experiences of Persons with Disabilities Utilizing Qualitative Research Methods.” 

Ashley Whiting joined the school in August 2014 as the assistant to the deans.
Janne Teräsvirta didn’t become an architect because his grandfather was one. The home his grandfather designed and built for his family, though, did have a lot to do with it.

Teräsvirta lived a couple of places in Helsinki before his family moved abroad. They returned to the small town of Mikkeli, Finland, which reminds him of Arkansas. He enjoyed spending time in his grandfather’s home in Helsinki, recalling the well-directed sunlight and well-defined spaces with fixed furniture pieces. The home was made from brick, unlike his parents’ home and many others in the region, which were concrete.

Though people typically think of Finland’s forests, much of the construction industry there since World War II has been based in concrete. But architects such as Teräsvirta are trying to change that.

Ten years ago, he started his practice, ALA Architects Ltd., with partners Juho Grönholm, Antti Nousjoki and Samuli Woolston, through success in competitive entries around the world. The firm is one of the leading Nordic architecture firms, and, in 2012, the four partners of the firm were granted the prestigious Finnish State Prize for Architecture.

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

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

The site is long and narrow, measuring about 150 meters by 25 meters, and the 16,000-square-meter building stretches along that space. The programming of the unique space was handled by organizing the varied aspects on each of the three floors in the design. The functions on the ground floor connect to the city – a cafe and exhibition and lecture spaces. A solid wooden volume in the center reaches across to bridge over the street, which is revealed through glass in the center.

The second floor is wrapped in a wooden volume, with a stripe of windows, and holds programs that require control of light and acoustics – music studios, a woodshop and workshop spaces. In addition to consuming information, library officials “expect people to donate to public knowledge.”

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

Tod Williams & Billie Tsien
Tod Williams Billie Tsien Architects, New York, New York

All lectures take place at 5:30 p.m. in Ken and Linda Sue Shollmier Hall, in Vol Walker Hall, unless noted otherwise. For additional lecture information, visit architecture.uark.edu/news-and-events/lectures.php